English Language Society of Shahid Beheshti University (ELS) attempts to elevate the level of the English Language & Literature students’ creativity and experience through extra-curricular activities and social groups, stressing the artistic and literary activities complementary to what they learn through university courses. First founded in 2001, ELS began its formal activities by cinema/theater/artistic exhibition tours accompanied with critical sessions on the performances. ELS Theater team has also managed to perform two plays in English: The Trifles, and Goodbye to the Clown, directed by Mohammad Mohsen Rahnama, Hamed Rezaee, and Amir Ali Nojoumian and performed by ELS student members. Among other ELS activities so far have been periodical lectures on the history of English literature in different periods, publication of EVERGREEN bulletin, poetry club, group reading clubs, translation workshops, etc.

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SUBMISSION GUIDELINE

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 Day 1387 (19 Jan, 2008).

Prospective authors are invited to submit their materials to either of the journal E-mail addresses: threshold@inbox.com / threshold@bu@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)
- Key words (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.

References come in parenthesis within the text in the following format: (Author’s surname – Page number)

The references should be listed in full at the end of the paper in the following sample forms:

Reference to books

Reference to an article in an edited collection

Reference to an article in periodicals

Reference to technical reports and doctoral dissertation

Reference to website

The Editorial Board accepts no responsibility for the opinions and statements of the authors.
It is a truth universally acknowledged that a single student in possession of a good academic degree must be in want of a journalistic career! However little known the feelings or views of such a person might be, the truth was so well fixed on the minds of the department buddies that the peerless mission of the preparation of the current volume was trusted upon a number of our hardworking BA and MA students mainly from our SBU townsfolk; we were also supported and assisted by active students from universities of Azad, Allame, and Tehran (Faculty of Fine Arts) who took the job most seriously and enthusiastically. This could be considered the vantage point of the current issue as it proves the relative practicality of our long-held dreams of having an autonomous scholarly journal in English. It also proves the efficacy of the previous experimental issues in reaching their audience and opens up a more promising panorama of THRESHOLD QUARTERLY as an outstanding bulletin for Iranian students and scholars who wish to express themselves in English. We also hope that the experiences of the students in different islands of Literature, Translation Studies, and ELT come up together toward more effective interdisciplinary studies in our own cultural context.

THRESHOLD QUARTERLY, as its title suggests, is destined to be in a continuous threshold-like state, as the holders and editors of the journal are constantly substituted with more energetic newcomers. So I should first greet the freshmen and all newcomers who will be our future Thresholders! I would also express my special thanks to Dr Amir Ali Nojoumian and Mehdi Mashayekhi, the initiators and somehow founders of the quarterly, because of all efforts they took to visualize the idea of such a journal.

Farzaneh Doosti
Editor-in-Chief
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PROFILE: IRIS MURDOCH

THE DIALECTIC OF SEMIOTIC AND SYMBOLIC IN GEORGE HERBERT’S POETRY

IS “SONG OF MYSELF” NOTHING BUT A CATALOGUE OF DISCONNECTED WARBLINGS?

MILTON’S TRACES IN PARADISE LOST; A PSYCHOLOGICAL READER RESPONSE READING
**PROFILE:**
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**Dame Jean Iris Murdoch** (July 15, 1919 – February 8, 1999) was a Dublin-born writer and philosopher, best known for her novels, which combine very rich characterization and extremely compelling plotlines, usually involving ethical or sexual themes. Her first published novel, *Under the Net*, was selected in 2001 by the editorial board of the American Modern Library as one of the 100 best English-language novels of the 20th century. In 1987, she was made a Dame Commander of the Order of the British Empire.

Murdoch was born at 59 Blessington Street, Dublin, Ireland, on 15 July, 1919. Her father, Wills John Hughes Murdoch, came from a mainly Presbyterian sheep farming family from Hillhall, County Down (near Belfast), and her mother, Irene Alice Richardson, who had trained as a singer until her birth, was from a middle class, Church of Ireland family from Dublin. At a young age, Murdoch’s parents moved her to London where her father worked in the Civil Service. Murdoch was educated in progressive schools, firstly, at the Froebel Demonstration School, and then as a boarder at the Badminton School in Bristol in 1932. She went on to read classics, ancient history, and philosophy at Somerville College, Oxford, and philosophy as a postgraduate at Newnham College, Cambridge, where she studied under Ludwig Wittgenstein. In 1948, she became a fellow of St Anne’s College, Oxford.

She wrote her first novel, *Under the Net* in 1954, having previously published essays on philosophy, including the first study of Jean-Paul Sartre in English. It was at Oxford in 1956 that she met and married John Bayley, a professor of English literature and also a novelist. She went on to produce 25 more novels and other works of philosophy and drama until 1995, when she began to suffer the early effects of Alzheimer's disease, which she at first attributed to writer's block. She died at 79 in 1999.
Novels

Murdoch's novels are by turns intense and bizarre, filled with dark humor and unpredictable plot twists, undercutting the civilized surface of the usually upper-class milieu in which her characters are observed. Above all they deal with issues of morality, and the conflicts between good and evil are often presented in mundane scenes that gain mythic and tragic force through the subtlety with which they are depicted. Though intellectually sophisticated, her novels are often melodramatic and comic, rooted, she famously said, in the desire to tell a "jolly good yarn." She was strongly influenced by philosophers like Plato, Freud, Simone Weil and Sartre, and by the 19th century English and Russian novelists, especially Feodor Dostoevsky, as well as Marcel Proust and Shakespeare. She also met and held discussions with philosopher Jiddu Krishnamurti. Her novels often include gay characters, empathetic pets, and sometimes a powerful and almost demonic male "enchanter" who imposes his will on the other characters — a type of man Murdoch is said to have modeled on her lover, the Nobel laureate, Elias Canetti.

Although she wrote primarily in a realistic manner, on occasion Murdoch would introduce ambiguity into her work through a sometimes misleading use of symbolism, and by mixing elements of fantasy within her precisely described scenes. *The Unicorn* (1963) can be read and enjoyed as a sophisticated Gothic romance, or as a novel with Gothic trappings, or perhaps as a parody of the Gothic mode of writing. *The Black Prince* (1973) is a remarkable study of erotic obsession, and the text becomes more complicated, suggesting multiple interpretations, when subordinate characters contradict the narrator and the mysterious "editor" of the book in a series of afterwords.

Murdoch was awarded the Booker Prize in 1978 for *The Sea, the Sea*, a finely detailed novel about the power of love and loss, featuring a retired stage director who is overwhelmed by jealousy when he meets his erstwhile lover after several decades apart.

Several of her works have been adapted for the screen, including the British television series of her novels *An Unofficial Rose* and *The Bell*. J. B. Priestley dramatized her 1961 novel, *A Severed Head*, which was directed by Richard Attenborough in 1971.
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- *The Italian Girl* (1964)
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## Plays
- *A Severed Head* (with J.B. Priestley, 1964)
- *The Italian Girl* (with James Saunders, 1969)
- *The Three Arrows & The Servants and the Snow* (1973)
- *The Servants* (1980)
- *Acastos: Two Platonic Dialogues* (1986)

## Poetry
- *Poems by Iris Murdoch* (1997)
Here are some of her most famous quotes, which will prove what a genius she was:

- "All art is a struggle to be, in a particular sort of way, virtuous."
- "Literature could be said to be a sort of disciplined technique for arousing certain emotions."
- "In philosophy if you aren't moving at a snail's pace you aren't moving at all."
- "A bad review is even less important than whether it is raining in Patagonia."
- "Writing is like getting married. One should never commit oneself until one is amazed at one's luck."
- "Anything that consoles is fake."
- "Human affairs are not serious, but they have to be taken seriously."
- "I daresay anything can be made holy by being sincerely worshipped."
- "I see myself as Rhoda, not Mary Tyler Moore."
- "Love is the difficult realization that something other than oneself is real."
- "Perhaps misguided moral passion is better than confused indifference."
- "Every man needs two women: a quiet home-maker, and a thrilling nymph."
- "The notion that one will not survive a particular catastrophe is, in general terms, a comfort since it is equivalent to abolishing the catastrophe."
- "We live in a fantasy world, a world of illusion. The great task in life is to find reality."
- "We shall be better prepared for the future if we see how terrible, how doomed the present is."
Abstract

The thesis of Revolution in Poetic Language is that the works of literary avant-garde writers produce a “revolution in poetic language,” that is they have elements that shatter the way we think the text are meaningful. Meaning is not made just denotatively, but it is made in large part by the poetic and affective aspects of the texts as well. Kristeva does not treat language as a separate entity but rather as a part of dynamic signifying process which means the ways in which bodily drives and energy are expressed, literally discharged through our use of language. This signifying process has two modes: the semiotic and the symbolic. Kristeva believes a text operates in two levels: at the semiotic-genotext level and the symbolic-phenotext level. However, according to her a language that is either exclusively semiotic or exclusively symbolic is impossible. The semiotic is, however, sometimes explained as a precondition of the symbolic, but still the total absence of the symbolic would be chaos or psychoses. Herbert’s poems are the dialectic of semiotic and the symbolic. Semiotic level is revealed in dispersing the subject in various pronouns, rhyme and meter and using metonymies, metaphors and puns which are signs with multiple layers of signification.

Yet it was only in the Faith, in hunger and thirst after godliness, in his self-questioning and his religious meditation, that he was inspired as a poet. If there is another example since his time of a poetic genius so dedicated to God, it is that of Gerard Hopkins. We are certainly justified in presuming that no other subject-matter than that to which he confined himself could have elicited great poetry from George Herbert.

T.S. Eliot

In 1610 George Herbert sent his mother his two first sonnets on the theme that the love of God is worthier subject for verse than the love of women. Actually they foreshadowed his future religious and poetic inclination though at first he seemed bent on a secular career and was much involved in court life. The result of his poetic effort was a collection of sonnets called The Temple that was an autobiographical work. The title of this volume of poetry sets the poems in relation to David’s psalms for the Temple at Jerusalem; his are new covenant ‘psalm’ for the New Testament temple in heart (Norton 1596). In other words, it is a recreation of New Testament and for this reason his style of writing is the style of the holy book with its simple language and many parables and allegories. His poetries are narratives and the language is simple because it was supposed to be read by every one so the language must be as simple as possible. Some of the titles refer to different parts of the temple such as ‘Window’, ‘Alter’ and ‘Church Monument’ but their meanings change a lot in this context. Herbert defamiliarizes them in a way that they are not common everyday objects anymore rather they are signs with multiplied referent or signified. It is an autobiographical text, narrating the vicissitudes of his religious quest. The poems are like a sonnet cycle. He was influenced by Donne’s metaphysical poetry and followed his career though in a different way. The first thing you will notice after reading Herbert’s poems and comparing with Donne is the simplicity of his language. But this seemingly simple language fascinated many critics and readers; the fact that it was published 13 times by 1680 and that it was the subject of so many critical essays and reviews since its first publication(Norton 1972).

In this article I try to study Herbert’s language under the light of Kristeva’s theory of signification. The thesis of Revolution in Poetic Language is that the works of literary avant-garde writers produce a “revolution in poetic language.” That is they have elements that shatter the way we think the texts are meaningful. Meaning is not made just denotatively, I mean with words denoting thoughts. Meaning is made in large part by the poetic and affective aspects of the texts as well. Kristeva does not treat language as a separate entity but rather as a part of dynamic signifying process which means the ways in which bodily drives and energy are expressed, literally discharged through our use of language, and how our signifying practice shape our subjectivity and experience(McAfee). This signifying process has two modes: the semiotic and the symbolic. The semiotic (le sémiotique, not la sémiotique, which means semiotics, the study of signs) is the extra-verbal way in which bodily energy and affects make their way into language. The semiotic includes both bodily drives and articulations. While the semiotic may be expressed verbally, it is not subject to regular rules of syntax. On the other hand, the symbolic is the mode of signifying that depends on language with its regulations and constraints. In symbolic the speaking being attempts to express meaning with the least possible ambiguity. In analyzing
literary texts she offers two terms to describe two aspects of literary texts, *Genotext and Phenotext*. Their distinction could be mapped onto the distinction between semiotic and symbolic. The genotext is the potentially disruptive meaning below the text while the phenotext is what the syntax and the semantics of the text are trying to convey and in a plain language (McAfee). In other words, a text operates in two levels: at the semiotic-genotext level it is a process by which the author organizes or manifests semiotic drives and energy; at the symbolic-phenotext level it is a structured piece of communication.

**The Symbolic and the Semiotic: the Signifying Process**

A language becomes meaningful or significant according to Kristeva (1984) as a consequence of the dialectic between the semiotic and the symbolic. These two modalities are inseparable and interacting aspects of any language. It is through these two modalities and through the relationship between them that the language becomes meaningful to the subject. The semiotic operates in two ways: first, the semiotic involves a process in which the subject fills the sign with meaning. The semiotic process is an unconscious process in which the sign is jointed together with psychosomatic functioning or linked in sequences of metaphors and metonymies (Kristeva). Second, the semiotic modality is related to inexpressible experience which discharges itself in musicality of the text; I mean rhythm and rhyme, intonation, and transgressing the rules of symbolic. The Symbolic order is representative for the organisation of objects and concepts that is given in a cultural community. (Kristeva consequently uses the capital S in Symbolic order when referring to this political constitution of language, to depart this from other more subordinated symbolic orders). This constitution, on oppositions, makes the language well suited to express oppositions, but makes it impossible to express differences in language.

**The Symbolic-Phenotext**

The *symbolic* is an Oedipalized system, regulated by secondary processes and the Law of the Father. It is the domain of positions and propositions, an order superimposed on the semiotic. The symbolic is the modality of the signifying process that relates the signs to categories which organizes and structures our perception of the world. The world is structured as we recognize and define objects as representations of a category. Language is the articulation of such categories which are semantic, logic and possible to communicate. Actually we realize them as the amalgam of diverse discourses. As the language was constituted on the Symbolic order, this compels the heterogeneous subject to express himself in terms of oppositions. Two manifestations of these oppositions are the interplay of various discourses and the multiplied subject.

- **Interplay of Discourses**

Discourse, for Kristeva, is a practice between speaking subjects and a system (language), ‘the field of sense and signification beyond linguistics’ is opened up
towards the sociological and the psychological so that systems of meaning emerge based on the socio-historical (Kelsey). Not only the recurrent discourses of the writer but also the reader’s discourses contribute to the meaning; the meaning is the result of dialectic of these discourses and as a result the text becomes an *intertext*. In Herbert, discourses of love (‘Love III’) and faith (‘The Collar’) are dominant but they are not the only discourses. The other Discourses are: discourse of trade and mercantile (‘Redemption’), of violence and war (‘Denial’) and discourse of maternity (‘Affliction I’). Besides these discourses that are in text, the reader who lives in a specific era and has his own discourses reads and interprets the text in his own way and mergers his discourses with those of the text, for example the twentieth century reader may see a kind of the ‘panopticism’ in the language.

These categories are created through social and cultural practices, and are partially stable. The symbolic constitution of the language, the thetic\(^1\), implies that something escapes the denotation. A lot of people feel like strangers in relation to language because they experience that such aspects of themselves like emotions and experiences are not expressible in language. As the language was constituted on the Symbolic order, this compels the heterogeneous subject to express himself in terms of oppositions. Language thus, tends to be drawn out of its symbolic function (sign-syntax) and is opened out within a semiotic articulation. One of the manifestations of this is the shattered subject, or multiplied subject that shows it in dispersing the subject in various pronouns.

### Dispersing the Subject in Various Pronouns

Kristeva believes that the subject is an effect of linguistic processes. In other words, we become who we are as a result of taking part in signifying processes, at the same time language is a signifying process because it is used by someone who is herself a process. She believes that language is inseparable from the beings that use it. The speaking beings (parlêtres, she calls them, combining the French words for speaking and being) are themselves constituted through a variety of different processes (McAfee). Herbert’s subject is a speaking being in process too. That is why there is no unified and coherent subject but rather different representations of him; he as a child in pre-mirror stage does not have a unified picture of his being in mind and shows this in different pronouns in the poems.

In ‘The Flower’ ‘I’ has been repeated eight times, but none of them has the same characteristics although referring to the same subject. Besides ‘I’, ‘he’ also refers to the same subject.

```
And now in age I bud again,
After so many deaths I live and write
I once more smell the dew and rain
And relish versing. O my only light,
It cannot be
That I am he
On whom thy tempests fell all night
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\(^1\) The thetic phase makes a threshold between heterogeneous realms: the semiotic and the symbolic (22, 2004).
The subject herself is in process and this process happens in a span of time. That is why time is not linear but a gyre one, upward and circular. In ‘The Bunch of Grapes’, the pronouns are much more problematic; ‘I’ has been used for different referents. It represents two narration from *Old* and *New Testament*; the wilderness of Israelites in wilderness and the promise of Canaan as the land of milk and honey and their final award of a bunch of grapes from old testament and the story of Jesus Christ and his crucifixion to bring wine for his follower instead of grape of Moses. But both stories have been told by ‘I’; actually the first ‘I’ is Israeli and the second is a Christian. ‘I’ changes to ‘we’ in the third stanza.

The unspeakable, which is not posited in the Symbolic, can be expressed only when the language becomes poetic. The language becomes poetic when the semiotic transgresses the symbolic in such a way that the rhythms, the music and the sound of the language threaten the denotative function of the language. In Herbert besides the fact that he writes poetry, and as a result as we mention has to transgress the symbolic, the subject of his poetry too is hard to express in mere words (symbolic world). His poems are religious and the subjects are transcendent and ethereal; either about God or his religious experiences. God is metalinguistic and beyond the realm of Symbolic. His religious experiences are inexpressible because they are full of strong emotions as horror, terror, trepidation and ecstasy which are pre-verbal. How these can be put in mere words of the realm of symbolic? So absolutely in Herbert’s poetry the semiotic is dominant and this semiotic finds different realization in the poem which we discussed in detail below.

### Metonymy, Metaphor, Pun and Layers of Signification

Metonymies, Metaphors and Puns are signs with multiple layers of signification or multiplied meaning. They have various meaning in various discourses; in other words each discourse adds the signs a new meaning and leads the text to pluralism. The titles also overshadow the meaning of the signs and create a specific setting for new a meaning. Sometimes the title which is usually the main conceit will not be elaborated in the poem (unlike Donne) and at the first reading may even seem quite irrelevant, but they actually act as a transferor to pass from the surface layer of signification to its hidden layers, such as ‘The Pulley’ or ‘Jordan’. They also create the ‘horizons of expectations’ as Iser defines it. Jordan poems are about writing poetry but the title refers to the river Jordan which the Israelites crossed to enter the Promised Land, was taken as a symbol for baptism. It also alludes to Sidney’s *Astrophil and Stella*. In this context we understand that he is emphasizing on his source of poetic inspiration and proudly looks at it (comparing to other poets) as much more noble and higher. In ‘Easter’ we have interwoven metaphors and musical terms which under the light of the title bring amalgam of images in mind. In ‘The Collar’ which at first suggests a clerical collar that has become a slave’s collar also as a pun it suggests the speaker’s choler and the caller that he at last hears.

### The Semiotic-Genotext

For Kristeva, the semiotic is likened to pre-speech infant babble that continues with us even though on another level we [apparently] lose [sight of] it when we enter the symbolic signifying field. A central focus of the semiotic is the chora, and through it,
our ‘infant’ pre-speech fluidity of self and poetic language bubble up to ceaselessly disturbs the strict order of the symbolic. Poetic language whilst sited in the symbolic thus remains forever shot through with traces of the semiotic. Kristeva argues for more than grammar, syntax, or vocabulary, since ‘sensation will leave its indelible stamp and that this imprint of the body in language is readable’ (McAfee).

Actually it is an emotional force, tied to our instincts, which exists in the fissures and prosody of language rather than in the denotative meanings of words. In this sense, the semiotic is opposed to the symbolic, which refers to a more denotative mathematical correspondence of words to meaning. Kristeva believes in the potentially revolutionary force of the marginal and repressed aspects of language. She identifies the semiotic with a repressed feminine libidinal system, and the symbolic with a masculine libidinal system. The semiotic is anarchic, pre-Oedipal, maternally oriented, and involves primary processes. The symbolic is Oedipalized, paternally oriented, and involves secondary processes. The semiotic overflows its boundaries . . . in madness, holiness and poetry.”, and avant-garde art and texts (Rolvsjord, 2007). Herbert as a creative poet was the head of metaphysical religious poetry and so many poets imitated him. Besides studying the music in his poetry that is the first point that is always mentioned talking about the semiotic, Herbert has another significant characteristic that releases energy and expresses the inexpressible. Some of his poems are emblem poems; ‘Emblem poems have three parts: a picture, a motto and a poem. This kind collapses picture and poem into one, presenting the emblem image by its very shape. Shaped poems have been used by the occasional author from Hellenistic times to Dylan Thomas’ (Norton, 1597). Actually we have the inter translation of two sign systems, the verbal and visual.

- **Music and the Verbal Language**

Verbal language and Music are two human ways of expressions that are constructed in historic and cultural contexts. But they coexist and are often woven together. When music is part of verbal language and verbal language is part of music, this is called transposition according to Kristeva (Rolvsjord, 2007). Texts in verbal languages related to music contribute to connect the music to the Symbolic order. Music occurs in verbal language when the text is referring to or describing music, or as the text takes musical features, such as rhythm, dynamics and timbre in poetic language (Kelly, 1998).

When language becomes poetic, dominated by musicality, this implies a possibility for expression of the unspeakable; the meaning for whatever reason is not posited in the Symbolic order. The poetic praxis is a revolutionary praxis, because it threatens the conventional comprehension of the world, through a transgression of the conventional significance of the language. This happens not when a new language is created, but by the semiotic pressure upon the symbolic function. Poetic language introduces into the thetic position a stream of semiotic drives. This telescoping of the symbolic and the semiotic pluralizes signification or denotation: it pluralizes the thetic doxy. Through such a transgression of the thetic, the semiotic aspects are in the foreground of our perception of the language, in such a way that the usually fixated denotative meanings of the words become subordinated and even unimportant.

Rhyme is a very important aspect of the musicality of a poem and it is noticeable that Herbert’s poetry lacks it to a considerable degree. Since he discharges his energy and emotion through rhythm and rhyme, we can trace his true emotions studying
them. ‘Denial,’ an unrhymed poem, is the poem in which he expresses his strong emotions of anger, irritation and discomfort and that is why his verse is disheveled and chaotic, ‘then was my heat broken, as was my verse;’ the disordered mind is reflected in disordered rhyme. But in two last lines the rhyme is perfect and that the moment of resolution or at least hope in resolution,

They and my mind may chime,
And mend my rhyme.

Actually his rhyme is perfect when his state of mind is stable. So mending of rhyme is depending on chiming that means coming to agreement with Lord. He practices this kind of rhyme deliberately in order to release himself and discharge his strong emotions. He frequently asserts that the source of his inspiration is God and His love; expressing this experience and releasing the energy which comes from the realm of God is not easy and that is the real reason of his chaotic rhyme. In ‘Jordan’ poems which are poetry about writing poetry and actually his manifesto, he defends his style of writing. He asserts that,

I envy no man’s nightingale or spring:
Nor let them punish me with loss of rhyme,
Who plainly say, MY GOD, MY KING.

He derides the other poets for their mortal and feeble source of inspiration and proudly defends his loss of rhyme. In ‘Jordan II’ with the same theme he states that following rules and restraint are just pretense and that those kinds of poems are dead and spiritless, ‘this was not quick enough, and that was dead.’ He asserts when you are under the God’s influence you cannot be trapped in petty traps of common rhyme and rhythm; one just needs to surrender himself to God’s realm and let the waves of his sacred realm take him where they want and then write down exactly his true feeling without having in mind any restraint for beauty of the poem;

There is in love a sweetness ready penned
Copy out only that, and save expense.

It is interesting that when his state of mind is that of resolution and stability his poems are rhymed and have consistent rhythm; when he celebrates God the moments of his unification with God. The best example is ‘the Song’ of ‘Easter’ which has a perfect rhyme. The poem itself celebrates music and is about weaving a piece of music, a song. It is the best example also to show the interplay of semiotic and symbolic. It is the celebration of Easter; Christ’s resurrection after three days. The holy number of three is reflected in the poem by its structure which is consisted of three stanzas. In fact the poem itself sings and celebrates Easter. Also the harmony in music is based on the triad, the chord. Stanza Two has a beautiful image, in which he compares his heart to a lute,
Awake, my lute and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same
His stretched sinews taught all strings what key
Is best to celebrate this most high day.

The wonderful setting he creates here is representation of Crucifixion and since the lute and the cross has the same origin they both sing His holy name and celebrates his nearly resurrection, the setting associates a religious chorus in church. The next beautiful image is comparing the strings to the crucified body of Jesus; actually the music of lute is God the Son’s song. In other words God is the source of music himself. Since ‘all music is but three parts vied’ he makes a trinity consisted of the heart, the lute and the ‘blessed spirit’ of God the Son.

- **Emblem Poem; Inter-Semiotic Translation as a Device**

Emblem poems are combination of picture and poem and as mentioned above since he cannot express what he wants to say in verbal language in other words language fails him so he clings to another sign system which lies in the realm of semiotic, the visual arts. In Easter Wings its shape presents the emblem picture; the lines increasing and decreasing, imitate the flight and also the spiritual experience of falling and rising. The length of lines decreases when he represents his absorbing in sin and his distance from God,

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more
Till he became
Most poor

And length of lines increases when he unifies with God and immerses in Him, ‘if I imp my wing on thine’; when Lord attends him he is the richest and this beautifully is shown in the length of the line comparing with when he is alone.

With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories;
Then shall the fall further the flight in me.

As you notice the shortest lines are those which express his lonely sinful life, when he is far from God. And as soon as he immerses in Lord he grows larger and larger. Actually his existence depends on redemption. The poem beautifully brings in mind the visual image of flying and more. God is in the center and he turns around Him restlessly. God is a falconer and he is the falcon who wishes to fall in His trap. The contradiction is that torture is part of his flight and falling and rising is necessary for his redemption, ‘affliction shall advance the flight in me.’ So a sign has more than one signified in Herbert’s poems. In fact one sign leads to another sign and multiplies the meaning of the text.
Another emblem poem is ‘the Alter’, which beautifully represents the altar of the church. Since the title of this collection is the *Temple* it is understandable that the poems describe the different parts of this temple. His temple is the New Testament temple in heart. He creates the verbal and visual temple simultaneously. In ‘the Alter’ he explains that his heart will be the alter of his temple and solicits God’s contribution in rearing this alter. Its parts will be framed by God’s hands and ‘no workman’s tool hath touched the same’; this firmness of the heart is shown visually in the middle part of the poem which describes the heart. It is consisted of eight lines of same length which is considerable comparing with unequal length of other lines. It also shows it as an uncut stone, that is the reference to exodus 20025, in which the lord enjoins Moses to build an alter of uncut stones, not touched by any tools (Norton, 1597).

\[
\text{A HEART alone} \\
\text{Is such a stone,} \\
\text{As nothing but} \\
\text{Thy power doth cut.} \\
\text{Wherefore each part} \\
\text{Of my hard heart} \\
\text{Meets in this frame,} \\
\text{To praise thy Name:}
\]

*The Dialectic of Semiotic and the Symbolic*

According to Kristeva, a language that is either exclusively semiotic or exclusively symbolic is impossible. The semiotic is however sometimes explained as a precondition of the symbolic, but still the total absence of the symbolic would be chaos or psychoses. Every human interaction then is always both semiotic and symbolic. These two modalities are inseparable within the signifying process, and the dialectic between them determines the type of discourse (narrative, metalanguage, theory, poetry, etc.) involved; in other words, so-called "natural" language allows for different modes of articulation of the semiotic and the symbolic. Because the subject is always both semiotic and symbolic, no signifying system he produces can be either "exclusively" semiotic or "exclusively" symbolic, and is instead necessarily marked by indebtedness to both (Rolvsjord, 2007).

Different types of languages are characterized by different relationships between the semiotic and the symbolic modality. The academic discourse for example is a language that is very dominated by the symbolic. The semiotic is more dominant in the daily conversations, in poems and in music. The difference between verbal language and music is not that the one is a symbolic language, and the other a semiotic, but rather that the dialectic between the symbolic and the semiotic is different. In music the semiotic is a more dominating aspect of the signifying process. The semiotic, clarifies how this modality is related to the experience of meaning. The semiotic creates meaning through the expression or the performance. The semiotic gives vitality to language, and creates differences from oppositions and nuances in the language that is necessary for the denotative or semantic function of language, just like when the vitality effects are not there, the language becomes poor. Herbert’s poems are all the example of this interplay of semiotic and symbolic. Remember the ‘Easter Wings’, though obviously the semiotic is the dominant part of poem the symbolic plays a great role in crating the meaning. The word ‘imp’ that belongs to the
discourse of falconry adds one more dimension to the meaning of poetry. It is through words that he can communicate his religious experience; specific words belong to specific realms; for example realm of happiness always is associated with ‘sweetness, abundance and flowers’ and realm of misery with ‘pain, sickness, groan, sorrow and thin’. In some poems as ‘Affliction’ which is in narrative form the symbolic is dominating but still the semiotic plays a great part. In other words, it is powerful as a result of this dialectic between semiotic and symbolic. Another important point is the titles of the poems. They overshadow the setting of the poem and multiply its meaning. Sometimes they create multiple pictures behind the verbal enunciation of the poem.

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Abstract

This article will try to prove that although too long and seemingly disconnected, Whitman’s “Song of Myself” is a highly unified poem. The article considers the poem’s themes, imagery, symbolism and its addressee as unifying elements and discusses each in some details. It also suggests other unifying elements to be discussed in another time and place.

Key words Whitman, “Song of Myself,” universality, spirituality, symbolism, reconciliation, contradiction, kosmos, urbanity, life, death, dualism
Upon a first reading, “Song of Myself” might appear as nothing but a catalogue of disconnected warblings and it will remain the same to an insensitive reader upon the next readings as well. For a sensitive and thoughtful reader, on the other hand, one who is familiar with the ideas and works of Walt Whitman, “Song of Myself” is a unified manifesto of all that Whitman is and all that he represents.

The title of the poem provides a valuable hint for the reader to enable him to understand the poem better. “Song of Myself” is about the self, Whitman’s self, which merges and is the same with all the other selves. The poem talks about the relationship of this self with other selves and with nature and the universe. The same idea is put forward by “the editor’s helpful introductory suggestion that ‘the key to the understanding of this poem, as of all of Leaves of Grass, is the concept of self (typified by Walt Whitman) as both individual and universal’ (Cooke 3).

There are several elements in the poem which bind its various sections together and knit the pieces to make a unified whole, a poem which will come to stand as the manifesto of poetry which is characteristically American. One of these is the already mentioned theme of the poem; that the poem talks about the self, the identification of the self with other selves and its merging into them, the relationship of the poet with nature and the universe and his special kind of spirituality. Other binding elements include the imagery of the poem and its symbolism. A last unifying element to be discussed in this paper is the addressee, the “you” to which the poet talks throughout the whole course of the poem.

During the fifty sections of the long “Song of Myself,” the reader is confronted with many seemingly different images and ideas put forward by the poet; however, when studied more carefully he will realize that all of these seemingly diverse images and ideas are in line with a few basic themes. In the course of the poem the poet sets on a journey to the end of the knowledge of the self. On this journey he reflects on the nature of the self, the relationship of the self with other selves and with nature and the universe. All this in the end leads him to his own special kind of spirituality which is reflected throughout the poem.

As mentioned before, the title of the poem provides the key to understanding the main theme of the poem: the contemplation of the self. The self is conceived as a spiritual entity and is made of ideas, experiences, psychological states and insights. The spiritual self remains relatively the same throughout the poem and the changing flux of ideas. In the first line of section 20 of the poem, the poet declares his self to be ‘gross’ and ‘mystical’. However, to truly understand Whitman’s sense of self, one should contemplate the idea of unity.

This unity is inaugural to the sense of the poet’s self. Moreover, the self is all inclusive; it means that it is made up of the unity of the opposites within it, the unity of the self with other selves, with nature and with the universe. The poet declares himself to be “the poet of the body and the poet of the soul” (Whitman sec. 21 l. 1). Section 5 of the poem is an ecstatic revelation of the poet’s union with the soul. Although it might seem that his emphasis is on spirituality and through the spiritual experience he unites himself with the world, Whitman does not ignore the body as many mystics do: “I have said that the soul is not more than the body, / And I have said that the body is not more than the soul” (Whitman sec. 48, 1-2). In other words, he reconciles these two concepts which for long have been considered to stand in opposition. It is not only the body and the soul which are reconciled in his poem, but throughout “Song of Myself” he almost reconciles each and every concept considered as opposites, in himself:
I am of old and young, of the foolish as much as the wise,
Regardless of others, ever regardful of others,
Maternal as well as paternal, a child as well as a man,
One of the nation of many nations, the smallest the same and the largest the same,
A Southerner soon as a Northerner, a planter nonchalant and hospitable down by the ocean I live,
A Yankee bound my own way ready for trade, my joints the limberest joints on earth
and the sternest joints on earth,
A Kentuckian walking the vale of the Elkhorn in my deer-skin leggings, a Louisianian or Georgian,
A boatman over lakes or bays or along coasts, a Hoosier, Badger, Buckeye; At home on Kanadian snow-shoes or up in the bush, or with fishermen off Newfoundland,
At home in the fleet of ice-boats, sailing with the rest and tacking,
At home on the hills of Vermont or in the woods of Maine, or the Texan ranch,
Comrade of Californians, comrade of free North-Westerners, (loving their big proportions,)
Comrade of raftsmen and coalmen, comrade of all who shake hands and welcome to drink and meat,
A learner with the simplest, a teacher of the thoughtfullest,
A novice beginning yet experient of myriads of seasons,
Of every hue and caste am I, of every rank and religion,
A farmer, mechanic, artist, gentleman, sailor, quaker,
Prisoner, fancy-man, rowdy, lawyer, physician, priest.
I resist any thing better than my own diversity,
Breathe the air but leave plenty after me,
And am not stuck up, and am in my place. (The moth and the fish-eggs are in their place,
The bright suns I see and the dark suns I cannot see are in their place,
The palpable is in its place and the impalpable is in its place.) (Whitman sec. 16)

As Henry Alonzo Myers puts it for Whitman:

This vision of things as they are under the surface, of real and perfect things, will not be obscured by any value judgment . . . “I am not the poet of goodness only, I do not decline to be the poet of wickedness also.” Nor will it be hidden by the illusion that some things are always good for the practical purposes of the individual. Nothing is intrinsically good, but all things are intrinsically perfect. (5)

So as Marks puts it, Whitman frequently “calls up paired contradictories or "thesis" and "antithesis" and handles them as if there were no opposition between them” (2). Whitman does call upon opposites and his statements seem to be contradictory but "Do I contradict myself? / Very well then I contradict myself / (I am large, I contain multitudes) (sec. 51, 6 – 8), and this reconciliation and unity is inaugural to the poem and is repeated so much that it becomes a major theme.

Another aspect of the unity mentioned, is the unity of the self with others, expressed throughout the whole poem. The poet has an urge and desire to merge with others. Sexual union is the closest he could come to this idea in relation to the body and for him it stands as a figurative anticipation of spiritual union. From the very beginning of the poem, the poet declares this idea “I celebrate myself and sing myself / And what I assume you shall assume / For every atom belonging to me as good belongs to you” (Whitman sec. 1, 1–3). He maintains this point of view through the
poem, seeing himself in unity with others, as one can see reflected as an example in section 16 of the poem (quoted above). Another example could be brought from section 37 where Whitman says:

In at the conquered doors they crowd! I am possess’d!
Embody all presences outlaw’d or suffering,
See myself in prison shaped like another man,
And feel the dull unintermitted pain. (2-5)

Where he even sees himself in the shape of another and becomes him. When most remote from the other selves, they are his brothers and sisters, and as he puts it himself “Do you see O my brothers and sisters? / It is not chaos or death – it is form union, plan – it is eternal life – it is Happiness” (sec. 50, 9 – 10). He even feels this unity with god as well as his fellowmen “And I know that the hand of God is the promise of my own / And I know that the spirit of God is the brother of my own / And that all the men ever born are also my brothers, and the women my sisters and lovers” (sec. 5, 11- 13). Later on he unites all three, God, his own self and others by saying “In the faces of men and women I see God, and in my own face in the glass” (sec. 48, 17).

Whitman further sees himself united with the universe and nature. In a famous line from the poem Whitman calls himself a kosmos: “Walt Whitman, a kosmos, of Manhattan the son” (sec. 24, 1). Talking about animals he says “They bring me tokens of myself, they evince them plainly in their possession” (sec. 32, 10). In the final section of the poem he declares that he will bequeath himself to the dirt to grow from the grass, and that if the reader wants him again he should look under his boot-soles. The lines mentioned are just a few examples of many in the poem, brought to show how the poet unites himself or rather feels himself to be one and united with nature and the universe.

The sense of unity explained above, a significant theme of the poem, leads the poet to his own special kind of spirituality. As the poet has this unity in mind when writing the poem this sense of spirituality is not just seen at the end of the poem when the poet has gone on and finished his journey to the knowledge of the self, but rather it is felt throughout the poem from the very beginning to the end. In his kind of spirituality Whitman adheres to no religion “Of every hue and caste am I, of every rank and religion” (sec. 16, 17), and feels spiritually united with god and with other beings:

All truths wait in all things,
They neither hasten their own delivery nor resist it,
They do not need the obstetric forceps of the surgeon,
The insignificant is as big to me as any,
(What is less or more than a touch?)
Logic and sermons never convince,
The damp of the night drives deeper into my soul.
(Only what proves itself to every man and woman is so,
Only what nobody denies is so.)
A minute and a drop of me settle my brain,
I believe the soggy clods shall become lovers and lamps,
And a compend of compends is the meat of a man or woman,
And a summit and flower there is the feeling they have for each other,
And they are to branch boundlessly out of that lesson until it becomes omnific,
And until one and all shall delight us, and we them. (sec. 30)

As the sense of unity with every being and the special kind of spirituality resulting
from it exist throughout the poem, constantly being repeated in various sections,
developing into major themes, they could be seen as a unifying element, binding the
different sections of the poem together.

Another binding element of the poem is its imagery. The image of the self (the
body and the spirit), of nature, of men and women (other selves), urban life, and
death dominate the poem. These images are found in each and every section of the
poem. Every line of the poem would act as an example for proving this point, but
because of limitations in time and space one example will be given for each image
from the first and last six sections of the poem. The poet begins the first section by
talking about the self and thus we get images related to the self. Line 6 could be cited
as an example: “My tongue, every atom of my blood, form’d from this soil, this air”. In
the last section, the poet again talking about the self, brings related images describing
the self as “I depart as air, I shake my white locks at the runaway sun” (7).

The poem is full of nature imagery, starting from the first section as in “I lean
and loafe at my ease observing a spear of summer grass” (5), and ending in the last
section “I bequeath myself to the dirt to grow from the grass I love” (9). The image of
urban life is introduced to the poem in the second section with “Houses and rooms
are full of perfumes, the shelves are crowded with perfumes” (1). This image of urban
life is still found in section 47 in figures of the young mechanic and the driver “The
driver thinking of me does not mind the jolt of his wagon” (32).

Other selves are literally introduced into the poem as “Trippers and askers
surround me / People I meet, the effect upon me of my early life or the ward and city
I live in, or the nation” (sec. 4, 1-2), but in the second section they are introduced into
the poem symbolically as the ‘perfumes’ in the first line of this section can stand as a
symbol for people. In the end, they are still present as in “Do you see O my brothers
and sisters?” (sec. 50, 9).

The image of life itself and death also dominate the poem. The image of life
begins with “Born here of parents born here from parents the same, and their parents
the same” (7) in the first section and is there to the end “And as to you Life I reckon
you are the leavings of many deaths” (sec. 49). Death is also there in the last
quotation and in the poet’s bequeathing himself to earth in the last part of the poem
and growing as grass, an image of life. The image of death is introduced in the first
section by “I, now thirty-seven years old in perfect health begin / Hoping to cease not
till death” (8 – 9). The repetition of these images throughout the whole poem gives a
sense of unity to it as you can find images related to the same ideas while reading it,
and the imagery of the poem is similar and repetitious in all sections.

Imagery binds the poem together also in another way. As Whitman is to
reconcile each and every polar opposite in his poetry and as either side of the
opposition is to him equally important, his imagery in the poem is marked by the
same quality. In other words, in his imagery he makes use of opposites. “Most
striking is Whitman’s use of land-and-sea, man-and-companion, man-and-mate, and
life-and-death imagery to represent both sides of this dualism” (Marks 6). This
quality of the images is seen in every section of the poem, bringing to it a sense of
unity.

Symbolism also holds the poem together in two ways. The first is the kind of
symbolism which is related all through the poem and to understand it the reader
needs to follow the different sections of the poem as they are arranged. The second is
the symbols which could be found spread throughout the poem, linking the different
sections of it with their constant appearance.

As mentioned before, the first kind of symbolism is of a kind which would only
be understood in light of the rest of the poem; in other words, the reader should
follow the various sections of the poem in their own order to be able to understand
the meaning of this kind of symbols. A very good example of this kind of symbolism is
discussed in an essay titled “Whitman’s Symbolism in Song of Myself” by Alice L.
Cooke. She discussed the symbolism of the second section of the poem in relation to
its first section. She believes that the words “perfumes” and “fragrance” in the second
section are to be interpreted as symbols for delightful and intoxicating knowledge
emanating from books, in a word distilled knowledge, and the “atmospheres” is to be
interpreted as a symbol for Nature, undistilled knowledge, the primary source or
origin of all poems. She bases her interpretation first, on the words in section 1
immediately preceding these lines, where the poet has stated in literal language
virtually restated in symbols in the next section:

Creeds and schools in abeyance
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy. (Whitman 10 -13)

and second, on:

the words immediately following the symbolic passage (separated only by a
short, specific list of sensuous delights from contact with nature). In these
lines the poet re-emphasizes - in literal language - his determination to feed
his soul on nature instead of "through the eyes of the dead" . . . or "on the
spectres in books." -and they are brought to a conclusion with a direct
question to the reader, followed by an invitation, both the question and
invitation based on the same continuous thought already developed:

Have you practic’d so long to learn to read?
Have you felt so proud to get at the meaning of poems?

Stop this day an& night with me and you shall possess the origin of all
poems,
You shall no longer take things at second or third hand, nor look
through the eyes of the dead, nor feed on the spectres in books,
You shall not look through my eyes either, nor take things from me,
You shall listen to all sides and filter them from yourself. (Cooke 4)

As beautifully exemplified by Cooke, in order to understand the symbolism of the
poem in each section, one is constantly in need of the lines preceding and following
the symbol used, which in many cases are to be taken from sections of the poem other
than the one in which they appear. In this way the symbolism of the poem holds the
different sections of the poem together.

The second way in which symbolism acts as a binding element is the repeated
appearance of certain symbols within the poem, the most significant of which is the
symbol of the grass. The symbol of the grass is repeated fifteen times in the poem,
gaining more and more significance each time it is repeated. The grass appears for
the first time in the very first section of the poem and its last appearance is in the last
section. Throughout the poem the symbol is spread over the different sections appearing in section 5, 6 (four times), 9, 17, 31, 33 (twice), 36, 39, and 49. What the symbol stands for is not of significance for this study though some believe that the grass suggests divinity of common things indicating that God is everything and everything is God, though it has at least a slightly different significance each time it appears. What is of importance to this study is that the appearance of such symbols throughout the poem (the grass being the most important of them) is a unifying element which acts to bind its different sections together.

The last unifying element to be discussed is the addressee of the poem. Throughout the poem the poet addresses a “you” whose nature, in a respect, does not change and remains consistent in the whole course of the poem. The poet addresses this “you” from the very beginning in the second line of the first section “And what I assume you shall assume”. The same addressee appears in the last line of the last section “I stop somewhere waiting for you”. On the one hand, this “you” of the poem is and remains an anonymous stranger, not named or specified to the very end of the poem, but on the other hand, Whitman feels an unusual closeness to this addressee which is seen and felt all through the poem. In Coviello’s words:

[V]irtually every strand of Whitman’s utopian thought devolves upon, and is anchored by, an unwavering belief in the capacity of strangers to recognize, desire, and be intimate with one another . . . “This hour I tell things in confidence,” says the narrator of “Song of Myself.” “I might not tell everybody but I will tell you.” . . . Tugging flirtatiously against the generic inclusiveness of the anonymous “you” in these lines is the sly suggestion that we are, each of us, selected for the poet’s confidences. Here as elsewhere in Whitman’s corpus, we are offered the strange pleasure of being solicited by an author who, while admitting he does not and cannot “know” any of us, nevertheless pledges himself as an intimate companion, bosom comrade, and secret lover. (1-2)

The appearance of an addressee which as explained, remains the same in nature from the very beginning of the poem to the very end and appears in almost every section can be considered as an element to link the different sections together and make a whole from these seemingly unrelated and diverse lines.

Whitman’s “Song of Myself” is written in too many lines to be just talking about one apparent subject, image or idea, but if one looks deep into the poem, he can see that there are several elements that bind the poem together and create one single poem built upon its own special structure. Some of the binding elements are the theme of the poem, its imagery, symbolism and addressee, although these are not all. Other elements such as the way the poem is a manifestation of Whitman’s democratic ideas, or the way that it is a manifesto of Whitman’s ideas on the poet and how he should practice poetry, or how the poem adheres to the principles of Chaos theory also exist and could have been studied if more time and space were available. Though the elements discussed in this paper should be enough to justify its purpose, that is, to show that “Song of Myself” is more than a catalogue of disconnected warblings, and that it is connected and unified in more than one way.


A Formalist Reading of Naseem Khalili’s “The Gray Deer”

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Based on Shklovsky’s theory of “Defamiliarization” & “Lay bare device”

Abstract

Naseem Khalili belongs to the young generation of writers of Iran; she has recently published her first volume of short stories titled "Ghab-e-Aks". Her narratives deal with the insecure position of the Iranian woman in an unstable society which accelerates towards industrialism while struggling to keep its long-held traditions of the past; in almost all her stories a feminist consciousness cries out and attracts attention. Her “Gray Deer” is narrated in the form of the speaker’s dialogue with an absent or rather silenced beloved; the gaps and indeterminacies in the story as well as the ‘different’ way of seeing and describing the atmosphere of the story makes grounds for a Russian Formalist reading of the story based on Shklovsky’s ides of ‘Defamiliarization’ and ‘lay bare device’.

Key Words “The Gray Deer”, Shklovsky, Russian Formalism, defamiliarization
Introduction

Russian Formalism as a distinct literary theory originated in Moscow and Petrograd in the second decade of the twentieth century. It was derogatorily called Formalism because of its focus on the formal patterns and technical devices of literature and appreciation of the writer’s craft skill to the exclusion of subject matter and social values. Among the leading representatives of the movement were Boris Eichenbaum, Victor Shklovsky, and Roman Jakobson. Having been suppressed by the Soviets in the early 1930’s, the movement was continued especially by members of the Prague Linguistic Circle and introduced to the American universities by the influential work of Jakobson and Wellek. Formalism views literature primarily as a specialized mode of language, which achieves its distinctness – its literariness – by deviating from and distorting ‘practical’ language. Shklovsky’s essay “Art as Technique” was one of the first important contributions to the Russian Formalist movement. There, he developed the key notion of ‘defamiliarization’ (making strange). What literary language does is to ‘make strange’ or defamiliarize habitual perception and ordinary language. The key to defamiliarization is the literary device, for the ‘device’ impedes perception and dehabituates automatized perception. Therefore, he appreciates the texts which ‘lay bare the device’ and which avoid realistic motivation. Although Russian Formalism has been seriously criticized and rejected because of its lack of concern with humanistic and extrinsic elements in interpreting a text, it is still among the rare approaches which enable us to discover the magic of the literary – especially the modernist – text, as it teaches the critics as well as the authors to view and express the world around them in a ‘different’ and fresh manner. In order to be able to evaluate a text from the formalist perspective, it is necessary to look for any deviations from the normal language, anything which attracts the reader’s attention and gives him/her a fresh perception of the ordinary phenomena. The case study of this paper is Naseem Khalili’s “The Gray Deer” from her only published book called “Ghab-e-Aks”, which is a confessional short story with a feminist consciousness at the background. A formalist reading of this particular literary text reveals the importance of the author’s ‘differential’ manipulation of the material in order to deliver us a novel and fresh picture of an almost ordinary lifelike event. The text will therefore be scrutinized with regard to the procedures Shklovsky has provided for us in his “Art as Technique”.

'Defamiliarization' in “The Gray Deer”

According to Shklovsky, it is the special task of art to give back the awareness of things which have become habitual objects of our everyday awareness and therefore, uncover them to appear strange and ‘defamiliarized’ to us. One of the techniques by which we become dehabituded is ‘not naming’ an object, or giving non-automatized description to an event or thing. The opening of “The Gray Deer” with its abrupt and strange enigmatic beginning benefits from this technique to make the reader aware of its unorthodoxy and improbability of the action – the first impression that the narrator has actually put a real person on the mantelpiece and tries to clean her face to see her better is unusual enough and thus attracts the reader’s full attention:

""
Here instead of simply saying "عکس را بوسیدم و روی طاقچه گذاشتم"، the author deliberately omits the word "عکس" and accordingly makes us attend to the strangeness of the sentence formation. Together with the dreamlike utterances of the narrator from the very first sentence, the reader steps into a surrealist atmosphere of uncertainty and hallucination; the existence of the picture instead of the woman on the mantelpiece is not revealed to the reader until the middle of the story:

So from the very beginning we realize that this would not be anything like an everyday utterance and sure we are facing a literary piece of work.

The text does not give us any direct clue to the gender or 'entirety' of the person the narrator is addressing. The addressee is given no name. She or he (we can not say for sure) is described with details that are like a puzzle to be put together by the reader. And the reader would associate the signifiers such as «کشته‌ای وری سک ک دار»، «نلهای ارغوانی»، «لیاهی گل انداخته»، «نسی ماسکی بلند» و «پایشنه های پدید کشته‌ای چری» and many others with a young woman. This ambiguity and the lack of entirety let the greatest effort towards the discovery of the unknown character by the reader; and thus attract his/her attention more than ever. Meanwhile the narrator is continuously complaining about his inability to write about her, or let's say, to 'label' her:

The more the narrator tries to describe the woman, the more baffled he becomes, and at the moment of a nervous impotence compares her to «یک هیچ نابیدا». Shklovsky believes that “art is a way of experiencing the artfulness of an object; the object itself is not important”; and we can see that here as well, the object described (the woman) is not much important in itself, but the way she has been literarily described and given shape is what matters to us, an experience which enables us to perceive her diferentially: the woman was an artist in love with nature and spent much time imitating it on her canvas, she played Setar, had an active social life, and refused to be enslaved by her lover, the narrator. Nevertheless, none of the information is revealed to us unless it is reshaped and transformed into an artistic entity, a literary transfiguration which takes place within the mind of the narrator/author. We ‘see’ the woman’s passion for life with the warm colors, like «ارگوانی، صوری، نارنجی، خرمایی، سرخابی» accompanying her whenever she is mentioned in the text. And the information about her is gradually revealed to us by the narrator’s ‘stream of consciousness’ statements. The process of ‘not naming’ continues through the text and is ultimately intensified with the omission of any information regarding the murder or suicide of the woman. The narrator just says «من این را نمی‌خواستم». We learn that the addressee is dead after all.
But we will never get any clue to what «این» exactly refers to. All these omissions and 'not namings' send pulses to the reader and therefore keep the reader conscious through the process of reading, giving him/her a fresh perception of the alluded events in the story which are delivered in shattered and distorted pieces.

As you have noticed in the above quotations, “The Gray Deer” is in fact a text about writing a text; the narrator is consciously mentioning his very act of writing stories and reminds us of his inability to concentrate on his task:

This repetitious statement actually interrupts his storytelling and our reading process:

By now and then interruptions, the process of narrating becomes ‘slowed down’ and consequently, we are not only interrupted and back to our consciousness, but we also become detached from the story and are given a chance to empathize with the narrator – not as a protagonist but more like a writer who reveals his device to us. Had the story been narrated from the point of view of an external observer who simply told what had happened between the main characters of the story, the text would have totally failed to affect us so. Shklovsky admires this emphasis on the actual presentation of the craft and calls it 'laying bare one's technique'. The mentally disordered narrator has failed to finish his imaginary book with a »گالی‌گینگر گلد«. In this example and many other examples in the text, the voice of the narrator becomes one with that of the author and we can obviously hear the real author telling us of her act of writing in a cold autumn’s day. The possibility of this ‘metafiction’ in Shklovsky’s view is the most essentially literary thing a text can do; it makes a distance between the reader and the world of the text, reminding us of the unreality of the artifact, and thus defamiliarizes our perception of the illusory world before us.

The narrator acts like a stranger who has just wakened up and sees the things around him for the first time; he writes about his turning on the desk lamp as if he has never done such thing before:

This way of describing the obvious may seem ridiculous and pointless at the first glance. But it is in fact another way to attract our attention to the automatized events of everyday life and to ‘defamiliarize’ the action for us; meanwhile giving us a new insight towards our own experiences as well as the psychological state of the narrator. The same happens with the recurrent images of the story; we see the narrator comparing his relationship with the woman to that of the ‘taxidermized tiger and deer’. The eyes of the woman and the deer are repeatedly juxtaposed and the scene is prolonged enough to attract our attention to her. The narrator’s view of the objects
The woman is always shown as trying to escape from the bounds and chains that the narrator has put on her; the juxtaposition of this idea with the recurrent images of “a familiar swallow that suddenly migrates”, “jogging brown horses” which try to get out of the frame, painting and en chaining the free nature within the canvas, enslaving the woman within a window” add more figurative layers to the story, and the farfetched metaphors serve to increase the literariness of the text.

The distinction between ‘story’ and ‘plot’ is given a prominent place in the Russian Formalists’ theory of narrative. They stress that only ‘plot’ is strictly literary, while story is merely raw material awaiting the organizing hand of the writer. According to Shklovsky, “The Gray Deer” would have the ideal literary plot sketch, since its plot is not merely the arrangement of story incidents but also all the ‘devices’ used to interrupt and delay the narration:

Digressions, untimely interruptions of the incidents, repetitions of the words or sentences like “فهمنده من نویسنده؟!”، the conscious choice of images and trifles from the past, such as “سادودی مرغ... با جعفری و آرش درکننده..." instead of the more important people or events, displacement of the chronological time with the psychological one, and extended descriptions are all devices to make us attend to the short story’s form. Here the plot is linked with the notion of ‘defamiliarization’: The ‘story’ is simply about the murder of a woman by a sadistic lover who is probably suffering from inferiority complex:

He suffers from his inability to ‘possess’ the woman and his mind is obsessed with the images of framing. Once in the story he ambiguously confesses that he has hit the woman badly and destroyed all her paintings. The final death could also be considered as the woman’s committing suicide in order to free herself from

around him is like a child’s view that sees the things for the first time in his life and is unable to understand or ‘know’ them and that is why they seem ‘defamiliarized’ to the narrator and the reader:

چشم می گذختم به تالشی بز زاغ تواییم که می توانست سه تا به همچونه ای یاد که آرام می دودید. صدای خنده، خشونت و هم می آماد آرام می شد. رومی را به یک گردانه و بیبی درشتی در ناد. می گریم که به میز هایی را نگیریم که بود تون تن آهوی حاکسی لاغری که خال های سفید داشت و چشم های درشت او بار می پرسید که یعنی

چطور تون این حال حشکان کردند!؟...و نمی فهمیدم
restrictions he had opposed on her – we cannot decide on the point since the neurotic narrator is not much reliable in his ironic statements. However, the ‘plot’ prevents us from regarding the incidents as typical or familiar. Instead, we are made constantly aware how artifice may construct or forge the ‘reality’ presented to us. The formal features of the plot deviate our attention from the story towards the ‘techniques’ the author has skillfully applied in the text, and thus leaves the reader with a sense of satisfaction from a literary experience. And this is exactly what the Russian Formalists, and Shklovsky in particular, expect from a work of art.

Conclusion

According to Shklovsky’s theories, an ideal text is the one which applies a specialized mode of language, and through revealing art as ‘technique’ achieves its literariness. This paper attempted to analyze “The Gray Deer” from this critical view and shows that the text has achieved its literariness by applying techniques like ‘Defamiliarization’ and ‘Laying bare device’, and is therefore worth reading as a piece of art.

Although Russian Formalism has emphasized the priority of the ‘text’ over the role of the reader and the author in interpreting the text and have actually ‘decontextualized’ and ignored the message and semantic features of the text, it could actually be the starting point of the critic to discover the magic and literariness of a text, to find out why a text is regarded to be better than another, and at the same time it would enable the critic to discover new chasms of meaning in the text. As in the case of “The Great Deer”, the Formalist analysis of the text not only reveals much about the techniques of the author, it also prepares us for the next steps that might be the psychoanalysis of the narrator, discovering the binary oppositions of the text, a structural or feminist reading of the text, or even analyze the text from a deconstructive point of view while the critic is awarded a ‘detached’ and ‘defamiliarized’ perspective of the text.

It should also be noticed that ‘defamiliarization’ is not a fixed formula to be found everywhere at any time. So the techniques mentioned in this story known to be innovative and literary may become automatized by their extreme application by the author and may therefore lose their effect.

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ENGLISH LANGUAGE TEACHING

PROFILE: ROD ELLIS

AN ANALYSIS OF THE IDEOLOGICAL IMPORT OF AN INTERNATIONALLY-DEVELOPED ELT TEXTBOOK WILDLY USED IN IRAN

LANGUAGE LEARNING STRATEGY USE OF IRANIAN GRADUATE STUDENTS OF THREE UNIVERSITIES

AN OVERVIEW OF THE IMPACT OF AUTHENTICITY ON MOTIVATION
Professor Rod Ellis is a Professor in the Department of Applied language studies and Linguistics at the University of Auckland, New Zealand. In addition, Professor Ellis is a TESOL Professor and Chair of the Graduate School of Education at Anaheim University in Anaheim, California where he teaches various online courses in the Master of Arts in TESOL. Since 1980, Professor Ellis has authored more than 30 articles on second language acquisition.

Professor Ellis received his Doctorate from the University of London and his Master of Education from the University of Bristol. A former professor at Temple University both in Japan and the US, Prof. Ellis has taught in numerous positions in England, Japan, the US, Zambia and New Zealand. Dr. Ellis has served as the Director of the Institute of Language Teaching and Learning at the University of Auckland. Professor Ellis is the leading theorist on Task Based Teaching Approaches, and Senior Advisor to the international Asian EFL Journal group of Linguistic journals. "The Study of Second Language Acquisition" has released the 2nd Edition in May 2008. A special award, the Professor Rod Ellis Award for linguistic and second language acquisition articles is found in the Asian EFL Journal. Professor Ellis selects the winning research articles which will be presented at the International Asian EFL Journal Conference, held in Korea, Taiwan, China and Japan.

Professor Ellis teaches Second Language Acquisition around the globe and presents at global conferences. He teaches TESOL in Korea as well as SLA in China, USA and New Zealand.
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An Analysis of the Ideological Import of An Internationally-developed ELT Textbook Wildly Used in Iran

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Abstract

This research is to examine the ideological import of an internationally-distributed textbook- American Headway 4 to find out whether a recurrent ideological pattern could be observed in this book. To do this critical discourse analysis (CDA), as expounded in Fairclough (1989), were applied to conversations in this book and three dimension of the meaning- the social relations of the characters, the subject positions of the characters and the context of the texts- were categorized and statistically analyzed. The analysis showed that content of this book emphasizes, relations were social equals and the positions stressed social relations and social skills book put much emphasis on social relations and it mostly seeks to entertain learners with appealing content.

Key Words American Headway, CDA, Ideological Impact
Introduction

Over the past sixty years spread of English language throughout the world has become one of the central facts of education (Giaschi 2000). English has, to a large degree established itself as the most important language in the world. The number of people studying it and the number of functions it serves attest to its significance (Koosha M. and Talebinezhad M.R. 2004). According to Crystal (2003), 85% of international organizations in the world make official use of English, at least 85% of world’s films are in English and some 90% of published academic articles in some academic field are written in English.

English has spread as an international language through development of a particular expert community, which guarantees specialist communication within global expert community. As Crystal (1988), puts it the number of mother-tongue speakers of language in 1985 was estimated at between 320 and 377 million, but the number of people using English as a second or a foreign language could only be guessed at: anywhere between 100 and 1000 million. Ten years later Mercer and Swann (1996) estimated the number of ESL/EFL speakers at between 250 million and 1.3 billion speakers.

At the outset, this expansion was driven primarily by the British Council, a body formed in 1935 with the stated objective of promoting “cultural understanding” (Pennycook, 1994, p. 146), but many have argued it was more political-economic in nature (Pennycook, Coombs, 1988). Therefore, within this context, competence in English is viewed as a tool for inclusion into certain global realms, and consequently perceived as a desirable asset. The means to this end – competence in English- is English language teaching (ELT), which is ideally supposed to be natural, neutral and beneficial. Yet, concerns have been raised about this common assumption (Pennycook, 1995). It is, consequently, important for English language educators to come to grip with the social, economic, cultural and linguistic consequences of the global spread of English (Koosha and Talebinezhad.2004).

Spread of English has its strong critics such as Phillipson and Skutnab-Kangas (1996) who views global English as a means of linguistic imperialism (Phillipsson, (1992) or even genocide (Skutnab-Kangas, 1999). Even Pennycook (1994) metaphorically assert that “once Britannia ruled the waves, now it is English which rules them; the British empire has given way to the empire of English”. White (1997) comments that individuals are seen in “the role of helpless and largely unconscious victims of a linguistic hegemony in which they are persuaded to connive”. Swales (1998) too believe that we are living in a “linguistically-skewed” world. Therefore, as Pennycook (1995) points out, English carries a set of ideologies, values and norms based on the history of its development.

Hence, English language teaching is in the forefront when it comes to question of value and ideology. Language teaching is carried out against different cultural backgrounds and thus can not avoid question of value (Koosha M. and Talebinezhad M.R. 2004).

CDA and ELT

Critical discourse analysis (CDA), simply defined by Widdowson (2000), is uncovering of implicit ideology of in the text. It explores underlying ideological bias and therefore, the exercise of power in texts. In other words, critical discourse
analysis and critical language education are concerned with the interests and ideologies underlying the construction and interpretation of textbooks. Some have engaged in the critical analysis of curriculum design which assumes “institutions are hierarchical and that those at the bottom are often entitled to be of more power than they have” (Benesch, 1996).

Blomaert, J. (2005, p.24) discusses the purposes of CDA. He argues, in general, power and especially institutionally produced power, is central to CDA. The purpose of CDA is to analyze “opaque as well as transparent structural relationship of dominance, discrimination, power and control as manifested in language” (Wodak 1995:204). More specifically,

[CDA] studies real, and often extended, instances of social interaction which takes place (partially) linguistic form. The crucial approach is distinctive in its view of (a) the relationship between language and society and (b) the relationship between analysis and practice analyses.

(Wodak 1997: 173)

CDA states that discourse is socially constitutive as well as socially conditioned. Furthermore, discourse is an instrument of power, of increasing importance in contemporary society. The way this instrument of power works is often hard to understand and CDA aims to make it more visible and transparent:

It is an important characteristic of the economy; social and cultural change of late modernity that they exist as discourse, as well as processes that are taking place outside discourse, and the processes that are taking place outside discourse are substantively shaped by these discourse. (Chouliaraki and Fairclough 1999: 4)

Furthermore, Blomaert goes on to say

CDA sees its contribution as ever more crucial to an understanding of contemporary social reality, because of the growing importance in the social order of discursive work and of discourse in relation to other practices... It is not enough to uncover the social dimension of language use. These dimensions are the object of moral and political evaluation, and analyzing them should have effects in society: empowering the powerless, giving choice to the voiceless, exposing power abuse, and mobilizing people to remedy social wrongs. (Blomaert, J. 2005, p.24)

Phillipson (1992) and Pennycook (1994) have applied critical language studies to ELT. They have adopted the view that language is not a politically neutral tool of communication. Their work gives a broad overview, with a historical and political perspective, of the emergence of English as a global language. Both scholars stress that it is no accident that English has risen to prominence in the world. This end was the goal of British and American government project to spread English along with military and economic power as once John Adam, a former US president declared, “English is destined to be in the next and succeeding centuries more generally the language of the world than Latin was in the last or French in the present age” (quoted in Kachru, 1982, p229). And Prince Charles who has launched the project of British Council project declares that the aims of English 2000 are “to exploit the position of English to further British interests” as one aspect of maintaining and expanding the “role of English as the world language into the next century” (British Council, 1995, n.p. cited in Phillipson and Skutnabb-Kangas 1996). The project description evinces a
fundamental ambivalence about whose interests are served by an increase use of English. “English language is in the full sense international: it is divesting itself of its political and cultural connotations. Speaking English makes people open to Britain’s cultural achievements, social values and business aims” (British Council, 1995, n.p. cited in Phillipson and Skutnabb-Kangas 1996).

Applying procedures of CDA to English language studies, Tollefson (1991) suggests that the researchers need to analyze the context of education with an eye to the macrocontext, i.e. the social context. In other words, a historical-structural approach should be adopted. In this approach, Tollefson argues, language policy is seen as one mechanism whereby the interest of dominant sociopolitical groups are maintained and the seeds of transformation are developed. So that, the major goal of research is to examine the historical basis of policies and to make explicit the mechanisms by which policy decisions serve to undermine particular political and economic interests. This view contrast with the traditional, but prevailing framework in the literature of language education which is called ‘neoclassical approach’. In all neoclassical researches the primary casual variables are located within individual. Within this research approach the rational calculus of individuals is considered to be the proper focus of research. Factors affecting language learning and language use are presumed to be those that vary from individual to individual e.g. motivation.

Tollefson concludes that the neoclassical approach is inadequate to account for the underlying forces which have given rise to the inequalities in language education.

Knowing that critical discourse analysis is, in general, concerned with the situated use of language in certain sociocultural context and assuming that such use of language is, in fact, the crystallization of a certain ideology, it would be of interest to find out if those involved in material development for language learners follow consistently any certain ideology, or if ideology has ever been of concern to material development (Koosha and Talebinezhad 2004).

**Literature**

**On the foundations of CDA**
Martyn Hammersley in his article *On the Foundation of Critical Discourse Analysis* published in *Critical Discourse Analysis* edited by Michael Toolan (2002, p. 242-257) has discussed the foundations based on CDA stands. He discusses the basis for CDA under three headings: Marxism and Frankfurt critical theory, decisionism and Habermas’s universal pragmatics.

**Orthodox Marxism and the Frankfurt variant**
The author begins with this argument that, the primary of the term ‘critical theory’ which he discusses in his article was developed by the Frankfurt School of Marxism. Scholem reports Walter Benjamin, an important figure on the margins of that School, to have affected the term ‘critical’ when Frankfurt Marxists were exiled in the United State of America as result of Nazi takeover in Germany. The term Marxism was taboo in America in that time, so that they began to refer to their work as ‘critical’ rather than Marxist (Scholem, 1982, p.210).

The early Frankfurt theorist inherited from Marx the idea that how society ought to be is not a matter of mere subjectivity, but an objective fact that is built into how society is and how it, has developed historically. They argued in the twentieth century this objective possibility, which is omnipresent in capitalist society, had become
almost wholly obscured by ideology. They believed this was one of the reasons why a successful communist revolution had not occurred in the West. So that, the primary task for them was ideology critique, with the aim of ideology obscures: the possibility that modern society could be organized in a different and non-oppressive way.

Underlying the idea of ideology critique as concerned with revealing objective possibilities for change is Marx’s philosophy of history. He saw history as culminating in the realization of human species-being, and he treated all forms of exploitation and oppression in society as signaling humanity’s alienation from its true nature. This alienation was not, however, something that could be eliminated by act of will. In fact, in large part it rose directly from success in gaining control over external nature. He regarded the development of technology as reducing our domination by nature but as, paradoxically, increasing the alienation of human being from each other. Marx argue that this process had reached its most intense form in capitalism, where the material resources for human liberation from nature are available but the relations of production represent the most severe level of social alienation. Therefore, he believed that capitalism contained all the necessary preconditions for self-realization of humanity: it had developed the forces of production to the point that provided the material base for this; while the extreme social alienation of the working class provided them with the capacity for a true understanding of the nature of capitalism, a motive for bringing about radical change to a new kind of society in which exploitation and oppression would disappear.

**Decisionism**

The second basis that CDA is founded on what Habermas has termed decisionism. Where Marxism presented ideals – how things can and should be – as discoverable through investigation of the world, decisionism denies that values are open to rational justification. According to this value one chooses one’s values and this involves a leap of faith or an act of will; it can not be based on rational deliberation.

Much of critical writing in the social science seems to rely on this kind of decisionism, implicitly at least. It is often argued for example what is distinctive about ‘critical’ research is that it makes its value commitments explicit and uses them to guide inquiry, whereas mainstream research claim to be value-neutral but it is not.

**Herbermas’s universal pragmatics**

There is another philosophical basis on which CDA could be founded. This is ‘universal pragmatic’ developed by Herberams, whose work derived from the Frankfurt School but took a distinctive, Kantian, turn. He has sought to develop Marxism in such a way as to take account of advanced capitalism. He criticize Marx for his exclusive focus on labor; claiming this displays the distorting overemphasis on instrumental reason that is characteristic of western society as a result of the influence of capitalism.

He emphasizes the fundamental role that language-based social interaction plays, and of the communicative rationality intrinsic to it. He claims, though the control of nature is essential to human life, it actually depends on the communicative coordination of human behavior. So that, in this sense communicative interaction is more fundamental than labor. Based on this, he argues that political life should be governed by rules based on agreement, where ‘coming to agreement’ arises from a
process of reflection in an ‘ideal speech situation’ whose freedom from all forms of constrain and coercion ensures that discussion is autonomous and thereby rational.

Martyn Hammersley the author this article On the Foundation Critical Discourse Analysis commenting on these foundations argues that, this Herberams’s position seems to be most promising of three and he expresses his surprise of why it has not been taken up by more critical discourse analyst.

**Why critical language study**

After having a brief overview of the foundation of CDA we turn to ‘critical language study’ and find out the reasons why we take up this approach to language study. There are approaches to language study as well. Fairclough (1989, p.6) asks this question that “there are many existing approaches the study of language, so why do we need ‘critical language study’? He argues while other approaches have something to contribute to CLS (critical language study) they all have some major limitations as well. Then he review all those approaches taken up, stating their advantages and disadvantages which I have found it to be worthy to mention it here. The approaches to language study are: linguistics, sociolinguistics, pragmatics, cognitive psychology, artificial intelligence, conversational and discourse analysis.

**Linguistics**

By linguistic he means ‘linguistics proper’ which is study of grammar in a broad sense: the sound system of language (‘phonology’), the grammatical structure of words (‘morphology’), and of sentence (‘syntax’) and more formal aspect of meaning (‘semantics’). The achievements of linguistics have been brought at the price of a narrow conception of language. Linguistics has given a relatively little attention to actual speech or writing; it has described language as a potential system and an abstract competence than attempting to describe actual language practice. In terms of Ferdinand de Saussure, a founder of modern linguistics, linguistic is concerned with the study of ‘langue’ ‘language’ than ‘parole’ ‘speaking’. Mainstream linguistics has taken two assumptions about ‘langue’ from Saussure: that the language of a particular community can for all purposes be regarded as invariant across that community, and that the study of ‘langue’ ought to be ‘synchronic’ than historical- it ought to study a static system at a given point in time, not dynamically as it changes through time. These assumptions and neglect of language practice result in an idealized view of language, which isolate it from the social and historical matrix outside of which it cannot exist.

**Sociolinguistics**

Sociolinguistics has developed, partly under influence of disciplines outside linguistics (notably anthropology and sociology) in reaction to the neglect by ‘linguistic proper’ of socially conditioned variations in language. Sociolinguistics has shown systematic relations between variations in linguistic forms (phonological, morphological, syntactic) and social variables- the social strata to which speakers belong, social relationships between participand in linguistic interactions, difference in social setting or occasion, difference of topic, and so on.

But sociolinguistics is heavily influence by ‘positivist’ conception of social science: sociolinguistic variation in a particular society should be seen in terms of set
of facts to be observed and described using methods analogous to those of natural science.

**Pragmatics**

Here Fairclough (1989) makes a broad distinction between European conception of pragmatics as ‘the science of language use’ and a much narrower Anglo-American conception of pragmatics as just one of a number of sub-disciplines which deals with language use, including sociolinguistics and psycholinguistics. However he shall comment on the Anglo-American tradition here, because it is the one most familiar in the English language literature. The Anglo-American pragmatics is closely associated with analytical philosophy particularly with the work of Austin and Searle on ‘speech act’. The key insight is the language can be seen as a form of action: that the spoken and written utterances constitute the performance of speech act.

The main weakness of pragmatics from critical point of view is its individualism: ‘action’ is thought to emanate from an individual and is often conceptualized in terms of ‘strategies’ adopted by the individual speaker to achieve his ‘goals’ or ‘intentions’. The individuals postulated in pragmatics are assumed to be involved in cooperative interaction and rules they have equal control over, and they are able to contribute equally. The result is an idealized and Utopian image of verbal interaction which is in stark contrast with the image offered by CLS of a sociolinguistic order moulded in social struggles and divided by inequality of powers.

**Cognitive psychology and artificial intelligence**

One of the concerns of pragmatics has been the discrepancy which exists between what is said and what is meant and how people work out what is meant from what is said. The detail investigation of the processes involved in comprehension and production has been undertaken by cognitive psychology and artificial intelligence. From CLS the most important result of works done on comprehension is the stress it put on the active nature of comprehension: you arrive at an interpretation through an active process of matching features of utterance with the representations you have stored in your mind. The main point is that comprehension is the outcome of interaction between the utterances being interpreted and member resource: which he means what people have in their heads and draw upon when they produce or interpret texts- including their knowledge of language, representation of natural and social world they inhabit, values, beliefs, assumptions and so on. And Faircough believes that cognitive psychology and artificial intelligence have given little attention to the social origin or significance of MR.

Here Fairclough did not provide any further explanations and referred the readers to further discussion he draws in his book *Language and power*.

**Conversation analysis and discourse analysis**

Discourse analysis has been described as a new ‘cross discipline’ to which many established discipline (linguistics, sociology, anthropology, cognitive psychology among others) have contributed. Fairclough shall concentrate on conversation analysis which he thinks is closer to what he calls CLS. This approach has been developed by a group of sociologist known as ‘ethnomethodologist’. They investigate the production and interpretation of everyday actions as skilled accomplishment of social actors, and they are interested in conversation as one particularly pervasive instance of skilled social action. Fairclough believes one strength of this approach is
that it works with extended sample of real conversation. It has shown that conversation is systematically structured and there is evidence of orientation of its participant to these structures in the ways that they design their own conversational turns and react to those of others. But the shortcoming is that the conversation has not made any connection between such ‘micro’ structures of the conversion and the ‘macro’ structures of social institutions and society. As a result it gives an implausible image of conversation as a skilled social practice existing in a social vacuum.

Some recent social theory
Finally Faircluogh tends to discuss some of the recent contribution of social theories. He refers to three of them. First is work on theory of ideology which on one hand has pointed to the increasing relative importance of ideology as a mechanism of power in modern society, as against the exercise of power through coercive means, and on the other hand has come to language as a major locus of ideology.

Second is influential work of Michael Foucault which has ascribed a central role to discourse in the development of specifically modern form of power.

And the third is work of Jurgen Habermas whose ‘theory of communicative action’ highlights the way in which our currently distorted communication nevertheless foreshadows communication without such constraints.

Ideology
In most of writing about CDA we constantly read of the term ‘ideology’ what I felt to be worth talking a little bit about here. Faircluogh (1989, p. 2) has briefly discussed the assumptions behind this term ‘ideology’. Although he has allocated an entire chapter to ‘Discourse, ideology and common sense’ I suffice discussing it in brief, because I think it going to serve the purpose here (for further reading on ideology refer to Faircluogh 1989 p.78).

He argues that his approach put a particular emphasis on ‘common sense’ which he explain it as ‘Assumptions which are implicit in the conventions according to which people interact linguistically, and of which people are generally not conscious of’. He then argues such assumptions are ideologies. He states that ideologies are closely linked to power, because the nature of the ideological assumptions embedded in particular conventions, and so the nature of those assumptions themselves depend on power relations which underlie the conventions, and because they are means of legitimizing existing social relations and differences of power, simply through the recurrence of ordinary, familiar ways of behaving which takes these relations and power for granted. Ideologies are closely linked to language, because using language is the commonest form of social behavior, and the form of social behavior where we rely most on ‘common sense’ assumptions. (Faircluogh 1989)

Then he goes on to say despite its importance for language, the concept of ‘ideology’ has been neglected in discussion of language. And he states that his reason to focus on ideology is not, because it has been neglected in discussion of language. His main reason is as he writes ‘my main reason for this choice is that the exercise of power, in modern society, is increasingly achieved through ideology, and more particularly through ideological work of language’.

Regarding ideology Tollefson (1991) argues that the policy of requiring every one to learn a single dominant language is widely seen as a common-sense solution to the
communication problem in multilingual societies. The appeal of this assumption is such that monolingualism is seen as a solution to linguistic inequality. If the linguistic minority learns the dominant language, so the argument goes, then they will not suffer economic and social inequality. Tollefson asserts that this assumption is an example of an ideology, which refers to normally unconscious assumptions that come to be seen as common sense.

Ideology is connected to power, because the assumption that comes to be accepted as common sense depends upon the structure of the power in a society. In general, common-sense assumptions help to sustain existing power relationships (Tollefson, 1991). As ideology builds these assumptions into institutions of society, it tends to freeze privilege and to grant its legitimacy as a ‘natural’ condition (see Gitlin 1989, Fairclough 1989). In modern society, language policy is used to sustain existing power relationship and it is ideological. With competency in specific language varieties and literacy skills essential to the exercise of power in modern states, policies that shape language and its use inevitably affect the distribution of power (Tollefson, 1991).

The exercise of power depends upon coercion, including physical violence, and upon the manufacture of consent, which refers to the capacity of dominant groups to gain consent for existing power relationship from those in subordinate positions (Herman and Chomsky 1988). Then Tollefson goes on to say ideology contributes to the manufacture of consent because it leads to (ideological) assumptions about what is right and wrong, acceptable and unacceptable behavior. That is, ideology shapes behavior. Yet, because it is largely unconscious, ideology is inherently conservative. People who don’t neatly fit into dominant group must be especially cautious in those areas which they have control (appearance and language) if they wish to be accepted by members of dominant group. Their attention to common-sense measures of belonging is an example of ideology at work.

Language education has become increasingly ideological with the spread of English for specific purposes, curricula and methods that view English as a practical skill, a ‘tool’ for education and employment (Fairclough 1989). Tollefson argues that requiring individuals to learn English for education and job often helps to sustain existing power relations. Thus the assumption that English is a tool for getting ahead- and teaching English is empty of ideological content- is an example of ideology. In general, the belief that language learning is unrelated to power, or that it will help people gain power, is at the center of ideology of language education. Therefore in this study I am concerned with, if the content of internationally practiced textbooks contains any sort of ideology referred to by Tollefson.

Therefore, this research seeks to find out if a recurrent ideological pattern could be discovered in this internationally-distributed ELT textbook. What follows is a description of the model of analysis applied to this textbook.

**Method**

**Corpus**
I have chosen one volume of a series of internationally distributed textbook for analysis. The rationale for the selection will follow:
The criteria for selection are:
a) I have chosen upper-intermediate level, and this book represents communicative approach. Choosing upper-intermediate textbook diminishes the possibility of simplifying linguistic features for the learners.
b) It is widely practiced in institutes.
c) It is internationally popular.
d) It was readily available to me and no analysis had been done on it by previous researches.

Model of analysis
The framework used is an adaptation of Fairclough’s 1989 model of critical discourse analysis, which itself is a practical application of Halliday’s (1985) systemic-functional grammar(SFG) to the analysis of the text. As explained by Halliday, SFG incorporates the ideational, interpersonal, and textual function into analysis of text and sentence constituents. Based on this theory, when this model of analysis is applies to a text, it examines content, social relations and subject position and reveals ideology and power relation exercised in the text.
(For application of the model see Koosha, and Talebinezhad, 2004)

By content we mean the text producer’s knowledge and beliefs or as Fairclough (1989) puts it one’s experience of the social or natural world like cultural contrast, festivals or entertainment. Relations refers to the social relationships enacted via the text like husband-wife or teacher-student or friends. And subject positions refers to the social identity of interactant like employee or employer or customer.
In simpler words:
Content, is what is said or done in a dialog.
Relations, refers to the social relations people assume in the discourse.
Subject positions, the positions that people occupy in discourse

Figure 1. Shows how linguistic features relate to dimension of meaning and structural effect.

<table>
<thead>
<tr>
<th>Dimensions of meaning</th>
<th>value of features</th>
<th>structural effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>Experiential</td>
<td>Knowledge and belief</td>
</tr>
<tr>
<td>Relations</td>
<td>Relational</td>
<td>Social relationship</td>
</tr>
<tr>
<td>Subjects</td>
<td>Expressive</td>
<td>Social identities</td>
</tr>
</tbody>
</table>

It is essential to examine three dimensions of meaning-social relation, subject position and content, because these aspects relate to the feature of language and structural effect.
Fairclough (1989) has analyzed the dialog occurring between a doctor and medical intern and has illustrated how analysis of socio-cultural factors and textual strategies or actual language devices help us to reveal social inequity exercised through language. He makes the following points:
In terms of content, the student is required to conduct an examination according to learned routine, operation (relations) in a professional relation to his audience and a subordinate relation to the doctor, occupying (position) the subject position of (aspirant) doctor as well as student.

As observed by Fairclough, in the dialog doctor uses a number of a) interruption to control contribution of the student b) negative questions, which mean, ‘I assume you are making a claim which is surely wrong’. c) reduced questions which sound abrupt and curt and reminds the interactants who is in power and d) declarative sentences with question tags which has the effect of negative questions.

**Classification of contents, subject relations and subject position**

To classify content, subject relations and subject position of the book I took the classification used in Koosha M. & Talebizadeh M.R. (2004) and after doing a thorough analysis of the book I find it well-suited for my research, although I added some categories that was not in the original classification and I found in the book I used for analysis.

**Classification of contents**

Koosha M. & Talebizadeh M.R. (2004) used five categories for analysis of content and I added one more. They included: a) Cultural contrast, festivals and customs b) Entertainment, human interest stories, discussion starters ranging from trivial matters to social issues c) Occupational d) Consumer-oriented e) Interpersonal, introspective, interactional regarding individuals and institutions; and f) Law enforcement (the added one)

**Classification of subject relations**

Koosha M. & Talebizadeh M.R. (2004) used five categories for analysis of subject relations and I added two extra categories. The most categories are two word items divided by a hyphen like customer-service provider, otherwise they are one word plural such as in friends. In some cases a singular noun appears and it means that there a relation with an unseen audience such as TV news audience. The categories included : a) Customer-service provider b) Interviewer- interviewee c) Friends d) Colleagues e) Family members f) Strangers (I have added) g) Police- citizen (I have added).

One point to note here in to avoid unwieldy set of data, the wider categories have been adopted.

For example bank manager and a plumber giving service to a customer have been categorized under customer-service provider.

**Classification of subject position**

Koosha M. & Talebizadeh M.R. (2004) used three categories which I found them quite suitable for my study and I did not trace any more categories to add. The categories included: a) Societal b) Occupational and c) Commercial. In some cases an interactant appeared to function in more than one subject position, the one which seemed more prominent was chosen. Differentiation between relations and subject position is necessary despite some repetitions in data. Fiarclough (1989) remarks “all three [relations, subject and content] overlap and co-occur in practice, but it is helpful to be able to see distinguish them”.

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Finding and comments on content, relations and subject position

The data on the frequency of each dimension of meaning appear in the appendices. They are included as a record of detailed analysis to depict how the data appeared before it was summarized into more manageable categories. However, the significant aspects of the meaning are discussed below.

Content
The frequency of the occurrences and the percentage of each category of the content is summarized in the Table 1.

Table 1.

<table>
<thead>
<tr>
<th>Category</th>
<th>number of occurrence</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cultural contrast, festivals and customs</td>
<td>13</td>
<td>18%</td>
</tr>
<tr>
<td>2. Entertainment, human interest stories, discussion starters ranging from trivial matters to social issues</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>3. Occupational</td>
<td>7</td>
<td>10%</td>
</tr>
<tr>
<td>4. Consumer-oriented</td>
<td>45</td>
<td>65%</td>
</tr>
<tr>
<td>5. Interpersonal, introspective, interactional regarding individuals and institutions</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

In *American Headway* category 5, interpersonal makes up most of content of this book with 45 numbers of occurrences which makes up 65% of content of this book and it shows that internationally-distributed text books are more concerned with talking about themselves than others. Category 2- entertainment stands second with 13 numbers of occurrences that makes up 18% of the content of the book. Based on these two categories I can conclude that this book put much emphasis on social relations and it mostly seeks to entertain learners with appealing content.

Koosha M. & Talebizadeh M.R. (2004) in their study on analysis of content of some internationally-distributed text books concluded that most of emphasis placed in these text books were on occupation and consumer-oriented categories which shows that there an orientation toward market and subordinating other categories under this umbrella term, but in *American Headway* 4 I observed less emphasis on occupation, consumer-oriented categories which shows that it doesn’t put emphasis on instrumental goals and it more concerned with integrative goals as it highlights social relations.

I did not observe any instance of cultural contrast, it did not focus on cross-cultural issues in dialogue, there were not any instance of people from different culture bump into each others. By this insight we can conclude that this book mostly incorporated American way of life. In addition as I have found this book putting higher priority on reading than dialogic conversations, the cultural points were integrated into reading than dialogues.

There was just one instance that I found it different from the general trends which most books follow and it was an example of law enforcement. A citizen was stopped by a policewoman, because he had violated the speed limit. Although the encounter couldn’t be consider as an instance of exercise of power in the real sense, it
could be considered as an example that was not in line with overall trend the ELT books follow.

**Subject relations**
Table two shows the number of occurrence and overall percentage of each relation in *American Headway 4*.

<table>
<thead>
<tr>
<th>Relations</th>
<th>No. of occurrence</th>
<th>overall percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Friends</td>
<td>31</td>
<td>55%</td>
</tr>
<tr>
<td>2. family members</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>3. audience</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>4. colleagues</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>5. interviewer-interviewee</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>6. customer-service provider</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>7. strangers</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>8. police-citizen</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

As depicted in the table two ‘friends’ has the most prevalent occurrence among other relations with 31 instances and it show the emphasis the conversations put on the social equals which appears to “describe discourse as it might be in a better world rather than discourse as it is” (Fairclough, 1989, p.10).

Another relation that has higher occurrences than others is customer-service provider which highlights the importance put on service, industry and social skills and again as seen in the case of ‘friends’ the relations are idealized free of any conflicts and disagreements.

Then we have interviewer-interviewee which has little basis in reality, someone is free to express his/her opinion without any restriction or obligation placed on him or her. In this case the individual accepts the premise that one can offer his frank opinion on almost any subject to anyone who asks for them (Koosha M. & Talebizadeh M.R., 2004).

‘Colleagues’ is also another relation which again occurs in a social equal role, similar to what we saw in ‘friends’. In ‘audience’ there are some interesting stories presented to the student no sense of real biases that media incorporates into its pieces of news.

There is another category which I observed several instances of it in this book and that is ‘strangers’ it mostly stressed social skills in starting a conversation, no power was exercised there as the conversations included socializing with others. There was just one instance that there was a sort conflict between two people- one hadn’t seen a driving sign and another was protesting about it with an angry tone using words disapproving.

There was one instance of police-citizen relation- a citizen was stopped because of violating speed limit, although not much exercise of power was traced there, the citizen was explaining that had a reason to drive over speed and the policewoman replied that she was doing her duty and doesn’t care about his reasons.

However, the inequality is rarely addressed in these interactions and this shows the tendency of concealing inequalities in discourse. Fairclough’s (1989) studies of actual micro-discourse between doctors and interns, police and citizen and some other instances reveals how strongly the participants exercise power through
discourse conventions. Once the relations, positions and contents are established, there are observable constrains on such things as turn taking who can ask question, who can interrupt and forms of addressing and many other possibilities. But, ELT textbooks do not make ant attempt to equip learners with or at least make learners aware of issues in dialog management like turn taking or verbal self-defense skills needed to deal with infringement of their wishes.

Subject position
Table three shows the number of occurrences and the percentage of each position in American Headway 4.

Table 3.

<table>
<thead>
<tr>
<th>Category</th>
<th>No. of occurrences</th>
<th>Overall percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Societal</td>
<td>45</td>
<td>72%</td>
</tr>
<tr>
<td>2. Commercial</td>
<td>10</td>
<td>16%</td>
</tr>
<tr>
<td>3. Occupational</td>
<td>7</td>
<td>11%</td>
</tr>
</tbody>
</table>

The subject positions for all interactions were classified under three general categories: societal, commercial and occupational. Unlike Koosha M. & Talebizadeh M.R. ,(2004) that found occupational and commercial categories most ubiquitous ones occurring in several internationally-distributed books (the American Headway was not included in their study) and concluded that there is a heavy emphasis on positioning language learners within the market economy, in this study I found heavy emphasis on societal position and there were just some instances of commercial and occupational position and it shows that this book accents putting learners in contexts where they can practice social their skills. As I have noted early this book doesn't stress instrumental goals and seems to be more interested in integrative and social goals.

An overall perspective over dialogues in American Headway 4 book

I found this book mostly reading oriented than conversational oriented one. There were few modes of conversations had propinquity to real life conversations. There were a lot of dialog just simply to practice a linguistic point and they were so short even I couldn't specify any relations or positions between inteactants. The conversations were mostly decotextualized and anonymous characters were playing roles there, appearing and vanishing quickly.

I also observed many instances of monologue in this book-about 17 that had captured a bulky amount of each lesson and we might not be assign it as an attribute of real life.

Discussion and Conclusion

By looking at the data on social relations in American Headway 4 we can easily decipher there a stress on interactions between social equals as 'friends’ constitutes
the most prevalent occurrence or even in other categories the interactants are placed in equal social relations.

By examining social positions we can conclude that there a heavy emphasis on societal position and there were just some instances of commercial and occupational position and it shows that this book acccents putting learners in contexts where they can practice social their skills.

When it comes to examining content, we can see a stress on non-controversial topics like individual choices and preferences, entertainment or interpersonal talks. Again Fairclough’s (1989) idea applies here this type of discourse “describes discourse as it might be in a better world rather than discourse as it is”.

Koosha M. & Talebizadeh M.R. (2004) in their conclusion assert that despite the fact that in much of ELT literature there is a talk of adopting a view of language appropriate for international use, and even though actual place names, historical figures and settings are avoided, the discourse of these ELT books seem to reflect the discourse of developed free market economies. And one might expect such an outcome, since the ideological nature of texts alludes that teaching English doesn’t just involve neutral transfer of knowledge, skill and competencies. They, in another part, conclude that we should not accept the claims the textbooks make in promoting learners empowerment and independence, since such claims may be an attempt to conceal certain values-ideology- inculcated in the learners.

I could not find much emphasis on placing learners in the market in American Headway 4, but there seem to be an great influence of the market on English language teaching as Koosha M. & Talebizadeh M.R.,(2004) in their findings call for greater awareness of the influence of the market on English language teaching, they go on to say “ELT professionals should be concerned with what compromises involved and what ideological implications are at stake when globalizing ELT materials”. And as Toolan (1999) observes what underlies so-called globalization is a new kind on regimentation to bring all countries, companies and markets in the same line to follow the certain standards set by corporate American or corporate Europe, therefore to give those corporate power to access to the world five billion consumers.

In sum, ELT teachers need to make some kind of critical language awareness in their students and make their learners aware of the fact that the language isn’t simply grammar, it is a system of communication for sharing ideas and a way of controlling people and the way they think or act.

Limitations

This study was conducted on only one book of a series of internationally-distributed textbooks, to have more conclusive results a more comprehensive research has to be done on more series of textbooks. There should also be a thorough research on critical language awareness and how it could be implemented. Also there should be more research and literature on how this globalization of English teaching and control of market by corporate American or corporate Europe is going to take place and their implication for English teaching. These are the issues that need further researches and I couldn’t address them in this study.
Works Cited


Appendices

Appendix A. Relations predominantly significant in American Headway 4

<table>
<thead>
<tr>
<th>Relations</th>
<th>No. of occurrence</th>
<th>overall percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Friends</td>
<td>31</td>
<td>55%</td>
</tr>
<tr>
<td>10. family members</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>11. audience</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>12. colleagues</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>13. interviewer-interviewee</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>14. customer-service provider</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>15. strangers</td>
<td>5</td>
<td>8%</td>
</tr>
<tr>
<td>16. police-citizen</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

Appendix B. subject positions dominant in American Headway 4
<table>
<thead>
<tr>
<th>Category</th>
<th>No. of occurrences</th>
<th>Overall percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Societal</td>
<td>45</td>
<td>72%</td>
</tr>
<tr>
<td>5. Commercial</td>
<td>10</td>
<td>16%</td>
</tr>
<tr>
<td>6. Occupational</td>
<td>7</td>
<td>11%</td>
</tr>
</tbody>
</table>

Appendix C. Content categories in American Headway 4

<table>
<thead>
<tr>
<th>Page</th>
<th>Category</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5</td>
<td>A daughter having a phone conversation with her dad</td>
</tr>
<tr>
<td>9-a</td>
<td>5</td>
<td>A friend asking a favor from a friend of his</td>
</tr>
<tr>
<td>9-b</td>
<td>5</td>
<td>A grandmom talking about her grandchild</td>
</tr>
<tr>
<td>9-c</td>
<td>2</td>
<td>Inviting someone to the party</td>
</tr>
<tr>
<td>9-d</td>
<td>5</td>
<td>Helping a friend to move in</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>Someone has dropped one of his things and somebody else returns it</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>One think that she has seen somebody in a party</td>
</tr>
<tr>
<td>18</td>
<td>2</td>
<td>A poll that asks people the most wanted</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>An interviewer asks an interviewee about the places he has seen</td>
</tr>
<tr>
<td>22</td>
<td>2,5</td>
<td>Two people talking about a newspaper story</td>
</tr>
<tr>
<td>24</td>
<td>2</td>
<td>A news caster giving some pieces of news</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>Two friends talking, one movies and another about books</td>
</tr>
<tr>
<td>28</td>
<td>2,5</td>
<td>An interviewer, interviewing a girl who has found torn-up dollars</td>
</tr>
<tr>
<td>29</td>
<td>2,5</td>
<td>Some people talking about their memories</td>
</tr>
<tr>
<td>42</td>
<td>4,5</td>
<td>A captain talking to the passengers</td>
</tr>
<tr>
<td>48</td>
<td>5,2</td>
<td>Three friends who were in the same college arrange a reunion meeting</td>
</tr>
<tr>
<td>49-a</td>
<td>4</td>
<td>A guest wants to book a room</td>
</tr>
<tr>
<td>49-b</td>
<td>5</td>
<td>Someone is asking a favor</td>
</tr>
<tr>
<td>49-c</td>
<td>4</td>
<td>A customer is calling his bank</td>
</tr>
<tr>
<td>49</td>
<td>4</td>
<td>A customer is calling T.V. customer-service asking for a favor</td>
</tr>
<tr>
<td>49</td>
<td>3</td>
<td>Two colleagues were talking</td>
</tr>
<tr>
<td>53</td>
<td>3</td>
<td>A radio commercial is advertising some goods</td>
</tr>
<tr>
<td>58-a</td>
<td>5</td>
<td>Two stranger talking about a sign</td>
</tr>
<tr>
<td>58-b</td>
<td>5</td>
<td>Two strangers arguing, one shouldn’t have been careless in driving</td>
</tr>
<tr>
<td>59</td>
<td>5</td>
<td>Asking a friend to come to a party</td>
</tr>
<tr>
<td>60</td>
<td>5</td>
<td>Someone is telling her friend that she has won a prize in a contest</td>
</tr>
<tr>
<td>61</td>
<td>5,2</td>
<td>An interviewer is asking a woman about how she got married at the age of 16</td>
</tr>
<tr>
<td>68-a</td>
<td>5</td>
<td>Friends talking about exam</td>
</tr>
<tr>
<td>68-b</td>
<td>5</td>
<td>Friends talking about vacation</td>
</tr>
<tr>
<td>68-c</td>
<td>5</td>
<td>Friends talking about their friends’ fight at a party</td>
</tr>
<tr>
<td>68-d</td>
<td>5</td>
<td>Talking how exhausted somebody was after traveling and needing rest</td>
</tr>
<tr>
<td>68-e</td>
<td>5</td>
<td>Friends talking about new job</td>
</tr>
<tr>
<td>68-f</td>
<td>5</td>
<td>Talking about how somebody got into trouble when losing his car key</td>
</tr>
<tr>
<td>68-g</td>
<td>5</td>
<td>Friends talking about TV programs</td>
</tr>
<tr>
<td>68-h</td>
<td>5</td>
<td>One talking about the mistake he had made</td>
</tr>
<tr>
<td>73-a</td>
<td>4</td>
<td>Talking about a dog a customer has purchased</td>
</tr>
<tr>
<td>73-b</td>
<td>5</td>
<td>Two people are talking about how to arrange thing in their shop</td>
</tr>
<tr>
<td>73-c</td>
<td>4</td>
<td>Someone wants to open an account in a bank</td>
</tr>
<tr>
<td>73-d</td>
<td>4</td>
<td>Someone calling a car-repair service to ask about their services</td>
</tr>
<tr>
<td>73-e</td>
<td>4</td>
<td>Somebody is talking to a plumber or someone like that about the problems he has with the faucets in his apartment</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>82</td>
<td>5</td>
<td>Friends talking about a pre-historic man</td>
</tr>
<tr>
<td>84</td>
<td>5</td>
<td>Friends who met in Greece are having a phone conversation</td>
</tr>
<tr>
<td>89-a</td>
<td>5</td>
<td>One is talking about his boss about his friend</td>
</tr>
<tr>
<td>89-b</td>
<td>5</td>
<td>Talking about the computer one of the friends has to buy</td>
</tr>
<tr>
<td>89-c</td>
<td>5</td>
<td>Two people are talking about one of their friends who has just got promotion</td>
</tr>
<tr>
<td>90-a</td>
<td>5</td>
<td>Friends are talking about going to party</td>
</tr>
<tr>
<td>90-b</td>
<td>5</td>
<td>Two moms met in a travel agency and are talking about taking a trip</td>
</tr>
<tr>
<td>90-c</td>
<td>5</td>
<td>Two teens talking about the car they like to drive once got enough money</td>
</tr>
<tr>
<td>90-d</td>
<td>5</td>
<td>Two friends talking about football</td>
</tr>
<tr>
<td>90-e</td>
<td>6</td>
<td>A citizen has broken the speed limit</td>
</tr>
<tr>
<td>93</td>
<td>5</td>
<td>Two friends are talking about the vacation they are going to take</td>
</tr>
<tr>
<td>101-a</td>
<td>5,2</td>
<td>An interviewer, interviewing a teen about his hobbies</td>
</tr>
<tr>
<td>101-b</td>
<td>5,2</td>
<td>An interviewer, interviewing a teen about what makes him happy</td>
</tr>
<tr>
<td>104-a</td>
<td>5</td>
<td>A friend has failed in his exam and is talking about that</td>
</tr>
<tr>
<td>104-b</td>
<td>5</td>
<td>A friend is encouraging another to be energetic</td>
</tr>
<tr>
<td>104-c</td>
<td>5</td>
<td>Friends have missed the train or bus, talking about what to do till next one</td>
</tr>
<tr>
<td>104-d</td>
<td>5</td>
<td>Decorators have finished their job, two people talking about how much it might cost</td>
</tr>
<tr>
<td>104-e</td>
<td>5</td>
<td>Two friends are talking about one of their friends that won the lottery and how easy the life has turned to be for him</td>
</tr>
</tbody>
</table>
Abstract

Research into language learning strategies actually started with Rubin’s (1975) groundbreaking article about the strategies used by good language learners. Since then, the research in the field has gained momentum. A multitude of studies has been conducted over the past three decades so as to shed some light on what strategies learners mostly use as well as what is the effect of linking strategies with other learners’ variables such as proficiency level, age, and gender. The aim of this small-scale study is closely related to the former part. The study is, then, to find out both the level of the overall strategy use and the pattern of strategy use of Iranian graduate students studying English across the six strategy categories in the SILL. Fifty three graduate students (28 male, 25 female) from three universities in Tehran, Iran participated in the study and filled out the SILL. It was found out that Iranian graduate students were medium strategy users. Moreover, in terms of strategy categories, they used metacognitive and compensation strategies at a high frequency, with memory and affective strategies being used at the lowest frequency.

Key words strategy use, SILL, Iranian learners
Introduction

Since the publication of the first studies on the importance of strategies used by language learners (Rubin 1975; Stern, 1975; Hosenfeld, 1976; Naiman et al., 1978), the research on language learning strategies has gained momentum. Over the last three decades, several studies in the field have focused attention on the relationship between learners’ choice and frequency of strategies and overall language proficiency and several learner variables such as nationality, cultural background, gender, age, and motivation.

Regarding the frequency of strategy use, different contexts indicated different patterns. For example, in ESL situations there has been more reported use of social strategies than in EFL contexts. Or, in studies including Asian participants, less frequent use of affective and social strategy categories has been reported while metacognitive and compensation strategies have been most popular. This study is, thus, to discover the strategy pattern of Iranian graduate student and to see how the findings fit into the existing literature.

Review of Literature

The literature on language learning strategies is quite extensive. In this section, however, first, different definitions of learning strategies are discussed, followed by some classification systems for strategies and instruments for assessing strategy use. Finally, the relevant literature on the pattern of strategy use will be reviewed.

Language learning strategies: Definitions

From Rubin (1975) to Macaro (2001), language learning strategies have been defined in several ways. Rubin broadly defined strategies as, “the techniques or devices which a learner may use to acquire knowledge” (1975, p. 43). Rigney (1978) viewed strategies as steps or operations learners use so as to facilitate the acquisition, storage, retrieval, or use of information. Wenden and Rubin (1987), on the other hand, regarded learner strategies as language learning behaviors that learners are involved in to regulate the learning of a second language. As it is evident, this later definition introduced the word “behaviors” and brought about with itself the concept of mental and cognitive processes involved in some strategies. Oxford (1990), drawing on Rigney’s definition, called strategies those specific actions learners take in order to facilitate learning and make it “more enjoyable, more self-directed, more effective, and more transferable to new situation” (p. 8). Cohen (1998) added a conscious dimension to the definition and considered strategies as conscious steps or actions learners select “either for the learning of a second language, the use of it, or both” (p. 5). He clearly made a distinction between language learning strategies and language use strategies, regarding them as two quite different strategy types. Macaro (2001) juxtaposed some of the earlier definitions and defined them as conscious and self-directed efforts on the part of the learners which, if systematically used, lead to learners’ autonomy. Similarly, Oxford (2001), pointed out that regardless of how we define language learning strategies, they all share features of control, goal-directedness, autonomy, and self-efficacy (i.e., individuals’ perception that they are able to complete a task successfully).
Language learning strategies: Classification systems

Along with the myriad of definitions in the field, several classification systems for language learning strategies have been also proposed. 

Rubin (1975) provided two kinds of learning strategies: (1) those which directly contribute to learning, including six types (clarification/verification, monitoring, memorization, guessing/inductive inferencing, deductive reasoning, practice), and (2) those contributing indirectly to learning, which include two types (creating opportunities for practice, production tricks).

O’Malley and Chamot (1990) developed a taxonomy including 26 strategies. They divided them into three major categories: (1) metacognitive strategies (e.g., planning, monitoring, evaluation), (2) cognitive strategies (e.g., rehearsal, inferencing, summarizing), and (3) social strategies (e.g., cooperation, questioning for clarification).

Drawing on earlier classification systems and attempting to assign a greater role for less-attended and often-ignored affective strategies, Oxford (1990) developed a comprehensive strategy classification system. She divided her system into six distinct categories (Oxford further classified the first three as “direct” and the latter three as “indirect” language learning strategies; see Table 1):

1. memory strategies → for storing and retrieving new information
2. cognitive strategies → for comprehending and producing language
3. compensation strategies → for overcoming gaps in the learners’ L2 knowledge
4. metacognitive strategies → for coordination and management of learning processes
5. affective strategies → for regulating learners’ feelings and emotions
6. social strategies → for learning through interaction with others

| Table 1 | Direct and Indirect strategies (adapted from Oxford, 1990) |

<table>
<thead>
<tr>
<th>DIRECT STRATEGIES</th>
<th>Memory Strategies</th>
<th>Cognitive Strategies</th>
<th>Compensation Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating Mental Linkage</td>
<td>grouping, associating, placing new words in a context</td>
<td>reasoning deductively, translating, transferring</td>
<td>switching to L1, using mime or gestures, coining words</td>
</tr>
<tr>
<td>Applying Images and Sounds</td>
<td>using imagery, semantic mapping, using keywords</td>
<td>taking notes, summarizing, highlighting</td>
<td>Guessing Intelligently, using linguistic clues, using other clues</td>
</tr>
</tbody>
</table>

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Volume 2, Number 1 / Spring 2008
Griffiths (2004, p. 5) pointed out the lack of consensus pervades in the field and claimed that “whatever term may be used, and however it may be defined or classified, it is inevitably going to come into conflict with one or other of the competing terms, definitions, and classification systems.”

In order to do away with confusing results, therefore, Griffiths suggested that researchers use Rigney’s (1978) definition along with Oxford’s (1990) classification system as a base for understanding language learning strategies and conducting research in the field. The present researcher has also done so.

**Language learning strategies: Instruments**

Ellis (1986) interestingly put the difficulty of researching language learning strategies as, “like trying to work out the classification system of a library when the only evidence to go on consists of the few books you have been allowed to take out” (p. 14). Since language learning strategies are mostly internal, mental processes, they could not usually be observed directly. However, several methods of data collection have been used in different studies in order to assess strategy use of the participants. Some of these methods include observation, interview, questionnaire, verbal report, diaries and dialog journals, and, more recently, computer tracking (see Cohen, 1998 for a study of advantages, disadvantages, and issues in using each of these methods).

The most common method for assessing language learning strategies is through the use of a questionnaire. Brown (2001, p. 6) defined questionnaires as, “any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting them among existing answers.” Cohen (1998) also regarded a questionnaire as the written counterpart of interview. He referred to three major types of questionnaire in terms of degree of structure: (1) *highly structured (closed)* questionnaires, in which the researcher has complete control over the responses and thus the results easily lend themselves to statistical analysis, (2) *semi-structured questionnaires*, in which there is a prompt which requires certain information but the exact shape of the response is not predetermined, and (3) *unstructured (open) questionnaires*, in which the researcher has allowed the respondents to pursue topics of interest which may not have been predicted prior to the study. This last type has the advantage of providing the researcher with insightful data. The disadvantage is that the data is highly individualized, hence making it difficult to analyze and interpret the results.

Based on the classification systems, several questionnaires have been devised for the assessment of strategies. The most widely used in the field is Oxford’s (1990) *Strategy Inventory for Language Learning* (SILL). The six categories in Oxford’s classification system for language learning strategies underlie the SILL, which has been used by Oxford and others for a great deal
of research around the world. The SILL was first designed in 1986 as an instrument for assessing the frequency of use of language learning strategies by students at the “Defence Language Institution” in Monterey, California. It was, then, expanded into two versions: one, including 80 items, for native speakers, and the other version consists of 50 items for students of English as a foreign or second language. Oxford and Burry-Stock (1995) compared the SILL with other available strategy inventories (Bialystock, 1981; Chamot et al., 1987) and concluded that the SILL is the most reliable and valid questionnaire for assessing the use of language learning strategies worldwide. Such a questionnaire is easy to conduct, cost-effective, and nonthreatening. It, however, suffers from the problem that it could not describe in detail the processes involved in different strategies used by the learners, especially if the questionnaire is highly structured (Oxford & Burry-Stock, 1995). Therefore, it is strongly suggested that the data obtained from questionnaires be supplemented with other forms of data collection (e.g., verbal reports) in order for the study to provide more insightful and reliable results.

Language learning strategies: Patterns of strategy use

Early studies on language learning strategies conducted with a focus on determining what different strategies learners used (Rubin, 1975; Stern, 1975). It was not until recently that the focus of attention has shifted toward the linking of language strategy use with learners’ variables such as overall language proficiency (Green & Oxford, 1995), national or cultural background (Bedell & Oxford, 1996), motivation (Dornyei and Otto, 1998), age (Chamot, 1999), gender (Zoubir-Shaw & Oxford, 1999), intelligence (Akbari & Talebinezhad, 2003), and even with much more specific factors such as performance on a cloze test (Tajeddin, 2004).

One part common in many studies, however, has been the identification of the rate of overall strategy use of participants as well as different patterns of strategy use across strategy categories on the SILL. For example, in a study including 520 American adults, Oxford and Ehrman (1995) found out that adult learners were moderate strategy users (mean 2.44). In terms of different categories, compensation strategies were mostly used (mean 3.16), followed by social (mean 3.15) and cognitive (mean 3.10). The least categories used belonged to metacognitive (mean 2.91), memory (mean 2.56), and affective strategies (mean 2.34), respectively. In another study with 213 Puerto Rican university students, Green (1991) also found that they were high users of metacognitive strategies, medium users of affective, social, and cognitive strategies, and low users of memory strategies. Because the present study was conducted in an Asian context, it is better to briefly look at the results of some studies with Asian participants concerning the patterns of strategy use.

Chang (1991) investigated the frequencies of strategy use of 50 Chinese ESL university students in America and found the highest use of compensation strategies and the lowest use of affective strategies.

Noguchi’s (1991) study of 174 junior high Japanese learners of EFL showed memory and cognitive strategies as the most frequently used and social strategies as the least frequently used categories.

Oh (1992) studied the frequency of language learning strategy use of 59 EFL students of a Korean university and indicated that they highly used metacognitive strategies, followed by medium use of compensation, affective, social, and cognitive strategies, while the memory strategies were used at a low frequency. In another larger scale study with 332 Korean university students, Park’s (1994) participants were at a medium level with all the categories. They, however, used metacognitive, memory, and compensation strategies more often than cognitive, social, and affective strategies.

In Klassen’s (1994) study of 228 freshmen students at a Taiwanese university, compensation strategies were used highly, followed by affective, metacognitive, social, cognitive, and memory strategies, respectively.

And more recently, Shamis (2003) explored the pattern of strategy use of a sample of Arab English majors in Palestine and found the highest use of metacognitive along with the lowest use of compensation strategies.

And in a rather similar context, Riazi and Rahimi (2005), in a study of investigating the pattern of Iranian strategy use of 220 English major university students, came to the conclusion that they were medium strategy users in terms of overall strategy use. Concerning different strategy
categories, however, the participants opted for metacognitive strategies as the highest used
category, cognitive, compensation, and affective with a medium frequency, while memory and
social strategies were used at the lowest frequency.
Following Riazi and Rahimi (2005), the summary of what has been said is presented in Table 2.

**Table 2**

<table>
<thead>
<tr>
<th>Study</th>
<th>Nationality of participants</th>
<th>Level of strategy use</th>
<th>Highest strategy category</th>
<th>Lowest strategy category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chang (1991)</td>
<td>Chinese</td>
<td>medium</td>
<td>compensation</td>
<td>affective</td>
</tr>
<tr>
<td>Oh (1992)</td>
<td>Korean</td>
<td>medium</td>
<td>metacognitive</td>
<td>cognitive/memory</td>
</tr>
<tr>
<td>Park (1994)</td>
<td>Korean</td>
<td>medium</td>
<td>metacognitive</td>
<td>affective</td>
</tr>
<tr>
<td>Klassen (1994)</td>
<td>Taiwanese</td>
<td>medium</td>
<td>compensation</td>
<td>memory</td>
</tr>
<tr>
<td>Shamis (2003)</td>
<td>Palestinian</td>
<td>medium</td>
<td>metacognitive</td>
<td>compensation</td>
</tr>
<tr>
<td>Riazi and Rahimi (2005)</td>
<td>Iranian</td>
<td>medium</td>
<td>metacognitive</td>
<td>memory/social</td>
</tr>
</tbody>
</table>

As viewed in Table 2, in an Asian context, the participants are medium strategy users
overall. Furthermore, metacognitive and compensation strategies were used most
frequently whereas affective and memory strategies were the least frequently used
strategy categories.

**Statement of Purpose**

This study aims to shed some light on the pattern of strategy use of Iranian graduate
students studying English and to see whether the reported choice of strategies are
consistent with previous studies in the similar contexts or different patterns would
emerge. Therefore, the study is to find an answer to one research question: what is
the pattern of Iranian first year graduate students studying English in terms of both
overall strategy use and strategy categories?

**Method**

**Participants**

The participants of this study were 53 English major students from three universities
of Tehran, Iran. They were 28 male and 25 female first year MA students from Shahid
Beheshti, Allameh Tabatabai, and Tarbiat Modares universities. They consisted of 28
students of TEFL, 12 of English Literature, and 10 of English Translation (see Table 3).
Table 3
Participants’ distribution by gender and university (major)

<table>
<thead>
<tr>
<th>University (major)</th>
<th>Gender</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>Shahid Beheshti</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>(TEFL)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Literature)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>(Translation)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Allameh Tabatabai</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>(TEFL)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tarbiat Modares</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>(TEFL)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>25</td>
</tr>
</tbody>
</table>

Because the study was not first supposed to be reported like this, except for their gender, no other background information was asked from the participants. Regarding the age range of the participants, however, it is estimated that their ages mostly fell within the range of 23-30 years of old. The selection of the universities and the participants were not at a random basis. Rather, it was based on convenience sampling; that is, the researcher chose the universities and the participants due to the fact that they were more easily accessible to him. However, an advantage of using graduate English major students as the participants is that they are more or less better aware of the kinds of strategies they use when learning a foreign language.

Instrument
The 50-item *Strategy Inventory for Language Learning* (SILL), version 7.0 (Oxford, 1990) for EFL / ESL learners was used in the study. The SILL is the most commonly used questionnaire as the data collection instrument. Several studies using it have found high reliability indexes ranging from 0.91 to 0.95 (Oxford & Burry-Stock, 1995), hence making it the most reliable questionnaire in the field. This questionnaire is based on a five-point Likert scale (1, 2, 3, 4, or 5), ranging from “Never or almost never true of me,” represented as (1), to “Always or almost always true of me,” represented as (5). In the SILL, based on Oxford’s (1990) classification system, language learning strategies have been grouped into six categories: (1) memory strategies (for storing and retrieving new information; 9 items), (2) cognitive strategies (for comprehending and producing language; 14 items), (3) compensation strategies (for overcoming gaps in the learners’ L2 knowledge; 6 items), (4) metacognitive strategies (for coordination and management of learning processes; 9 items), (5) affective strategies (for regulating learners’ feelings and emotions; 6 items), and (6) social strategies (for learning through interaction with others; 6 items). Oxford also developed scale ranges based on mean scores for determining the degree of strategy use. Those obtaining a mean score within the range of 3.5-5.0 are, thus, considered high, 2.5-3.4 medium, and 1.0-2.4 low strategy users.
Because it was assumed that almost all participants were at an advanced level and also due to time constraints the researcher was faced with, the SILL was not translated into the participants’ mother tongue (Persian). However, in order not to bias the participants’ responses on different categories of the SILL (because it was believed most of the participants, especially those majoring in TEFL are more or less familiar with the concept of learning strategies and their types), the researcher decided to changed the category names and assigned them different labels as Part A to Part F (see Table 4).

**Table 4**
Parts and categories in the SILL

<table>
<thead>
<tr>
<th>Part</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part A</td>
<td>Memory strategies (9 items)</td>
</tr>
<tr>
<td>Part B</td>
<td>Cognitive strategies (14 items)</td>
</tr>
<tr>
<td>Part C</td>
<td>Compensation strategies (6 items)</td>
</tr>
<tr>
<td>Part D</td>
<td>Metacognitive strategies (9 items)</td>
</tr>
<tr>
<td>Part E</td>
<td>Affective strategies (6 items)</td>
</tr>
<tr>
<td>Part F</td>
<td>Social strategies (6 items)</td>
</tr>
</tbody>
</table>

**Data Collection and Analysis**

The questionnaire was given to the participants, who were asked to complete them at home and return them within one week. After about one month, however, almost all the questionnaires were given back to the researcher (some also did not return the questionnaire!). Data analysis included the calculation of descriptive statistics (means and standard deviation). The analysis of this study was quite simple and straightforward. First, the overall strategy use for all the participants was reported, followed by category means. The results of data analysis were completed using Statistical Package for the Social Sciences (SPSS) version 13.0.

**Results and Discussion**

Table 5 presents the results of overall strategy use as well as those of each strategy category.

**Table 5**
Descriptive statistics, level of use, and rank of strategy categories and overall strategy use

<table>
<thead>
<tr>
<th>Strategy categories</th>
<th>Mean</th>
<th>SD</th>
<th>Range</th>
<th>Level</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Max</td>
<td>Min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Memory</td>
<td>2.93</td>
<td>0.69</td>
<td>4.78</td>
<td>1.22</td>
<td>medium</td>
</tr>
<tr>
<td>Cognitive</td>
<td>3.42</td>
<td>0.47</td>
<td>4.43</td>
<td>2.07</td>
<td>medium</td>
</tr>
<tr>
<td>Compensation</td>
<td>3.56</td>
<td>0.72</td>
<td>4.67</td>
<td>1.83</td>
<td>high</td>
</tr>
</tbody>
</table>
As viewed in Table 5, the mean of overall strategy use is 3.29. To answer the first part of the research question, this mean index falls within Oxford’s (1990) range of 2.5-3.4 and indicated that the participants are medium strategy users. This is in line with previous studies in the Asian context, which showed that in almost all earlier studies the participants were proved to fall in the category of medium strategy users (refer to Table 1).

In order to find the participants’ pattern of strategy use in terms of strategy categories, it is better to present the mean indexes in a graphic representation as in Figure 1 so as to come to a clearer picture of the most and the least used strategy categories.

**Figure 1**
Distribution of strategy categories

As it is evident in Figure 1 as well as in the Rank column in Table 4, metacognitive strategies category (mean 3.75) falls in the high level of use. Compensation strategies become the second highly used type, followed by strategies of medium use including cognitive and social categories (means of 3.42 and 3.32, respectively). Memory (mean 2.93) and affective (mean 2.79) strategies are the least used categories chosen by the participants of the study.

In terms of different strategy categories, the results are again consistent with previous research. The participant used most frequently metacognitive and compensation strategies (Chang, 1991; Oh, 1992; Park, 1994; Klassen, 1994; Shamis, 2003; Riazi & Rahimi, 2005). They also made the least use of memory and affective strategies (Chang, 1991; Oh, 1992; Park, 1994; Riazi & Rahimi, 2005).
The reason why the participants chose metacognitive strategies the most may be due to the fact that they have been taught and told about this type of strategy more than other types during their course of learning. Metacognitive strategies are those for planning, organizing, and evaluating learning. Participants of the study, as graduate English students, had more likely passed some courses on study skills in their undergraduate course and they were consciously or subconsciously well aware of how to plan and organize learning to achieve the best outcome. Therefore, this prior knowledge may be regarded as one reason for the high use of metacognitive strategies in this study.

The high use of compensation strategies is also indicative of the fact that Iranian graduate students were well equipped with the ability to make guesses, use gestures, paraphrase, and take avoidance strategies in order to make up for their inadequacy of L2 knowledge.

Cognitive strategies for using mental processes are also essential in language learning because they operate directly on new, incoming information (Oxford, 1990). According to O’Malley and Chamot (1990), these strategies are the most popular ones with language learners. This category has the most number of items in the SILL. The participants knew well how to work on new information to get it connected with previous information, thus making it more memorable.

The acceptable index of social strategies (3.32) may be because of the specific characteristic of the participants. They were all adults and most of them worked as teachers of English. So, it is no wonder that they were fully and confidently capable of maintaining social bonds and interacting with their students and other teachers as an invaluable source of improving their English. However, needless to say, social strategies are more likely to be used highly in ESL situations in which there are lots of opportunities in order for the learners to interact with other people (Oxford & Ehrman, 1995).

Memory strategies are for remembering more effectively. The presence of some special strategies in this category such as using rhyme to remember new words, physically acting out new words, and remembering new words by locating it on the page may not be regarded as techniques for leaning and remembering new vocabulary items by the participants. However, there are also other techniques such as using new words and expressions in sentences which are more familiar to Iranian students.

Affective strategies are to manage and control learners’ feelings and emotions while learning and using a foreign or second language. In the present study, this type was labeled the least frequently used strategy category. The reason may be attributable to the specific personality type of the participants as Iranian students. In educational system of Iran, little attention is given to the affective factors involved in learning. Self-talk for reducing anxiety, keeping personal diaries, self-reward, and self-encouragement are among those techniques whose powerful effect on language learning is so often neglected in the curriculum.

**Conclusion**

The results of this small-scale study confirmed the previous studies. In terms of overall strategy use, Iranian graduate students were ranked as medium strategy users. Regarding the strategy categories, they made high use of metacognitive and compensation strategies. The least frequently used strategy categories were memory and affective which was again consistent with most of earlier studies.
The findings also indicated that even graduate students studying and also teaching English are themselves unaware of the importance of such affective strategies and their significant role in improving English and developing learners as whole persons. This may be, in part, due to lack of a systematic treatment of such affective factors as motivation and positive attitude in early years of learning a foreign language. This lack is, of course, rooted in the national educational system of the country. Although the results of the study were in line with previous research, more insightful data gatherer through the use of other forms of data collection (i.e., triangulation) is needed to make the findings more reliable and more transferable to other contexts.

Limitations of the Study
Almost no study is without drawbacks. This study is not an exception. It suffers from certain flaws on different grounds including both its design and methodology. In terms of the former, it is too simplistic for a study to just look for the pattern of strategy use and only based on descriptive statistics. Different studies of such nature also adopted inferential statistics (e.g., using ANOVA to determine whether or not the differences between strategies are significant). The researcher avoided such statistics due to lack of resources, including the relatively small size of the sample available. In terms of methodology, there are also some major problems. Firstly, the universities and the participants are not randomly selected and they were just a non-representative sample of Iranian graduate students studying different English majors. The results are not, thus, generalizable to students of other contexts. Secondly, because no biodata information was obtained from the participants, replicability is at issue. The third problem is in line with the previous one. Since there was no biodata and also due to the small scope of the study, the participants were not matched for age and proficiency level; that is, these two and other unnoticed factors were not regarded as variables and consequently their importance in determining the choice of language learning strategies was consciously neglected. Another aspect of methodology is instrumentation. In this respect, two problems are integral to the questionnaires, including the SILL, as the instrument for data collection. Firstly, the reliability of their results is greatly incumbent upon the participants’ good will. Secondly, as for the SILL, in almost all studies the overall strategy use came to be at a medium level. Riazi and Rahimi (2005) believed that there tends to be an underlying regression toward mean in the SILL which might affect its validity. And finally, in almost all EFL studies, there is a tendency to translate the SILL into the participants’ mother tongue so as to remove any complexity or ambiguity in some items (these ambiguities mostly arise from some participants’ limited L2 knowledge). The SILL was not translated in this study and was used in its original form.
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An Overview of the Impact of Authenticity On Motivation

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Abstract

The aim of this article is to shed light on the catchy brand of authenticity. There has always been the debate as to whether or not the use of authentic materials can serve as beneficial tool contributing to the ultimate goal of EFL/ESL learning. What has been attempted here is to uncloud the controversy by furnishing a clear-cut definition for authenticity and its various types along side with enumerating its basic characteristics. The result of an empirical study has also been included which shows how and to what extent the use of authentic materials can be effective on learners’ motivation.

Key words Authenticity, motivation, learner authenticity, text authenticity, task authenticity, learners' motivation
Introduction

There is now a general consensus in language teaching that the use of authentic materials in the classroom is beneficial to the learning process. However, on the question of when authentic materials can be introduced into the classroom there is less agreement. In addition, the notion of authenticity has largely been restricted to discussion about texts; there have been few systematic attempts to address the question of authenticity. It is also worth mentioning that the term "authenticity" has sparked off a lot of discussion in the fields of linguistics, materials design, and language learning. The use of authenticity is now considered to be one way of maintaining or increasing students' motivation for learning. They give the learner the feeling that he or she is learning the "real" language; that they are in touch with a living entity, the target language as it is used by the community which speaks it. In this paper the attempt has been to reveal whether or not there is a positive relationship between motivation and authenticity. However, it has been pointed out that there exists a common misconception regarding the issue of authenticity too. It is that in numerous cases the mere fact that authentic materials were being used in classroom setting did not necessarily result in noticeable increase in motivation.

Definitions of authenticity

A common definition of authenticity is materials produced "to fulfill some social purpose in the language community" (Little, Devitt, and Singleton, 1989). It is believed that authenticity concerns the reality of native-speaker language use: in our case, the communication in English which is realized by an English-speaking community.

Authentic versus created materials

When plans regarding the role of materials in a language program are made, an initial decision concerns the use of authentic materials versus created materials. Authentic materials refers to the use in teaching of texts, photographs, video selections, and other teaching resources that were not specially prepared for pedagogical purposes. Created materials refers to textbooks and other specially developed instructional resources. Some have argued that authentic materials are preferred over created materials, because they contain authentic language and reflect real-world uses of language compared with the contrived content of much created material. Allwright (1981, 173) thus describes a language course for foreign students at a British university in which one of the guiding principles was "use no materials, published or unpublished, actually convinced or designed as materials for language teaching". Such an imperative seems to reflect a very low opinion of the abilities of the materials writers to create pedagogically useful language learning resources! Advantages claimed for authentic materials are (Philips and Shettlesworth 1978): Clarke 1989; Peacock 1997):

- They have a positive effect on learner motivation
- They provide authentic cultural information about the target culture
- They provide exposure to real language
They relate more closely to learners' needs
They support a more creative approach to teaching

Types of authenticity

Text authenticity: text authenticity is defined in terms of origin of the materials. In other words, authentic texts are those that "are created to fulfill some social purpose in the language community in which it was produced" (Little et al. 1988: 27).

Learner authenticity: learner authenticity refers to the learners' interaction with authentic materials, in terms of appropriate responses and positive psychological reactions.

It is worth mentioning that there exists interdependency between text and learner authenticity. According to Widdowson (1980), proper interaction between learners and materials will not occur unless the learner can respond to the materials "appropriately". This suggests that authenticity can only be achieved when there is agreement between the material writers' intention and the learners' interpretations. However, it seems that this view needs to be expanded, since whether the congruence can be attained also depends in part on the learners' affective and cognitive responses to the materials, his or her perception of their inherent interest and usefulness. Clarke (1989) and Bacon and Finnemann (1990) also find it natural for the learners' perceptions to affect the outcome of learning. Thus, learner authenticity should refer not only to appropriate responses to the materials, but also to positive receptions of them. Looking at authenticity in this way, we can conclude that textually authentic non-textbook materials will not necessarily be learner authentic, and that textually authentic textbook materials will not necessarily be learner authentic.

Breen (1985:61-67) makes a concrete suggestion by claiming that there are four factors involved in established text and learner authenticity:

- What is an authentic text?
- For whom is it authentic?
- For authentic purposes?
- What is authentic to the social situation of the classroom?

Task authenticity: a task is a workplan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of content (rather than language). A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. During such processes there should be "control over linguistic knowledge is achieved by means of performing under real operating conditions in meaning-focused language activities"(Ellis 1990:195).

However, the definition put forward by Rod Ellis seems to be a bit vague and intangible since she does not provide a clear cut definition of what she exactly meant by the term 'real operating conditions'. Guariento and Morley (2001) noticed the
same issue, as we did, and came up with a framework which is comprised of four differentiating criteria including:

- Authenticity through a genuine purpose
- Authenticity through real-world targets
- Authenticity through classroom interaction
- Authenticity through engagement

If a task is to be authentic, its emphasis should primarily be on meaning and communication, and this is something which replicates the process of communication in the real world. Regarding the second criterion, a task is said to be authentic if it has a clear relationship with real world needs. Breen (1985) argues that the most authentic activities exploit the potential authenticity of the learning situation: "perhaps one of the main authentic activities within a large classroom is communication about how best to communicate". He argues that all of the everyday procedures, the learning task, types of tasks, types of data, and the materials to be selected and worked on, the actual needs, interests, and preferred ways of working of all the people gathered in the classroom, all provide "sufficient authentic potential for communication" (Breen 1985:67). The last issue of concern is that authenticity of task might be said to depend on whether or not a student is "engaged" by the task. Just as "genuine" materials may seem inauthentic to certain groups of learners, tasks which are authentic by any of the aforementioned criteria can appear inauthentic to certain other learners.

One of the crucial aspects of task authenticity is whether real communication takes place; whether the language has been used for a genuine purpose. (Willis 1996) is keen to distinguish these kinds of activities, which she calls tasks, from activities where the language learners are simply producing language forms correctly. Grammar exercises, drill, and practice activities in which the emphasis is on a particular linguistic form, are all examples of the latter. In tasks, on the other hand, the emphasis should primarily be on meaning and communication, and this is something which replicates the process of communication in the real world. In this kind of interaction, Willis (1996:18) argues, students have the chance to interact naturally, in "real time", to achieve a particular communicative goal, which will be "far more likely to lead to increased fluency and natural acquisition" than controlled exercises that "encourage learners to get it right from the beginning".

**Motivation and Types of it**

Without a single shred of doubt motivation has been a great area for researchers in the domain of foreign and second language learning. It has been a while that considering someone’s success based on his motivation has been dwelled on. According to Longman dictionary of Language teaching and Applied Linguistics motivation is “the factors that determine a person’s desire to do something in second language and foreign language learning”. Various definitions of motivation have been proposed over the course of decades of research. Following the historical schools of thought three different perspectives emerge:
1. From a **behaviorist** perspective, motivation is seen in very matter of facts. It is quite simply the anticipation of reward. Driven to acquire positive reinforcement, and driven by previous experiences of reward for behavior, we act accordingly to achieve further reinforcement. In this view our acts are likely to be at the mercy of external forces.

2. In **cognitive** terms motivation places much more emphasis on the individual's decisions, "the choices people make as to what experiences or goals they will approach or avoid, and the degree effort they will exert in that respect" (Keller 1983: 389). Some cognitive psychologists see underlying needs or drives as the compelling force behind our decisions.

3. A **constructivist** view of motivation places ever further emphasis on social contexts as well as individual personal choices (Williams and Burden 1997: 120). Each person is motivated differently, and will therefore act on his or her environment in ways that are unique. But these unique acts are always carried out within a cultural and social milieu and can not be completely separated from that context.

**Instrumental and integrative orientations (motivation)**

One of the best-known and historically significant studies of motivation in second language learning was carried out by Robert Gardner Wallace Lambert (1972). Over a period of twelve years that extensively studied foreign language learners in Canada, several parts of the United States, and the Philippines in an effort to determine how attitudinal and motivational factors affected language learning success. Motivation was examined as factor of a number of different kinds of attitudes. Two different cultures of attitudes divided two basic types of what Gardner and Lambert at that time identified as "instrumental" and "integrative" motivation. The instrumental side of the dichotomy referred to acquiring a language as means for attaining instrumental goals: furthering a career, reading technical material, translation, and so forth. The integrative side described learners who wished to integrate themselves into the culture of second language group and become involved in a social interchange in that group.

**Intrinsic and extrinsic motivation**

Intrinsically motivated activities are ones for which there is no apparent reward except the activity itself. People seem to engage in the activities for their own sake and not because they lead to an extrinsic reward. Intrinsically motivated behaviors are aimed at bringing about certain internally rewarding consequences, namely, feeling of competence and self-determination.

Extrinsically motivated behaviors, on the other hand, are carried out in anticipation of a reward from outside and beyond the self. Typical extrinsic rewards are money, prizes, grades and even certain types of positive feedback. Behaviors initiated solely to avoid punishment are also extrinsically motivated, even though numerous intrinsic benefits can ultimately accrue to those who, instead, view punishment avoidance as a challenge that build their sense of competence and self-determination.
An overall view of Peacock's study

For this study, "motivation" is defined in the terms put forward by Crookes and Schmidt (1991: 498-502): interest in enthusiasm for the materials used in class; persistence with the learning task, as indicated by levels of attention or action for an extended duration; and levels of concentration and enjoyment. He chose the definition of motivation as he agrees with (ibid.: 498-500) that no studies so far adopt learner enthusiasm, attention, action, and enjoyment as referents for and components of motivation, despite the fact that the long hours learner spend in classrooms perhaps make this motivation an important factor in language learning success. Ushioda (1993: 1-3) calls this view of motivation "practitioner-validated", and adds that enhanced learner participation and enthusiasm are significant outcomes in themselves.

Materials of the study

For the purposes of this research a commonly accepted definition on authentic materials was used: materials produced "to fulfill some social purpose in the language community" (Little, Devitt, and Singleton, 1989: 25) – that is materials not produced for second language learners’ examples are newspapers, poems, and songs. Among the authentic materials used with the classes in this study were two poems; some television listings; two short articles; and advice column from a local English-language newspaper; an American pop song; and some English language magazine advertisement.

Learners

The learners involved in the study were beginner-level students in two classes at a South Korean university EFL institute. One class contained sixteen learners, the other fifteen. Their average age was twenty, and the range from eighteen to twenty-four; eighteen were male and thirteen female. I taught both classes. Most of the students stated that they needed English for future work or study requirements.

Results

On-task behavior

Overall, learners were on-task 86 percent of the time when using authentic materials, and 78 percent of the time when using artificial materials, a result indicating that authentic materials significantly increased learner on-task behavior. The difference in mean percentages by type of materials was very significantly at p< 0.001- that is, there is less than one chanced in a thousand that the difference occurred by chance.

Figure reveals a time effect- the difference by type of material becomes very marked only after day 8 of the study, perhaps indicating that learners took time to adjust to the unfamiliar idea of using authentic materials. it also shows that over the term on-task behavior decreased on days when artificial materials were used and increased on days when authentic materials were used.
Overall class motivation

Results indicate that overall class motivation significantly increased when the learners in this study used authentic materials. Mean scores over both classes were 29 out of a maximum possible of 40 when using authentic materials and 23 when using artificial materials, a result indicating that authentic materials significantly increased overall class motivation. The difference in mean total scores was very significant at p < 0.001.

Figure two shows a clear difference by type of materials as with on-task behavior, there is a noticeable time effect- the difference by type of material becomes very prominent from day 8 of the study, perhaps indicating that the class was more motivated by authentic materials, but only adjusted in the second week to the novel idea of using them.

Learner motivation

Overall results (that is, for days one to twenty inclusive) from the learner questionnaires indicate that there was no significant difference in self-reported learner motivation when learners used authentic materials. There was little difference in mean scores between the two types of material; mean scores over both classes were around 38 out of a maximum possible 49 when using authentic materials, as against a round 39 with artificial material. The difference was not significant (p = 0.308, n = 516).

Figure 3 shows data from the daily learner questionnaires at first site it too shows little difference by type of material. However, further analysis was done after careful study of figure3. it became apparent that a time effect also exist for learner questionnaires, as it does for on-task behaviors and levels of observed motivation. That is, after the first 8 days of class a difference by type of material becomes evident, though much less so than for on-task behavior and levels of overall class motivation. Overall, learners preferred artificial materials for the first 8 days, and authentic materials thereafter- for days 9 to 20 inclusive questionnaire scores for all learners just for days 9 to 20 were then analyzed statistically, omitting data from days 1 to 8. Overall, mean scores were 40.2 when learners were using authentic materials and 38.7 when they were using artificial materials. The difference in mean scores by type of material is 1.5, which is significant at p = 0.04 (n = 304); that is there is less than one chance in 20 that the difference occurred by chance. This probability level is lower than the p < 0.05 previously set for the study, and indicates that there was a significant increase in levels of self-reported motivation when learners were using authentic materials from days 9 to 20 inclusive.
Figure 1: On-task behaviour for all learners

Figure 2: Overall class motivation scores for all learners

Authentic materials and motivation
A further interesting and useful finding was that individual item analysis (for item one – "interesting/boring") of the learners' questionnaires revealed that, overall, learners found authentic materials to be significantly less interesting than artificial (p = 0.038; n = 516). This flies in the face of Winnie's findings. In Winnie's study authentic texts are often regarded as more interesting than textbook materials because they can be more up-to-date, and related to everyday issues and activities. Linguistically, however, they tend to be more difficult, being unsimplified, with ungraded syntactic patterns and vocabulary.

**Discussions and conclusions**

In the light of these findings, he recommends that teachers of adult EFL to beginners try appropriate authentic materials in their classroom, as they may increase their learners' level of on-task behavior, concentration, and involvement in the target activity more than artificial materials. (It is possible to speculate that this would apply equally in intermediate and advanced classes.) They may, however, reduce the levels of learner interest engendered by the materials used. It is important that materials selected for the classroom motivate learners, so one criterion for the selection of the materials should be their effect on motivation.

The finding in this study was that, overall, learners reported authentic materials to be significantly less interesting than artificial materials. This stands in direct contrast to the large number of assertions listed above, to the effect that authentic materials are
more motivating because they are intrinsically more interesting. These findings are a preliminary indication that this is not the case; learners were more motivated by authentic materials, but not because they were more interesting.

These results also indicate that, at least for the learners who participated, interest in the materials in use is quite separate as a component of motivation from levels of attention or action and persistence with the learning task. For this reason it was not possible to say whether authentic materials motivated learners or not. None of the authors who assert that authentic materials motivate learners make this distinction between separate components of classroom motivation. He suggests that in classroom motivation research three treating these two as separate components of motivation would lead to a clearer understanding of the meaning for the construct "motivation", and a more precise picture of the effects of different materials on learner behavior in the classroom.

Concluding comments

Although much emphasis has been put on numerous factors underlying authenticity and its direct or indirect positive impacts on the motivation of the English language learners in this paper, certain issues need to be addressed in order to make the application of authenticity in learning environment more plausible. Among the factors to be considered are the teacher as a crucial one and some significant considerations to borne in mind when incorporating authenticity in English language learning environment.

Teacher factor

The teacher plays an important role, because even if the materials authentic they will cease to be so if the teacher assumes an authoritarian role in the classroom, or opts for a traditional teaching approach which does not give students the chance to interact with one another. Thorp (1991) and Tudor (1993) suggest that teachers who are friendly, understanding, and sensitive to learners' needs, and who also have high cultural awareness, will be more likely to create a good learning atmosphere, and to hold discussions with learners on material content, teaching methodology, and evaluation.

Authenticity and culture

Given our concern to incorporate authenticity in the learning process raises the very question as to how the process is going to be culturally authentic too. It is also important to figure out how cultural authenticity is to be achieved. Can we achieve it by admitting only opinion polls initiated locally, to support the implied contention that the examples selected are significantly representative of some category? But these polls also need reconsiderations. The mere fact that materials introduced into the syllabus are authentic, then, does not assure that it gives a true impression unless one adds to it the context it evokes in the mind of a person who lives in the culture. And it is true that authentic material without explanatory context can be false.
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PROFILE: ANDRE LEFEVERE
FROM EUPHEMISM TO DYSPEHESIM IN TRANSLATION
CULTURAL STUDIES IN TRANSLATION
HISTORY OF QURAN TRANSLATION IN IRAN
Profile: ANDRÉ LEFEVERE

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André Alphons Lefevere, distinguished professor at The University of Texas at Austin died unexpectedly of acute leukemia at the age of fifty on March 27, 1996, in Austin, Texas. He went to Texas University in 1984 to take over the Netherlandic studies program, which flourished under his guidance. He was very active in the Comparative Literature Program, where he directed numerous theses and dissertations and contributed a vision of how translations enlighten us about cultures in contact. He was the motivating force behind a new M.A. in Translation Studies. He brought great distinction to Texas University especially through his efforts in translation studies where he was an innovator and inspiration to many around the world.

Lefevere was a native of Belgium and received his Ph.D. from the University of Essex, England, with his dissertation Prolegomena to a Grammar of Literary Translation. Thereafter he taught in Hong Kong and Antwerp. During his years in Antwerp - 1973-84 - his numerous publications, visiting professorships in the USA, and his teaching brought him recognition as the leading theoretician of his time in the field of literary translation. His range extended beyond Europe to include Chinese, Greek and Arabic: he carried a global compass.

His work in translation studies developed out of his strong links with polysystem theory and the Manipulation School. Although some may argue that Lefevere sits more easily among the systems theorists, his later work on translation and culture in many ways represents a bridging point to the cultural turn. Lefevere, working originally from within systems theory, examines translation as ‘rewriting’ with ideological tensions around the text. According to Lefevere rewriting activities (translations, literary histories, etc.) are the best mirrors in which to study cultures in interaction. Besides proposing ideological motivations for such rewriting, he proposes poetological ones as well and elaborates on the dominant poetics in his book, Translation, Rewriting and the Manipulation of Literary Fame (1992). He was interested in and contributed to reception theory about translations. He was among the scholars who saw the production and reception of translations as a system, which, according to him, is "a portion of the world that is perceived as a unit and that is able to maintain its 'identity' in spite of changes going on with it." What is also interesting in his various writings are his reflections and insight about the role and cultural politics of the translator in the transmission of literary texts between cultures.

In Comparative Literature, his translation seminar was a regular and popular event. The apparent ease with which he constantly generated new ideas, together with
the seemingly effortless way he managed to do enormous amounts of work, were always inspiring and made an academic career look light.

As translation became a large part of the web of relationships linking countries and continents, he visited forty universities as a guest professor for longer or shorter periods: Europe, Asia, Africa, America North and South - in all those continents he cut a significant figure. And to his writing about translation he could bring the fullness of his insight as an active translator: from French, Dutch, Latin, German, English, and into Dutch and English. So he was a polyglot and a literary translator; he had style in all the languages he translated texts into. Lefevere was sometimes dismayed by the way in which theorists had carried his theories, models and conjectures to extremes of abstraction, without having actually translated literary works. He deplored theory that had no basis in experience.

Among translators and those involved in the art and business of translation, particularly the scholars associated with the American Literary Translators Association, there has always existed a gap between those who actually do translations and those who theorize about it. As one of the most active members of ALTA and a scholar who was interested and very productive on both sides of the translation field, Lefevere initiated and was eventually one of the original founders of a movement to bring these two groups together. What he set out to do was to create a sort of bridge between the theory and practice of literary translation. His own work is, in fact, a model for this initiative as he engaged in the act of translating and theorizing about it, generally in this order.

Lefevere also used the metaphor of refraction to characterize the process of successful translation as a refocusing and redirecting of a source text into a target culture. This crystalline metaphor also seems to be an apt way to understand teaching.

Some of his books are as follows:

- Translation, History, and Culture, co-edited by Bassnett and Lefevere
- Translation, Rewriting and the Manipulation of Literary Fame
- Beyond the Process: Literary Translation in Literature and Literary Theory
- Translating Literature: Practice and Theory in a Comparative Literature
From Euphemism to Dysphemism in Translation

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Abstract:

Euphemisms are highly important expressive means of any language and are used in every day communication to soften the reality of expressions and similarly to give the effect of pleasing to the ear. As common as euphemisms, are their mirror image, known as dysphemisms. Since both euphemisms and dysphemisms are universal features of language usage all cultures utilize them to some extent. This fact reveals the importance of investigating these features for both language learners and translators. This paper draws attention into the importance of their metaphorical meaning through various examples, and after discussing possible classifications of them, casts light on how they are recognized and translated best.

Key Terms: euphemism, taboo words, dysphemism, connotative meaning, referential meaning
Introduction:
All languages have subjects which they find suffering to talk about, such as death, sickness and war. There are also expressions which refer to bodily functions, sex, etc., which people avoid addressing directly since they may be considered as taboo. Similarly people avoid using derogatory phrases or expressions to save the face of a given addressee, or in other cases they may use alternative terms to elevate the status of something or someone (e.g., using educator for teacher, attorney for lawyer). This universal feature is known as euphemism and is used intentionally and voluntarily as a social strategy to make expressions either less disturbing and offensive to the listener or less troublesome for the speaker. Beekman and Callow define euphemism as 'The substitution of an acceptable, inoffensive expression for one that is socially unacceptable, offensive, or which may suggest something unpleasant'(1974:119).

The word euphemism comes from the Greek word euphemos, meaning auspicious/good/fortunate speech/kind which in turn is derived from the Greek root-words eu, 'good/well' + pheme 'speech/speaking' (Merriam Webster , 2004: 431). The eupheme was originally a word or phrase used in place of a religious word or phrase that should not be spoken aloud; etymologically, the eupheme is the opposite of the blaspheme (evil-speaking).

Latinate Roots of Euphemisms:
A great number of euphemisms in English come from words with Latinate roots. Farb (1974:80) writes that after the Norman Conquest of England in 1066, '...the community began to make a distinction between a genteel and an obscene vocabulary, between the Latinate words of the upper class and the lusty Anglo-Saxon of the lower. That is why a duchess perspired and expectorated and while a kitchen maid sweated and spat'.

Types of euphemisms:
According to their application, euphemisms can be divided into several groups as: religious, moral, medical and parliamentary or political. Certainly, they can be divided into more detailed classifications under each category, but they are best discussed under more inclusive categories as follow:

I. Religious euphemisms:
Religious euphemisms are based on the idea that some words are sacred, or that some words are spiritually imperiling. Originally, the primary examples of taboo words requiring the use of a euphemism are the unspeakable names for a deity, such as Hecate or Nemesis.

All religions and languages utilize euphemisms in one way or the other. For example, the Jews have seen the name of God as ineffable and one that must not be spoken. So traditionally they avoided mention of the name of God by using the word heaven (Larson, 1984: 116). Also Christians use Euphemisms for God and Jesus to avoid taking their name in a vain oath. So Gosh darn will be used in English as a euphemism for God damn.

In Persian, the euphemism "ازم بهتران " (Mollanazar, 2001:61). As another instance In Chontal, the devil is euphemistically called older brother because referring to his name directly might cause him think he was being called (Larson, 1984: 116).
II. Moral euphemisms:

Being used as a technique to be polite by avoiding the use of taboos, it is not overblown if state that the most crucial role of euphemisms fall in the sphere of moralities. As mentioned earlier euphemisms replace derogatory phrases or expressions that may hurt one’s feelings. For example, this sentence: "His clothes have seen better days," basically means that his clothes are shabby. We are just saying it in a "nicer" way. Many people prefer to call someone cuddly rather than fat or plain rather than ugly. Similarly "he has a good face for radio" is another euphemism for saying someone is ugly.

Other euphemistic expressions under the category of moral euphemisms are excretory ones. Where can I wash my hands? or where can I powder my nose? is a euphemism for where can I find a toilet? (This is an Americanism).

Schools are also full of euphemisms. For example, Teachers rightly do not want to offend students or parents by being too blunt or direct, and usually choose a softer word or expression to convey the same message. For this reason, school reports often contain euphemisms such as: He is not working to his full potential or He has a rather relaxed attitude to his work (= he is lazy), She is unable to concentrate in class (= she is disruptive).

Also people who have severe learning difficulties are sometimes called mentally / intellectually-challenged, and those with a physical handicap are referred to as differently-abled. In Persian, a blind person is euphemistically referred to as روشن‌دال. So the continuum will be as the following: روشن‌دال → نابینا → کور. Similarly in English he is called a person with a visual impairment rather than a blind person, which puts the blindness at the center of the person’s existence.

The use of such euphemistic terms reflects our care about others. Another example of applying euphemisms to show respect for others and consequently save their face is the Persian term ﯽهور, which was previously referred to as حسرت. However it is not always the matter of saving the face. Euphemisms are sometimes at the service of elevating the status of something or someone. In English, law enforcement officers is a euphemistic synonym for the police, which is translated in Persian as ضابطه‌ساز. Based on the same reason, an old person will be referred to as mature. This aspect of language usage is one that needs to be distinguished cleverly and dealt with properly in translation. According to Larson (1984:131) words reflect attitudes and feelings; thus People do not think of words according to their referential meaning only but react to them emotionally.

Another area of employing euphemisms which can be labeled under the category of moralities, addresses matters of death and burial. For instance funeral ceremony is full of such expressions. A good example is the term slumber room. The same situation exists in Persian. The term ﯽشکانه‌خانه, which is unpleasant and distasteful is euphemistically replaced by the term ﯽشکانه‌خانه. Another example, provided by Mollanazar (2001: 61) is the term ﯽملك‌الموت as a euphemism for referring to عزرا. The practice of using euphemisms for death is likely to have originated with the belief that to speak the word 'death' was to invite death. So in most English- speaking countries death is considered as a taboo subject. In other cultures using euphemisms for matters relating to dying may be done simply to alleviate its unpleasantness. It may be said that one is not dying, but fading quickly. People who have died are referred to as having passed away or passed or departed. Also deceased is a
euphemism for 'dead' and sometimes the deceased is said to have gone to a better place.

Although euphemisms are softer synonyms, it should be taken into consideration that different contexts require different euphemisms. For example there are numerous euphemisms for die as: pass away, pass on, check out, bit the big one, bit the dust, pop their clogs, buy the farm, cash in their chips, give up the ghost, be at rest, wear cement overshoes, be lost in translation, push up daisies, sleep the big sleep, take a dirt nap, be six feet under. The last four ones are used when someone is buried. Be lost in translation is specific to technical writers, and wear cement overshoes refers to gangsters execution method. This crucial point should be considered by all language learners and surely by translators. It is also the case in Persian with expressions such as:

به سرای باقی شتافت، رحلت کردن، فوت کردن، چان به عزراپل دادن

and so on which have different weights. In this way euphemisms adapt speech to different situations and help us to fit to the proper context.

III. Medical euphemisms:
Medical sphere is a specialized area which has its own euphemisms. Doctors refer to death as DC among themselves to avoid the direct mentioning of the term. Also they will refer to someone with cancer as someone with Ca to hide the unpleasant and negative connotations conveyed with the original term. As another example sex organs will be referred to as (female) genitalia or (male) genitalia. Similarly urination and defecation which are considered as euphemisms in common speech are called voiding and bowel habit respectively. In the same way mamillary glands are called breast glands. Also a more common example of medical euphemisms includes the term overweight in referring to a fat person.

IV. Parliamentary or Political euphemisms:
In political discourse, objectionable words are replaced by milder ones to produce a neutral effect or to mask the reality of things in the desired way. This type of euphemism is sometimes disparagingly called doublespeak. Governmental, military, or corporate institutions apply this strategy to transform their actions and decisions into something more ideal and palatable.

A very evident instance of this strategy is the one applied by CNN in September 2001. Rendall (2002) states in a critical article that CNN changed its policy on how to characterize Gilo, which is a city outside of Jerusalem’s traditional city limits, on land illegally annexed by Israel. Because the order from CNN headquarters said: "We refer to Gilo as ‘a Jewish neighborhood on the outskirts of Jerusalem, built on land occupied by Israel in 1967.’ We don’t refer to it as a settlement". The Israeli newspaper Ha'aretz reported, the Israel Broadcasting Authority has banned its editorial departments from using the terms "settlers" or "settlements" on radio and TV (ibid). For the same reason Times correspondent John Kifner refers to Gilo as “a nearby East Jerusalem neighborhood, where a sprawling Jewish area has been built on land seized after the war of 1967” (ibid). The sentence would have been a lot easier to parse if Kifner had called Gilo what it is: an Israeli settlement. Left unsaid, however, is that this seizure is illegal under international law. Gilo, like other Israeli settlements on "seized" land, was built in violation of U.N. The deliberate use of euphemism here is believed to hide the dispreferred connotation of the original term.
and subsequently suppress the reality. So a settlement to Arabs is a neighborhood to Jews, and such delicate points are not to be disregarded by seasoned translators.

Another example of politicians use of semantics to make things they support seem ideal, is the one applied in tax policy. In the 1980s, it was the Republicans who called taxes either revenue enhancers or user fees. Cormally and Timothy (1993) state that social security taxes, are called contributions as if compliance is voluntary, while additional taxes are described as removing loopholes. By using these deliberate alternatives the Tax Executives Institute tries to make the public aware of the meaning behind the semantics which describes how those laws will affect them.

Also there are lots of euphemistic alternatives in military or other governmental organizations. A good example (cited in Wikipedia) is the use of the word casualties instead of deaths by the military since most casualties are not dead, yet nevertheless useless for war. As another example, lethal injection is considered a euphemism for putting the convict to death by poisoning (ibid). Such deliberate practice of euphemisms has a strong reasoning behind itself which should not be neglected in both language learning and translation.

**How euphemisms can be recognized?**

Many euphemisms are so common, that we don't even recognize them as such. Others may sound so weird on linguistic terms that give notice to a possible further meaning. Perhaps for rendering them properly the first step is to recognize them. The crucial point is that failing to distinguish euphemisms may cause them to be taken for granted in translation and as such to turn into nonsense.

This implies that identifying euphemisms requires a high command of the source language, as well as their translation requires a great knowledge of the target language. However knowing how they may emerge helps a lot to identify them acutely and translate them properly. Euphemisms may appear through the following classifications:

1. Abbreviations & Clippings:
   - t.p. (toilet paper), B.O. (body odor), W.C. (toilet), BS (bullshit), jeeze/ Gee (Jesus),
2. Terms of foreign origin:
   - *Mal de mer* (seasickness), *faux* (fake), faux pas (foolish error)
3. Technical Terms:
   - Perspire (sweat), urinate (piss)
4. Abstractions:
   - before I go (before I die)
5. Indirections:
   - *unmentionables* (underwear), *bathroom* (toilet)
6. Longer words:
   - correctional facility (prison), mentally challenged (retarded), Strategic misrepresentations (lies), economical with the truth (liar)
7. Mispronunciation:
   - darn (damn), Gosh (God)
8. Litotes:
   - *Not exactly thin* (fat), *not completely truthful* (lied), *not unlike cheating* (cheating)
9. Changing nouns to modifiers:
   - right-wing element (right-wing), of Jewish persuasion (Jew)
How euphemisms are translated?

When a phrase is used as a euphemism, it becomes a metaphor, often difficult to be understood on purely linguistic level. As a result it will be crucial to identify the connotative meaning of the euphemistic expression before proceeding to translation.

An important point to be considered is that, words of the same referential meaning differ in their connotative meanings in a given language. For example, the terms: *fat, overweight* and *plump* are near synonyms, as far as the referential meaning is considered, but they have different emotive meanings as fat is probably negative; whereas, overweight is more neutral and plump more positive in connotation. Larson (1984: 132) believes that a translator must be aware of the positive and negative connotations a term bears in the source language so as to translate it with an appropriate connotation in the target language.

Also according to Larson (1984: 131) connotative meanings are often culturally conditioned, and a word which has a positive connotation in one culture may have a negative one in the other. For example in some cultures it is a negative taboo about saying the name of a deceased person, but in other cultures there maybe a positive attitude and children will be named after their departed ancestors. In the same way a neutral word in a given culture may be considered a taboo in another one. For instance while in English and many other languages it is very neutral and common for one to go to a restaurant and order chicken, in Hong Kong the parallel expression 'kew kai' which literally means 'to order chicken', is a Cantonese euphemism for 'get a prostitute', and instead it is said: 'kew kai-fun', - 'to order chicken rice'. Larson (1984: 132) states that words which may be completely neutral in the SL, if translated literally may have strong emotional overtones in the TL language. Another instance of failure when a literal translation is produced is 'hum yi' or a 'salted fish' which in Hong Kong refers to a corpse and if tried to be translated literally, the effort will end up in something ridiculous and nonsense in its specific context. The same case can be illustrated from English into Persian. For instance, the expression *ride the lightening* is a euphemistic way to speak about one who is got executed in the electric chair, which does not have a parallel euphemism in Persian. Larson (1984: 133) believes that the substitute words in euphemistic expressions should not be translated literally into a language which does not normally make the substitution. So the expression will be best translated by a direct expression which is normally used in this situation in the target culture.

As Lefevere (cited in Munday, 20001: 130) puts it, euphemistic translations are 'to no small extent indicative of the ideology dominant at a certain time in a certain society, and they quite literally become the play for the TT audience that can not read the ST '. This fact puts the translator's proficiency and competence in dealing with euphemisms at the center of consideration. Along similar lines Larson (1984: 116) states that euphemisms often need to be translated by a comparable euphemism in the receptor language. He believes that the important thing is for the translator to recognize the euphemistic nature of the original expression and then translate it with an acceptable and appropriate expression in the receptor language, whether euphemistic or direct. A good example well indicative of the case is the use of different euphemistic expressions for death. The Greek expression *he is sleeping with his fathers* might be translated *he went to his village* in Twi , *his eyes are closed* in New Guinea and *he is at rest or he has passed away* in English.
When a euphemism turns into a dysphemism?

Dysphemism from the Greek root dys, 'non' and pheme, 'speech', refers to the substitution of a disagreeable, offensive, or disparaging expression for an agreeable or inoffensive one (Merriam Webster, 2004: 389). Converse to euphemisms which are used to produce an intentionally softer effect, dysphemisms can be used either to produce a deliberately offensive sense or merely to give a humorously deprecating one.

As words may change in their application and extent of usage overtime, a word originally intended as a euphemism may also acquire the negative connotations of its referent and lose its euphemistic value. Thus, it may be used mockingly and turn into a dysphemism, which requires to be replaced by a euphemism itself. For example, the term black which was once considered a euphemism for referring to colored or negro people, turned out rude overtime and gave place to the more euphemistic term of African-American.

Like euphemisms, dysphemisms are not necessarily literal substitutes for the original terms they replace, and thus can be translated either by a parallel dysphemism or a direct term. For instance, bullshit is a derogatory term which means nonsense and does not literally refer to a bull or shit of it. As another illustration one who hates butter may disparagingly refer to it as axle grease. Again as it is the case in the translation of euphemisms, the major responsibility is upon the translator to recognize the dysphemistic term and either translate it with a parallel expression, if it has any in the TL, or render it in a direct way. More examples of dysphemisms include: Dead tree edition, referring to a paper version of an article, as opposed to digital alternatives and web pages. As cited by Raymond (1982) it is a mildly deprecating term for hard copy; because it requires the trees being cut down to produce paper. Snail mail is another disapproving term, named after the snail with its proverbially slow speed to refer to letters and missives carried by conventional postal delivery services.

The application of euphemisms and dysphemisms hints that, words possibly fall on a continuum of less polite to more polite or in other words, from more negative in connotation to more positive. Thus, if supposed in this way, we will have a range with dysphemisms and euphemisms at extremes, and impartial or neutral words in between. For example, one who neutrally speaking has died, euphemistically has passed away and dysphemistically has kicked the bucket. Although all these terms refer to the same referential meaning, they carry different perspectives and attitudes. The illustration of more examples will be as follows:

<table>
<thead>
<tr>
<th>Dysphemism</th>
<th>Neutral</th>
<th>Euphemism</th>
</tr>
</thead>
<tbody>
<tr>
<td>censorship</td>
<td>editorial review</td>
<td>filtering/screening</td>
</tr>
<tr>
<td>discriminating</td>
<td>distinguishing</td>
<td>scoring/sorting</td>
</tr>
<tr>
<td>ghetto</td>
<td>economically deprived</td>
<td>Economic development</td>
</tr>
<tr>
<td>take a shit</td>
<td>go to the restroom</td>
<td>zone</td>
</tr>
<tr>
<td>stingy</td>
<td>careful</td>
<td>defecate</td>
</tr>
<tr>
<td>pigheaded</td>
<td>stubborn</td>
<td>thrifty</td>
</tr>
<tr>
<td>terrorist</td>
<td>rebel</td>
<td>firm</td>
</tr>
</tbody>
</table>

Conclusion:
Investigating several examples of euphemisms and dysphemisms within the framework of this study reveals that although some words appear to be synonyms as
far as their referential meaning is considered, they show levels of difference in their connotations; and it can be addressed by the notion of euphemisms and dysphemisms which are aimed to be respectively more positive and more negative in connotation.

The difference of connotative meanings becomes a more challenging notion when it is assumed between different cultures, since connotations are culturally conditioned. As such if a translator, who is normally assumed to communicate between cultures, unknowingly embarks on a literal translation of a euphemistic or dysphemistic expression of a source culture, the result may be a zero or wrong translation in the target culture. Thus the translator is supposed to first recognize the euphemistic or dysphemistic nature of the expression, explores the indirect or hidden meaning of it and then tries to translate it. It emerges from the discussion that, though the translator has an eye on the source language, the crucial role of the target language should not be neglected at all because rendering a weird expression in the target language, though being euphemistic or dysphemistic in origin, has no use for the target language readers.

Works Cited


Abstract:

This paper is a review on culture as regards translation studies. As an attempt to define the term “culture”, this study is going to examine the ideas of Sherry Simon, Ovidio Carbonell and Karamanian. Later on, in order to give a background to the issue it will review the relevant literature as illustrated and delineated by Susan Bassnett and Andre Lefevere who, in a historical format, talk about many people who have contributed to the development of the term. Other theorists include: Edwin Gentzler with his regularities in behavior; Gideon Toury with his short history on translation studies’ development; Anne Malena and her agenda of difference and the threshold of tolerance in translation studies; and Harish Trivedi with his highlights of the important events in the literature as is relevant to the issue in hand.

Key words Translationstudies, Cultural Turn, Culture, Manipulation
Sherry Simon in *Translation, Postcolonialism and Cultural Studies* significantly proclaims that, ‘what is often missing from translation studies accounts is a clear definition of what “culture” means. It often appears in translation studies as if it had an obvious and unproblematic meaning. Translators are told that in order to do their work correctly they must understand the culture of the original text, that texts are “embedded” in a culture. The more extensive is this “embedding,” the more difficult it will be to find equivalents for terms and ideas (for instance, Snell-Hornby 1988: 41). The difficulty with such statements is that they seem to presume a unified cultural field which the term inhabits; what this image does not convey is the very difficulty of determining “cultural meaning.” This meaning is not located within the culture itself but in the process of negotiation which is part of its continual re-activation. The solutions to many of the translator’s dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms, and to changing identities. Translators must constantly make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhabit are “the same.” In fact the process of meaning transfer often has less to do with finding the cultural inscription of a term than in reconstructing its value. The question is not simply “what does the concept mean within a culture alien to us?” but ”to what extent can we consider this concept equivalent or analogous to one which we can frame in our own terms?” The answer is to be found only in a value judgment decreeing the degree of possible equivalence between cosmogonies [between the theories of the origin of the universe].’

Ovidio Carbonell raises the same question when in *Translation, Power, Subversion* he declares that, ‘Despite its being so recurrent in contemporary cultural and theoretical thought, the issue of translation as a paradigm of culture contact is not such a clear arena as it might seem at first glance.’ He then relates some basic assumptions that he finds useful to begin speculating on the issue as follows: ‘any approach to a given culture always involves a process of translation. Translation is articulated at various levels, of which the linguistic level (of semantic equivalence) may be adduced to be the first, or fundamental, one. Any cultural discourse may be said to constitute a text. As a consequence, cultural translation as a superior level of interaction takes place whenever an alien experience is internalized and rewritten in the culture where that experience is received.’

Karamanian, on the other hand, specifies in *Translation and Culture* that ‘the term culture addresses three salient categories of human activity: the personal, whereby we as individuals think and function as such; the collective, whereby we function in a social context; and the expressive, whereby society expresses itself.’ ‘Language’, she then continues, ‘therefore underpins the three pillars upon which culture is built.’ ‘Translation,’ she concludes, ‘involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding.’

In Why did Translation Studies take a Cultural Turn? Susan Bassnett actually presents a map of how, where, why and by whom it all started. As she puts it, ‘once upon a time the questions that were always being asked were “How can translation be taught” and "How can translation be studied?” Now, the questions have been changed. The object of study has been redefined; what is studied is text embedded
within its network of both source and target cultural signs.’ (Bassnett & Lefevere, 1990: 11–12). The move to broaden the object of study beyond the immediate frame of the text had started long before [1990], with the work of the Polysystems Group inspired by Itamar Even-Zohar (1978), Gideon Toury (1978) and James Holmes (1978). In Germany, Canada, Brazil, France and India, arguments similar to ours [i.e. Bassnett & Lefevere] were being presented, albeit from different perspectives, as translators and translation scholars set about the task of redefining the importance of translation in literary history, tracing the genealogy of translation in their own individual cultural contexts, and exploring more fully the ideological implications of translation and the power relationships that are involved as a text is transferred from one context to another. The skopos theory, for example, developed by Hans Vermeer, Katharina Reiss (Reiss & Vermeer, 1984) and others, postulates that the objective or function of a translation determines the translation strategies to be employed. Hence the translator’s subjective takes precedence, and the function that a translation is meant to fulfill in the target culture enables that translator to make certain choices. This is a far cry from source focused theories of translation. Summarizing translation studies in the 1980s and 1990s, Edwin Gentzler writes: The two most important shifts in theoretical developments in translation theory over the past two decades have been (1) the shift from source-oriented theories to target-text-oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating functionalist approaches have been pioneers in both areas. (Gentzler, 2001: 70) Lorna Hardwick, scholar of ancient Greek and author of a book on intercultural translation, suggests that the act of translating words also ‘involves translating or transplanting into the receiving culture the cultural framework within which an ancient text is embedded’ (Hardwick, 2000:22). She makes bold claims for translation as an instrument of change, and in so doing alters the emphasis for today’s student of classical languages. The task facing the translator of ancient texts, she argues, is to produce translations that go beyond the immediacy of the text and seek to articulate in some way the cultural framework within which that text is embedded. In translation studies Polysystems theory had prepared the ground for a cultural turn since, despite its formalist origins, the issues that came to occupy a prominent position related principally to questions of literary history and the fortune of translated texts in the receiving culture. Even-Zohar’s (1978) proposition that cultures translate according to need seems self-evident today, but in its time it was an extremely important statement, for the implications of his theory of cultural change were enormous. The historical situation, he suggested, would determine the quantity and type of translations that might be undertaken, and the status of those translations would be greater or lesser according to the position of the receiving culture. So a work could be fundamentally important in the source culture, and could then be translated and have no impact at all in the receiving culture or, vice versa, a translation could alter the shape of the receiving literary system. A further example has been the expansion of research into norms governing translation strategies and techniques. Gideon Toury (1978; 1995), Andrew Chesterman (1993) and Theo Hermans (1999b) in particular have sought to explore translational norms, in terms not only of textual conventions but also in terms of cultural expectations. Toury is explicit about the cultural importance of norms in translation: Translation activities should be regarded as having cultural significance. Consequently, ‘translatorship’ amounts first and foremost to being able to play a social role, i.e. to fulfill a function allotted by a community – to the activity, its practitioners, and/or
their products – in a way which is deemed appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behavior and for maneuvering between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment (Toury, 1978: 83). In our introduction to Constructing Cultures (Bassnett & Lefevere, 1998: 6), we suggested that: in the 1970s, translation was seen, as it undoubtedly is, as “vital to the interaction between cultures”. What we have done is to take this statement and stand it on its head: if translation is, indeed, as everybody believes vital to the interaction between cultures, why not take the next step and study translation, not just to train translators, but precisely to study cultural interaction. We suggested that translation offers an ideal “laboratory situation” for the study of cultural interaction, since a comparison of the original and the translated text will not only show the strategies employed by translators at certain moments, but will also reveal the different status of the two texts in their several literary systems. More broadly, it will expose the relationship between the two cultural systems in which those texts are embedded.’ Also in their Introduction to Translation, History and Culture Lefevere and Bassnett assert that ”Translations are never produced in an airlock where they, and their originals, can be checked against the tertium comparationis in the purest possible lexical chamber, untainted by power, time, or even the vagaries of culture. Rather, translations are made to respond to the demands of a culture and of various groups within that culture. Cultures make various demands on translations, and those demands also have to do with the status of the text to be translated. If the text comes even close to the status of metanarrative or central text embodying the fundamental beliefs of a culture (the Bible, the Koran), chances are the culture will demand the most literal translation possible. If, on the other hand, the text has little, or acceptably little, to do with either the beliefs of members of a culture, or their bank accounts, as in the case with most literary text, translators are likely to be given much more leeway. A culture, then, assigns different functions to translations of different texts. The way translations are supposed to function depends both on the audience they are intended for and on the status of the source text they are supposed to represent in their own culture. In some cases, as described by Vladimir Macura in Constructing Cultures, translation actually constitutes a culture. Macura shows how 19th century Czech culture virtually cloned itself on the German model. In this case the function of translation has very little to do with the transfer of information which is so often claimed to be its one and only raison d’etre, since, as Macura points out, the readers of the translation did not really need it at all, as they were perfectly able to read the original. Translation, then, becomes one of the means by which a new nation proves itself, shows that its language is capable of rendering what is rendered in more prestigious languages-as when Julius Nyerere, for instance, translates Shakespeare into Swahili. Translation, in this case, amounts to a seizure of power, more than anything else, any transfer of anything at all.’ Talking of different models for translation in Introduction to Constructing Cultures, Lefevere and Bassnett contend that ’ when juxtaposed with the Schleiermacher model – with its emphasis on foreignization – the Horace model – with its emphasis on negotiation always slanted toward the privileged language – helps us to ask the fundamental questions in the analysis of translations, questions that deal with the relative power and prestige of cultures, with matters of dominance, submission, and resistance. It should be stressed that these questions need to be answered in the translating of all kinds of texts and the analysis of all
kinds of translations. The relative power and prestige of cultures is extremely relevant for the selection of texts to be translated. Dominance shows itself in how translation changes the ways in which people write in the target culture. Advertisements written around the world now look much more like American advertisements than they did a few years ago. Submission, paradoxically, shows itself most clearly, these days, in instances of non-translation. Yuppies and would-be yuppies would feel flattered by the fact that texts in their own language include the occasional English work like “cool”. Resistance often shows itself in the refusal to accept certain aspects of the original that would lead to negative reaction in the target culture, for instance, when the original uses scantily clad models to advertise jeans and the advertising campaign is aimed at Islamic countries. Manufacturers, who want their product sold, are usually very happy to negotiate about this in the full Horatian sense of the word.’ Concluding the Introduction to Translation, History and Culture, Lefevere and Bassnett add that although idealistically translation may be perceived as a perfect marriage between two different (con)texts, bringing together two entities for better or worse in mutual harmony, in practice translation takes place on a vertical axis rather than a horizontal one. In other words, either the translator regards the task at hand as that of rising to the level of the source text and its author or, as happens so frequently today, particularly where the translator is dealing with texts distant considerably in time and space, that translator regards the target culture as greater and effectively colonizes the source text.

Delineating on the development of translation studies over the years, Edwin Gentzler in the Foreword to Constructing Cultures mentions the book The Manipulation of Literature, edited by Theo Hermans as ‘a milestone ended up giving the group of contributing scholars, including Bassnett and Lefevere, the nickname “The Manipulation School”, which in some ways is appropriate for translation studies scholars were beginning to show that translations, rather than being a secondary and derivative genre, were instead one of the primary literary tools that larger social institutions had at their disposal to manipulate a given society in order to construct the kind of culture desired. Churches would commission Bible translations; governments would support national epic translations; schools would teach great book translations; kings would be patrons for heroic conquests translations; socialist regimes would underwrite socialist realism translations.’

Speaking about certain regularities of behavior resulting from ‘translation as practiced within a particular culture,’ Gideon Toury ascertains in A Handful of Paragraphs on Translation and Norms that this type of translation ‘tends to manifest quite a number of regularities, in terms of both translational adequacy and acceptability. These regularities may well differ from the ones exhibited by another culture or even the same culture in another phase of its evolution. One consequence of the existence of such regularities and their acknowledgment is that, even if they are unable to account for them, people-in-the-culture can at least tell when a translator has failed to adhere to sanctioned practices. For instance, they may not be able to say that a certain phenomenon in a translated text reflects interference from the source text/language, but they will at least have a hunch as to what they are expected to feel about it, within the preferences of their culture.’
In regard with the difference raised by the contact/confrontation of the original text and the receiving culture, Anne Malena in *Translation and Cultural Literacy* indicates that, 'Translation is driven by a utopian desire: in order to be translated and appropriated into a new culture, the other has to be deemed sufficiently comprehensible. The resistance that translator encounters, both in the original text and on the part of the receiving culture, is indicative of the limits of cultural transfer and of the necessity to respect difference. Consequently, translators are constantly grappling with difference. They are both called upon to transcend it in order to assist in the spreading of cultures throughout the world, and confronted by it to the point that, throughout the ages, they have been ignored, vilified, persecuted, mistrusted and even burned at the stake. Jean-Francois Joly contends in his preface to *Translators through History* that the object of this fear is not the translators themselves but, rather, the new, foreign and sometimes strange values that they introduce into their own cultures.' Further, as Malena sees to it, 'translation studies is capable to consider the standpoint of Antoine Berman, himself inspired by German romanticism, and contrast it with recent theories, stemming from postcolonial scholarship, advanced by Douglas Robinson or Anthony Pym who insist, each in his own way, that attention has to be paid to the person of the translator and to his or her crossing from one culture to the other. In this way, they learn to ponder the pros and cons of translating without either erasing difference, as in the practice of naturalizing, or privileging difference in translation, and perhaps fall prey to exoticism, as in the practice of foreignizing.' And, lastly, it is Harish Trivedi who seeing the discipline’s development as a liberation from linguistics’ supremacy via the historic “cultural turn” indicates that, ‘traditionally, translation was seen as a segment or sub-field of Linguistics, on the basic premise that translation was a transaction between two languages. J. C. Catford’s book *A Linguistic Theory of Translation: An Essay in Applied Linguistics* (1965) was perhaps the last major work written on this assumption, in which he defined translation as comprising a “substitution of TL [i.e., Target Language] meanings for SL [i.e., Source Language] meanings” (quoted in Bassnett:2000, 15). But shortly afterwards, it began to be noticed that literary texts were constituted not primarily of language but in fact of culture, language being in effect a vehicle of the culture. In traditional discussions, the cruxes of translation, i.e., the items which proved particularly intractable in translation, were often described as being “culture-specific” – for example, kurta, dhoti, roti, loochi, dharma, karma or maya, all items peculiarly Indian and not really like the Western shirt, trousers, bread, religion, deeds both past and present, or illusion. But then the realization grew that not only were such particular items culture-specific but indeed the whole language was specific to the particular culture it belonged or came from, to some degree or the other. The Sapir-Whorf hypothesis, to the effect that a language defined and delimited the particular world-view of its speakers, in the sense that what they could not say in their language was what they could not even conceive of, seemed to support the view that the specificity of a culture was coextensive with the specificity of its language. The increased valorization of diversity and plurality in cultural matters also lent strength to this new understanding of language and culture in a way that earlier ideas or ideals of universalism had not. Thus, in a paradigmatic departure, the translation of a literary text became a transaction not between two languages, or a somewhat mechanical sounding act of linguistic “substitution” as Catford had put it, but rather a
more complex negotiation between two cultures. The unit of translation was no longer a word or a sentence or a paragraph or a page or even a text, but indeed the whole language and culture in which that text was constituted. It was precisely the formulation and recognition of this new awareness that served to extend and revitalize the discipline and to liberate it from the relatively mechanical tools of analysis available in Linguistics.’

At the end, I would like to cite a quotation by Susan Bassnett from The Translator as Writer which I think will shed light in the most concise form on the quality of the relation among culture, translation and translator:

"I found myself in England, an English woman with a lost Mediterranean childhood, an insider yet an outsider simultaneously, standing on the threshold between cultures: the ideal place for a translator, who occupies the liminal space that others step over without a passing thought."

(Bassnett and Pizarnik 2002: 29)

**Works Cited**


An Overview of the History of

Translation in Iran

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Abstract:

Muslims' conception of the divine word is a specific, Arabic form, and that form is as essential as the meaning that the words convey. Hence only the Arabic Quran is Quran and translations are simply interpretations. The main goal of the author is to review the history of Quran translations in Iran.

The translation of the Holy Quran into other languages is of special importance, for many nations throughout the world obtain their knowledge of the Quran through its translations. For example, non-Arab Muslims, base their perception and understanding of the Holy Quran on its translations and other religious or ideological texts. The history of translation from Arabic into Persian starts with the Quranic translations, because there are not any translations in Persian (Dari) which we can certainly consider older than the Quran translation. The Arab army conquered Iran not just by the force of their swords but it was the message and teachings of the Quran which helped them to easily reach their aims. Historically, this research is important because it examines an important era of the nation's religious and cultural life. It records and analyzes the existing circumstances of Quran translations in Iran. The findings of this research can be used as a bibliography. Comparing these translations can also be useful for the future researchers of Quran translations.

Key words The Holy Quran, Translation History, First Translations, Translation in Persian, Quranic Translations, Muslim Translators
Introduction:

Early messages from the prophet Muhammad to political rulers of the time, such as Emperor Heraclius (c. 610 – 41) of the Eastern Roman Empire and al Muqawqis, his viceroy in Coptic Egypt, generally included an aya from the Quran. It can only be assumed that translations of these messages were undertaken by translators employed by the receivers, or at least by persons familiar with Arabic in their country. The first aya which may have been translated in this fashion is likely to be umber 64 in the sura of al Imran.

Latin was the first European Language into which the Holy Quran was translated (1143 A. D.). The first translation into Latin of the Koran was done by Robert of Chester, officially commissioned by the Abbott of Cluny, who financed a team of translators working in Spain. The translation was completed in 1142 – 43 and later printed by Theoder Bibliander in Basel in 1543, with commentary by Martin Luther and Philipp Melanchton, among others. Other translations followed in the seventeenth century, often accompanied by polemical material. English the second Language, next to Persian, into which the Holy Quran has been translated most. Presently, English is one of the languages of the Muslim world. Besides English – speaking Muslims, many other Muslims of the world acquire their knowledge concerning the Holy Quran through English. Every year many books are written or translated in English on the Holy Quran and Islam.

The first English translation of the Holy Quran was made by Alexander Ross from French in 1649 the title of this translation indicates the translators religious fanatic biases and prejudices: "The Alcoran of Mahomet translated out of Arabique into French, by the Sieur Du Ryer ... And newly Englishe'd, for the satisfaction for all that desire to look into the Turkish vanities (London, 1949) ".

Several other translations have been done by non – Muslim translators, such as Sale, Rodwell, Arberry, Bell and Dawood. Anti–Islamic apologetics, missionary intentions and / or negligence and mistakes of these translators require separate
researches. George Sale, for instance, describes Islam as a fabricated faith, while considering the virtues of the prophet Muhammad (s.w.w.) as praiseworthy. Despite his remarkable proficiency in Arabic, Arberry has made gross mistakes. Rodwell and Bell regard the Holy prophet as the author of Quran. Bell completely rearranges the order of suras. Dawood, an Iraqi Jew, speaks of the influence of Jewish and Christian teachings on the prophet.

The first English translation of the Holy Quran made by a Muslim belongs to Abdul Hakim khan (1905). Among the translations made by Muslims, those rendered by Muhammad Marmaduke pickthall (1930) and Abdullah Yusuf Ali (1938) have gained more popularity and readership and each has been reprinted several times.

Muslim translators have embarked on translating the Quran for different aims and by different methods. Some translations, like the ones made by Mirza Hairat and Mirza Abul–fazl were intended to respond to the criticisms raised by Christian translators. Some others accompanied with detailed annotations at footnotes derived from different exegeses. For instance, Muhammad Taqi-ud-Din al- Hilalh & Muhammad Mohsen khan, in their translation, refer to the exegeses of at – Tabri, al – Qurtabi, Ibn kathir, and sahih al – Bukhari. And Mir Ahmad Ali favored the comments of the prophet's progeny (Ahl al- Bayt) in his translation.

As to the language of translation, a translator like Muhammad Marmaduke pickthall observes fidelity in his translation of the Holy Quran precisely; however, the language of his translation has been influenced by the archaic language of the Scriptures. Whereas Fazlullah Nikayin has produced a poetic translation of the Quran.

The latest English translation of the Holy Quran has been made by Tahereh Saffarzadeh (2001) and includes translation into Persian as well. Each translator considers previous translation as incomplete and imprecise and inadequate as to the aim of translating the Quran thus provides a new translation. This trend will continue in future, too.

The World Bibliography of Translation of The Meanings of The Holy Quran (1986) lists 2,668 printed translations of the Quran into some seventy languages. As early as the ninth century, within two hundred years of the death of the prophet, translations into other languages began to emerge, normally in interlinear form in order to preserve the original Arabic. The fact that there are over 300 translations in Urdu alone, for example, indicates a lack of unanimity with regard to both the meaning and translatability of the Scripture.

**Review of related literature**

In our modern world, exploding with maddening speed of information production, there is no choice other than resorting to specialization and classification of knowledge. Due to this, to be aware of, at least, resources of information on one's desired field is certainly a must. Because, basically, any true research is in serious want of awareness on the target field and its resources. At this juncture, bibliographic works (here with a broad meaning including indexes, catalogues, abstracts, and repertoires as well) are the bases of this awareness. With view to human's short life-span, they, without any waste of time, easily provide researchers with the references and resources of knowledge in their desired fields. This leads to spending their short, precious time to reach the data and focus on analyzing and concluding, instead of running around just to identify and collecting the previous works done by others.
Other benefits of bibliographic works are their preventive role in conducting repetitive projects and creating new, noble works by researchers. Among those produced in a remote time one can enumerate the following:


First Translations into Islamic Languages and into other Asian and African Languages:
Available information about the first translations according to Prof. Muhammad Hamidullah may be summed up as follows:

There are Syriac translations made by non- Muslims, in the second part of the first century A. H. in the period of Hadjdjaib Ibn Yusuf. There is also a possibility of the existence of a Berber translation written in 127 A. H. There was a Persian oral translation made by Musa Ibn sayyar al- Aswari before 255 A. H. and a complete Indian translation before 270 A. H. . According to T. W. Arnold a Chinese translation also possibly existed. A Chinese annalist of the period 713-742 A.D. recorded that Muslims coming to china from the West brought their sacred books and deposited them in the hall set apart for translations of sacred and canonical books in the Imperial Palace, and that they openly practiced their religion in the Empire .

Persian
We have no information of any direct translation of the Quran during the life of the Prophet. However, AL – sarakhsi (d. 483 A.H./1090 A.D.) Says that salman the Persian, the esteemed companion (d. 35A.H./655 A. D.) translated the Fatihah of the Quran into Persian .And in spite of the fact  that this report does not occur in any source prior to that of saraksi it seems that that the translation of the Quran was a matter of serious consideration from the early period of Islam.

AL-Djahiz (d. 255 A. H. /859 A. D.) reports that Musa b. sayyar al- Aswari was as proficient in Persian as in Arabic. In his renowned circle of study the Arabs sat on his right, and the Persians on his left. He would recite the verse and then explain it in Arabic. Then he would turn to the Persians, and, with equal Lucidity and eloquence, he would explain it in Persian. One could not decide in which Language he was more capable. Thus even if we do not have here an example of actual translation of the
Quran, it is clear that interpretation and explanation of the Quran in Persian did take place.

The earliest extant translation of the Quran is in Persian. The first translations known in the Languages of Muslim nations are the Persian translations which were made in the period of the Samanid king Abu salih Mansur Ibn Nuh Ibn Nasr Ahmad b. Ismail (348-364-A.H./961-976 A.D.), including a brief translation of Djami al-Bayan fi tafsir al-Quran of Muhammad Ibn Djarir al-Tbabari (d.923).

The Arabic “text” of Tafsir al – Tabari (40 vols.) was brought from Baghdad by King Abu Mansur Ibn Nuh. As he was unable to read and understand it, he wanted it to be translated to Persian. He gathered a group of scholars from Transoxania and asked their opinion if whether it was permissible to translate the Quran to Persian. These scholars issued a fatwa permitting its translation so that those who did not know Arabic could benefit from the Quran and use it according to God’s words: "we sent not an apostle except (to teach) in the Language of his (own ) people, in order to make (things) clear to them." (XIV, 4). A translation of the tafsir of Tabari which equals one tenth of the original text still survives. The translation of the Quran which exists in this tafsir is a literal translation, the Persian words having been written under the verses of the Mushaf without consideration for the order of the Persian prose. This translation was followed by many others mentioned in histories of Persian literature. The first printed Persian commentary was Mawahib – i Aliyya, Tafsir –i Husayni, published in 1837 in Calcutta, India. (Serial Nr: 1252).

According to Husayn Abdul –Rauf (2001) “the first translations of the Quran appeared in Persian during the reign of the Abbasids (c.750-1258). These were undertaken by Persian converts to Islam and were technically conceived as commentaries and based on word- for- word strategy where sentence structure and syntax of Quranic verses were kept intact and supplemented with extensive commentaries. More often than not, such translations produced an effect of estrangement in Persian readers, signaling the alien character of the language in which God had revealed his message (karimi-Hakkak 1998:515). Poonawala (1990:162) and Tibawi (1962:16) also note that the Persian translation is literal and equivalent Persian words are written under the Arabic text without regard to the Persian word order, i.e, it is an interlinear translation where every line of the Arabic is followed by its equivalent in Persian. Poonawala (ibid) adds that the first translation into Turkish is based on this Persian version and that it is either contemporaneous with it or is done in the first half of the fifth/eleventh century.”

According to world Bibliography of Translations of the Meanings of the Holy Quran (1986) the number of the printed perfect translations of Quran in Persian between 1515 and 1980 is 107 and the number of the imperfect and selected translations is 65 After Islamic Revolution between 1359 (1980) and 1372 (1993) ten Persian translations of Quran were published such as The translations of Abdul Muhammad Ayati, Muhammad Baqir Bihbudi, Muhammad Khajawi, Jalaliddin Farsi, Abulqasim Imami and some other translations were also.

incomplete including, translations of Siyyid Jalaliddn Mujtabawi Muhammad Husiyn Ruwhani, Asqar Halabi, Bahaddin khuramshahi, kazhim purjawad, Muhammad Mihdi Fuladwand One of the responsibilities of Islamic Maarif and History studies, which is founded in 1368 [ 1989 ] in Iran, is to research on Quran and its translations and also to publish them. The Quran translation by Ayatullah Makarim shirazi was selected as the best translation of Quran by this institute which is sense for sense translation and took him about 15 years.
The latest translation of Quran between 1359 and 1372 is the translation of Abdul Muhammad Ayati (surush, 1367 / 1988) which was published without preface and is very idiomatic, therefore was very successful and reprinted three times.

Some of the Persian translations of Quran based on “The Holy Koran in the Library of Congress: A Bibliography” are as follows:

**Persian**

   **BP104.6.R34 (Orien Pers)**

   *In process.*

   Includes astronomical, astrological, and symbolic clues in Koran.

   **Bp 104.6.14 (Orien pers)**

   Arabic text and Persian translation, with commentary, on opposite pages.

   **Bp104.6A4(Orien pers)**

   Arabic text (vocalized) and Persian on opposite pages.

   **Bp104.6.Al (Orien pers)**

   Cover titl  
   Arabic text with interlinear Persian translation, introd. and commentary in Persian.

   **BP 104.6 M5 (Orien pers )**

   Text inclosed within ornamental colored borders.  
   The concordance is that of Flugel.

   **Bp104.6 1974(Orien pers)**

8. (cont.)

**BP104.6 1976(Orien pers)**


**In process.**

**Persian – Selections**


**Bp 104.62.A42 (Orien pers)**


**Bp129.42.A2 1962 (Orien pers)**

Cover title: A translation of one section of the koran into Persian. English translation by A. j. Areberry, Persian translation by j. Salmasizad

Opposite pages numbered in duplicate.


**Bp 104.62.A43(Orien pers)**

Folded errata leaf inserted


**BP 104.62.F84(Orien pers )**

Added title: Model de la traduction exacte des sourates coraniques en langue persane, avec preface, notes et eclaircissements, par Mahdy Fouladvand.
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Interview with Rosa Jamali

Rosa Jamali was born in November 1977. She has got a Bachelor degree in drama from the Art University of Tehran. Since the publication of her first volume of poems in 1997, she has been the site of the critics’ attention, journal reviews and criticism as a most discussed contemporary poetess. She describes an absurd world in which words have lost their real meanings, they’re just objects jumbled in the world. She breaks the syntax & there are quite a lot of word plays. In November 2001, "Iran News"; Iranian daily newspaper in English writes about her: "Her words pour out as naturally as the stream that gurgles in the wood. She is gifted with a keen poetic sense and wit and a critical eye." Soon she became an international face of Persian poetry through translations of her own poems, Europe tours and poetry reading sessions. Besides all these, Rosa Jamali is also known as a dramatist and English teacher. The above biography notes did therefore justify me to make a brief offline interview with her in summer of 2008 while she was in her summer vacation.

♦ We mostly know Rosa Jamali as a poet, dramatist, translator and English teacher. But how would you introduce yourself to our readers?

◇ Well, I’m a drama graduate. I met so many creative minds of our time in the Art University. When I was a teenager I loved Russian literature and especially Dostoyevsky. I’m a film freak; I love Folk, Celtic and Jewish music ...

♦ Let us begin with Rosa the Poet. A few years ago your recently published books of poetry were widely discussed and you were expected to publish much more and better poems in the coming future; but these years you seem to be more interested in translating than composing poems. What
have you been busy doing all these years and why not poetry books any more?

◊ I used to practice writing poetry at that time, there was a time I was really involved with the forms and creating different forms and voices in poetry, breaking the conventions and traditions and rendering a new poetic by using different types of discourse, creating a tone and a sort of music, expanding the range of vocabulary in poetry, word plays and creating images coming from modern everyday life.

In my first book, *This Dead Body Is Not An Apple, It’s Either A Pear Or A Cucumber*, I was inspired by the idea of Absurd Drama, words had lost their real meanings; they were just objects jumbled in the world. The main theme of the book was the identity of objects, and how objects came into existence in modern everyday life through strange necessities..., in the second book, *Making a Face*, the idea came from the critical review of Reza Baraheni on contemporary Persian poetry. It was a mordant sense of humour as I was a wisecracker…..and in *Making Coffee To Run A Crime Story*, I was totally absorbed in crime fiction and the Bible. In the great poem of T.S. Eliot, *The Waste Land*, there is a Madame Sosostris, a favourite character who is the clairvoyant, and I’ve taken it and alternated it to a gypsy who reads the tea leaves and predicts death. I have always been keen on playing cards, coffee reading, Taroot reading, astrology, mysticism and Kabbalah...

When I wrote my first poems I didn’t have much life experience to get close to the essence of poetry. To be a poet you need to try every bitter moment of life. At that time I was too young; I wrote a lot and published a lot though it was a sweet cake, I couldn’t write the below lines at that time :

```plaintext
It was an origami  
Went with the wind,...

Keeps going  
For centuries  
Talks on a puppet  
And mimes a gesture.
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Getting close to the depth and essence of poetry needs time, study and loneliness....

◊ I am going to put off challenging your Persian poems for a different time. Instead, I would like to focus on your English poems, seemingly translations of the Persian ones. Tell us about this experience; are they autonomous English compositions or self-translations?

◊ Persia is my father land and Persian is my mother tongue; I would never write originally in English though I would translate myself.... For a Middle Eastern writer it’s a necessity these days! You know..., when America attacked Iraq, I was writing a
and all those Mesopotamian legends and stories along the river Ufrates and Tigris...
So I decided to translate my poems to English, in some lines I stayed true and constant to the original lines in Persian and in some other places I created them in a different way in English, for instance in the poem “The Clock Cell” with this original line in Persian:

این سرزمین که به وقته بر من می‌بارد!

I substituted a different idiomatic phrase:

The rain of cats and dogs on my plantation!

I've seen and learned this from great translators of Persian poetry, for instance in Fitzgerald's translations of Khayyam, you see it's a hard job to find the quatrains one by one, in conclusion you see the concept has been translated and not the lines, in some cases I've tried to change the metaphor, the expression and even the myth. The only component which remains true to the original is the image, the universal language of poetry.

But how do the language, tone, and ideas differ from the Persian ones? Let us put it this way, do you think ideas are language-free or media-free or they are affected by the medium through which they are conveyed (You are certainly familiar with the Post-modern philosophy of seeing everything enchained in and limited to the language it is carried with)?

It has always been a question to me as you see the translations of some great poets of our country hasn't been very successful in the world; Hafiz doesn't have the value of Khayyam in the world. In Iranian contemporary poetry, the poetry of Shamlu and Forough Farrokhzad don't appeal to an English Reader's mind as Sohrab Sepehri does. Therefore, the essence and the soul is the most important element of poetry, language is just a container, a poet or a translator is also a craftsman to apply the language appropriately...

But I want to know why Rosa Jamali does not focus on her Persian poems and leave the drudgery of translation to other translators. In other
words, where does the current epidemic urge for being Englished come from?

- I couldn't communicate with others' translations of my poetry and I have to create them once more in English as it is very common in India and some other third world countries. And I hope to edit them over the years... May these so-called translations find their original value!

Besides, Persian poets in the past were learned men who could write both in Arabic and Persian and now English has taken the place of Arabic compared to the past, and I'm sorry to say that we have just a few contemporary writers able to write in English!

- And as you said it is normal in other third world countries for the poet to write in two languages. How much do you have your audience in mind when composing a poem? And to what extent are you conscious of the voice(s) of your narrator?

- The time I was writing the poem Making Coffee To Run A Crime Story, I was involved with my audience as it was a dramatic poem; I thought I'm acting on the stage, different voices, different tones, different narrators of the crime..., sometimes in fury and sometimes in regret... you can see the influence of Greek Drama on that poem.

As a matter of fact I should say I'm a critic of my own poetry, I work on them, I cross some lines, I replace some other lines, these days it takes a year for me to come over a single poem; first there is a concept in my mind with no word and no expression and then some words come, days fade away and some lines come, I write it but it takes some months to complete it. The process from mind to paper is a hard challenging process.

- The reader’s socio-cultural background and his/her language competence is an inevitable factor in the process of perception of a certain text. It has for sure effects upon your compositions and transliterations and it may divert the signification of poems from the original text. How do you encounter with this?

- We should say to some extent the reader is going to be engaged with this background; it's a strange setting and not familiar, exotic, enigmatic, mysterious and esoteric... So it reveals its Persian and Eastern flavour.... One Thousand And One Arabic Nights is read all over the world because of its Eastern flavour, if you translate it in a different way and turn it to a sort of Grimm Brothers' tales, nobody would read it.

- Let us put it straightforward. I would like to know if there are any concepts, words, or specific phrases that you may consciously or unconsciously censor, omit, transform or filter through your
transliterations. For instance, the mythological layers in your poems or the usage of the icons of solar calendar and their Persian connotations may vary from culture to culture, and so is the case with the substitution of “Bull” for female feeding cow in your poems.

◊ You're right. I would be able to translate them to some extent. But there are some alternatives to create them in English and I don’t want to call them English poems. They're truly and authentically Persian. I can’t omit and cut the origin, there is a genuine sense in the deep layers of a poem not to be translated and I keep it rewarding for my Persian readers. Actually translation of my own poems was exactly like writing them; I’ve substituted some words though I have no reasons for them, shall we say direct cognition or a sense of intuition...

Off and on, it crossed my mind to apply some other words and occurred a perfect sense.

◊ So far, how has the international feedback to your English poems been? And from which cultures more?

◊ There are some followers of Beat Movement in America who love my poems. Some other readers say my poems have the flavour of Sufism and some say the images are exotic. Quite a number of them admit that I've been influenced by Eliot. A critic in America says there are some new perspectives in my poems. Some say there is a darkness linger in the poems and they are full of metaphors... In Rotterdam when I read them in Persian as the interpreter read them in Dutch, a Dutch poet shouted and said: “It's theatre, it's drama and very modern ...”

◊ Let us switch to Rosa the Teacher. Tell us about your English teaching experience. How did you start it?

◊ I teach to adults in Kish Institute Branch No. 15 and I used to teach for four years to Japanese kids in Tehran Japanese School attached to Japan Embassy; it was a chance to get acquainted with Japanese culture.

◊ What is your definition of a class, the role of the teacher, what is the classroom environment for you?

◊ I should say that I see a class from the point of view of a writer; it’s a way of studying people for me. It's an anthropology case of experience - a laboratory of people. I get ideas in a class, they are all speaking English, a new version of English not Indian English but Persian English; the background and the setting is our country. The obsessions are the obsessions of a Muslim, Iranian ... while my students speak I take notes, I'm going to adopt the notes in a novel.
Since you have also experienced theater, how much do these experiences intermingle in your life and career? Or do they really intermingle? Has teaching had by any chance any influence on your poetry in English or Persian?

Well, if I didn't have drama experience, I couldn't have improved my speech and accent in English. Sometimes in my classes I turn to a complete actress and I just act with a passion for words. Besides, teaching has had a great influence on my writings. Before I was a teacher, I had a small world, a personal world; now I can see the poetlike moments of people's lives...

What is your plan for the future? Books? Work?

Well, Yeats poetry is going to be published very soon. I'm going to translate a book about Kabbalah as well. My husband and I are working on a book about Sufism which is going to be presented in English. I'm rewriting my plays to be presented very soon. So is the translation of the great novel of Ghazaleh Alizadeh خانه‌ای ادریسیه to English. I'm also writing a novel, زندانی دره‌ی میغان, the name is a tribute to Naser Khosrow. It starts by the Mediterranean Sea and ends up in Jerusalem. The idea came to my mind when I was a tutor to a Jewish family, a Jewish setting and some parts have been derived from the descriptions of Naser Khosrow from the city of Jerusalem ...

That seems to be a well-planned schedule for at least your next two years. Wish you good luck with your books and projects, and thanks for giving us the time for this interview.
‘Suppose That I’m Inevitable’

Suppose that I’m inevitable  
Even the veins of my right hand  
Cross you from the drafts.

On my smooth nails  
The breeze  
Which is not from the sky  
Is curving you  
Either the veins of my right hand  
Is running short  
On my pulse.

Rolled along my fingers  
Vanished  
Not repeated for ever  
For the second.  
I’m a half  
Since the first.

The veins of my neck cross you all.

If the warmth of my ten fingers  
Seized on your torn pieces of breath  
All is over  
With the dead-end alleys  
all in oblivion.

‘TEHRAN ON MY LAP’

Tehran on my lap  
And the agony of death  
On my bosom  
Is an aged bull  
That’s roaring  
Tamed and dull  
Rubbing it’s figure on my hair.

Tomorrow,  
It’ll be a dead body  
And the dustman will collect it  
I’m a refuge of this kicking bitch  
And I’ll leave it to God...

‘LIKE A HANGED PITCHER’

Like a hanged pitcher,  
No drink is pouring off me  
It's natural to get numbed gradually.

Pig-headed seashells!  
This boasting sky,  
Is an anchor  
which has fallen on my lap  
This dizzy sky!  
The moon's been cleared  
A shadow's coming after me  
Barefooted on my dreams  
You used to run!

Enjoyed? !  
Numbed? !

All my veins are connected to this land...

Like a hanged pitcher  
Joyful of this sky  
One day a huge whale swallowed it as a whole.

And it was over!  
The Gulf was over!  
You waved hands.

Like a hanged pitcher,  
It's simple!  
I lost the game  
And gambled away...
ARMY OF LETTERS
Moses and the Ewe

It is said that once Moses (Upon Him Be Peace), still tending flocks for the prophet Shu‘ayb (Upon Him Be Peace), and had not received the divine revelation yet, while grazing the sheep, of a sudden one ewe parted from the herd. Moses wanted to bring her back to the flock, but the ewe shied and ran off to the desert; not seeing the sheep, so frightened, did boggle she. And Moses ran after her for two or three farsangs, till with no strength, the ewe fell down exhausted and not be able to move. Reaching the ewe, Moses took pity on her and said: ‘Thou the helpless! Wither ye run away, whom art thou afeared of?’ Noticing that the ewe could not walk, he took her off the ground and on the shoulder he carried her back to the herd. As the ewe caught sight of the flock, her heart retrieved its ease and started to beat! Moses put her down quickly and left her back among the herd. God the Exalted to the angels of heavens proclaimed and said: ‘Saw how my servant did treat that dumb poor ewe, and not he tortured her for all the pain he suffered and did pardon her instead?! By My Glory, I will raise him and the interlocutor of Mine shall I make him and will bestow on him the Prophecy and a book I will send down to him, as till the world exists, he be mentioned.’ So all this great blessings he got endowed with.

(Syasatnameh, Khajeh Nezamolmolk)
Mohammad Mohsen Rahnama
English Language & Literature Graduate, SBU
A Soldier On A Two-Hour Leave Of Absence

Waiting for the grenade to burst,
I count your name down
From one thousand and one
to five
to see whether
I’m to kill or be killed.

During the night watch
I engrave your name
on the sentry kiosk,
on my bed in the barracks,
on my gun’s stock.
Every morning I swear by the flag and
water and earth and your name.
All these take only two years.

And then your name becomes
like any other name
your lips like all other lips
and my poem, like any other poem!

--------
Mohammad Tolouei

Translated from the original Persian
By Farzaneh Doosti & Martin Turner
From the Forgotten Kisses of the Last Tryst

From your hands no fist,
from your throat no splashing cry.
Roaming with your own rebellious steps
You are more revolutionary than Che Guevara.

It suffices that you smile,
pour your wrath out through your teeth
or with a mere gesture
prostrate all the bayonets.

Girl of a thousand years
in my bosom’s revolution,
I could have sent you kisses
packed in cartridge belt boxes,

or through letters which would never arrive.
Let them all say armed movements
Are doomed to defeat
You but take your gun out
and fire me.

----------

Mohammad Tolouei

Translated from the original Persian
By Farzaneh Doosti & Martin Turner
**REFRIGERATED LAWS**

I crawled or walked,  
Honestly,  
I recall not.

Blinded and shrunk,  
Soiled and drunk,  
I was in there,  
Where you existed,  
And we talked.

I played with words,  
You played a game,  
About its rules  
I know not.

I was burnt up  
And so were you,  
But the situation  
And the laws,  
Refrigerated,  
Massive ice.

Here I am now,  
Victimized in a frozen law,  
Feel colder and colder  
Every time I hear of laws.

...  
But someday I know,  
We'll break them all.

**REBELLING FOR THE SOLACE**

You were on the phone,  
Six months ago,  
Your voice shaking,  
Your hands sweating,  
And your words?  
Not more than one syllabus  
And your sentences,  
Devoid of any adjectives or adverbs,  
And I was making tea,  
For you and me,  
Although I knew who you were talking to  
Trying to look as unaware as I could  
To save us,  
Not knowing there wasn’t left anything of us  
anymore,  
It was you  
Only you and you  
And I buried in the air  
The desire, the flame  
But now I can see how wrong I was  
Now that I'm more matured than six months ago  
So I will go and find the solace on my own  
And leave you burning on the phone.
DISCOVERY
Looking at the pictures
Of devastated villages
Ruined survivors
Rubble
And the weeping of the burying brigade
Makes me wonder if
Richter smiled.

THE MOSQUITOES
I envy
The mosquitoes
In a bathroom of hot steam.
They stick to the walls,
To the ceiling
And wait
So patiently.
Yes, the mosquitoes,
I envy
Their patience.

THE NOMAD
I will leave here
And it doesn’t make any difference
To have a lantern or not
He isn’t afraid of getting lost
Who is running away.

Translated by Zeinab Charkhab – English Literature, MA, SBU
Kazuo Ishiguro was born in Nagasaki, Japan, in 1954. He moved to England at the age of six with his family. He studied creative writing at the University of East Anglia and has been a full time writer since 1982. After the publication of his first novel, *A Pale View of the Hills*, Kazuo Ishiguro was nominated by *Granta* magazine as one of the 20 ‘Best of Young British Writers’. Ishiguro’s third novel, *The Remains of The day*, is a turning point in his writing and the winner of Booker Prize for fiction.

The book narrates the story of Mr. Stevens, a nearly perfect English butler. In Stevens’s character, Ishiguro has created one of the most memorable and sympathetic figures in all of fiction. As Stevens drives his new American employer’s car across the countryside, on his way to visit a former housekeeper, Miss Kenton, whom he hopes to lure back to work at Darlington Hall, he reflects on his years of service to Lord Darlington and his own rather complicated relationship with Miss Kenton. Through a series of flashbacks, we learn that Lord Darlington was an important figure in the movement to appease Hitler prior to the second world war, and that, though neither ever managed to articulate their feelings, Stevens and Miss Kenton
were in love with one another, though she eventually left to marry another former butler. Finally, as our modern sensibilities seem to require, Stevens comes to understand that he has made a series of uncertain, perhaps even tragic, choices, and that both his service to Darlington and his failure to woo Miss Kenton have resulted in his wasting his life.

In my opinion the novel can be considered a tragedy: the tragedy of Stevens’s life. Throughout the novel, Stevens, talks about dignity and what it means. As he reflects upon his past we understand that all his life he was seeking dignity in perfectly performing his duty towards his society. He keeps a tight rein on his emotions at all times. It is up to the reader to ascertain his true feelings for Miss Kenton and his grief at the death of his father. Often, it is the reaction of other characters that betray what he is really feeling. His loyalty to duty, responsibility, routines and procedures mean he is afraid to risk loving and maybe losing Ms Kenton. He even keeps his own father at a distance: he always refers to him in third person, even when directly addressing him. And in the end, responsibility and routine is all that he has left to look forward to. To him his duty was to merely obey his master and serve him the best way without questioning any of his actions. He believed that since his master is a true English gentleman he would make no mistakes in his political decisions and by serving him, he is actually serving humanity. The tragedy of the story is in that Stevens easily overlooks his love for miss Kenton and his choice of a different life, to serve Lord Darlington; but at the end he finds out that Lord Darlington had made some very erroneous choices which has made him a traitor and caused him bad reputation after the war.

Stevens, who is the narrator of the story, tries to justify Lord Darlington since by doing so, he is justifying his own choices. Still by Ishiguro’s mastery in portraying details and giving snapshots of information, we understand Stevens's grieve and his sadness and this makes him the tragic hero of the story. Ishiguro also portrays Lord Darlington not as a traitor in the sense that he actually knew that he was betraying England, but as a disillusioned politician. This way he creates an analogy between Darlington's service to the Nazis and Stevens's service to Darlington, as if the two are intertwined.

In this novel, Ishiguro has portrayed an English butler very accurately and has also used the English language in a very sophisticated way. Any reader would be impressed knowing that the author is of Japanese up bringing. However; I believe that it is this very fact that enables him to look at the English culture and language from a distance and see certain qualities in it, which may escape the attention of a native. This book should be a dry and humorless affair but somehow it isn't. At the heart of it may be a love story but there's nothing simple about it. The expressions of affection at the climax
are so mannered that they would be ridiculous, if their context did not make
them so very, very moving.

The book also portrays the relationship of public and private self whom
many find important to the British (novel setting) and the Japanese (author).
The tragedy of Stevens’s life is perhaps his inability in keeping this
relationship in balance and letting the public self take control. Finally I will
have to add that the book is a must-read classic!

KAZUO ISHIGURO

Born: 8-Nov-1954
Birthplace: Nagasaki, Japan

Gender: Male
Race or Ethnicity: Asian
Occupation: Novelist

Nationality: England

University: BA, University of Kent (1978)
University: MA, University of East Anglia (1980)

Whitbread Prize 1986 for An Artist of the Floating World
Booker Prize 1989 for The Remains of the Day
Officer of the British Empire 1995
Japanese Ancestry

Author of books:
A Pale View of Hills (1982, novel)
An Artist of the Floating World (1986, novel)
The Remains of the Day (1989, novel)
The Unconsoled (1995, novel)
When We Were Orphans (2001, novel)
Never Let Me Go (2005, novel)
ATONEMENT

Reviewed by Farangis Ghaderi

Atonement is a 2007 film adaptation based on Ian McEwan’s acclaimed novel of the same name, directed by Joe Wright, and based on a screenplay by Christopher Hampton. It was produced by Working Title Films starring James McAvoy and Keira Knightley. The movie won an Oscar for the Best Original Score at the 80th Academy Awards. Atonement is a complex novel told from several points of view and divided into four parts. The film comprises four parts, corresponding to the four parts of the novel.

Briony Tallis (Saoirse Ronan) is a 13-year-old girl from an upper-class English family and the youngest of three, and an aspiring writer. Her older sister Cecilia (Keira Knightley) is educated at Cambridge University alongside Robbie Turner (James McAvoy), the son of their housekeeper (Brenda Blethyn), whose school fees are currently paid by Cecilia’s father. Robbie is currently spending the summer gardening on the Tallis estate. It is
obvious from the beginning of the movie that Briony has a crush on Robbie. Their cousin, Lola Quincey, age 15, and her younger twin are currently visiting the family amidst their parents' divorce. Lastly, Leon, Briony and Cecilia's brother—brings home a friend named Paul Marshall, who owns a chocolate factory that is acquiring a contract to produce army rations. The Tallis family is planning for a special dinner, to which Leon happily invites Robbie (who accepts, much to Cecilia's annoyance).

The most striking aspect of the film is that some scenes are shown several times from different perspectives. Briony has just finished writing a play titled *The Trials of Arabella*. Alone in her bedroom, she happens to witness a significant moment of sexual tension between Robbie and her sister by the fountain, when her sister strips down to her underwear and dips into the fountain. The next scene depicts this event again but from Cecilia and Robbie's point of view. Indeed as they discuss an antique vase falls in the fountain and Cecilia dips into it to retrieve the lost part of the broken vase. Briony, as well as the viewers, misinterprets this as aggression on Robbie's part. Shortly later Robbie writes drafts of apology letters to Cecilia, including one very explicit erotically charged version. On his way to join the Tallis family celebration, he asks Briony to deliver his letter only to realize too late that it is the erotic note he had not intended Cecilia to read. Briony secretly reads the letter and again misinterprets its meaning; she comes to believe that Robbie is a dangerous "sex maniac". When Cecilia reads the letter she is not offended and surprisingly is somewhat elated, though she is angry and embarrassed that Briony has opened it.

That evening Briony encounters Cecilia and Robbie again; this time they are secluded in the library, where they flirt for the first time. However the scared Briony misinterprets their lovemaking as another one of Robbie's assaults against her sister. That night the twins run away and leave a note saying that they are running away back home and immediately the family members split up to search for the twins on the very large estate. As Briony goes off alone into the darkness to find them, she stumbles upon a tuxedoed man raping Lola. Though Lola—apparently traumatized—claims not to know who her attacker was (since he covered her eyes) Briony is convinced that it was Robbie. Back at the estate the police have been contacted. Briony insists that she "knows who did it"; that is, who raped Lola. Throughout the film her insisting words of “I saw him by my own eyes” is repeated frequently to emphasize her error of judgment. Robbie later returns from the search, with the twins safe and sound, and is arrested and sent to prison.

The story then moves ahead four years, to the opening phases of the Second World War. Robbie, having been convicted but released from prison on condition that he enlist, is a private in the British Expeditionary Force and is
hiding in a French attic with two fellow soldiers cut off from their units during the German invasion of France. Here the dénouement of the rape accusation is shown in dialogue and flashback. Before his deployment, he was reunited with Cecilia in London, where they renewed their love, and he made a promise to return to her. Like Cecilia, eighteen-year-old Briony (now played by Romola Garai) has joined the nursing corps in London for atonement, and has tried unsuccessfully to reach her sister. Cecilia has refused contact, blaming Briony for Robbie's imprisonment. It turns out that Cecilia had broken off contact with all her family, since they all believe in Robbie's guilt.

After seeing a newsreel showing members of the Royal Family visiting Paul Marshall's chocolate factory, Briony attends the wedding of Marshall and her cousin Lola. At this time, Briony has flashbacks of the night Lola was raped, and she realizes that it was Paul, not Robbie. Another significant characteristic of the film is the treatment of fantasy and its delicate mixture with reality. For example, on that day, Briony summons up the courage to visit Cecilia's flat and apologizes to her directly, recanting her accusation. Robbie, having been evacuated from Dunkirk, emerges from Cecilia's bedroom, awakened by the commotion of their argument, and he angrily confronts Briony. Cecilia calms him, but the couples demand that Briony immediately tell her family and the authorities the truth, so that his name can be cleared. Robbie insists that she write to him precisely what happened, and why she did it, and to give the details to a solicitor. While Cecilia and Robbie assume that a certain servant boy was the culprit, Briony reveals that she knows it was Paul Marshall, who, now having married Lola, cannot be implicated in a court of law by his wife. However, this scene is a fantasy of Briony's own mind not reality, because Robbie has never come back to join Cecilia and is killed in Dunkirk, but the film is depicted in a way that only in the next watching it is revealed that which parts are fantasy and which are reality. Such scenes reveal the obsessive mind of Briony who to calm her disturbed mind clings to imagination.

The film suddenly shifts forward in time to 1999, where an elderly Briony (Vanessa Redgrave) is overcome with emotion and memory. She is being interviewed (Anthony Minghella) about her latest novel, *Atonement*, and here Briony reveals that she is dying of vascular dementia, and that this novel is her last, but that she began it first. Briony admits that, while the novel is autobiographical, the ending of the story has been significantly changed. In reality, she says, she never could summon the courage to see her sister and tell the truth. Robbie had died of septicemia on the last night of the evacuation at Dunkirk (1 June 1940), and Cecilia was drowned in October 1940, in the Balham tube station disaster during The Blitz. Briony expresses deep remorse and says that this novel, to which she gave an ending
different from the reality, had been her chance to give her sister and Robbie the hope and the happiness that they had deserved—and that she had stolen from them. The novel is, therefore, her atonement for the naive but destructive acts of a 13-year-old child, which she has always regretted. The film closes with a scene of a simple, joyful moment that Cecilia and Robbie might have had, if events had played out differently. The background is taken from a postcard of an English cliff-side beach that Cecilia had once given to Robbie.

The music of the film is remarkably revealing and striking. Dario Marianelli, Italian composer of the film, won the Golden Globe for best Score for Atonement and he is now up for an Oscar. The music is consisted of various motives. The most striking motive and a key element is a manual typewriter sound. Indeed, the film begins with the dings and clanks of an old manual typewriter which Briony is working with writing her first play, and is mixing with a piano music. This mixed music, piano sound with the clicks and clanks of a type machine as background, becomes a key element whenever Briony misinterprets the things. It also, has a tragic resonance which foreshadows a disaster and is the background of the critical moments. Marianelli in an interview with BBC believes that this sound establishes Briony’s character and shows her restlessness. He believes that the type machine sound is something mechanical which reveals her obsessive mind that can not stop inventing story. The music has echoes of Bach which Marianelli explains as part of his classical training.
My first encounter with Portland, the Rose City, was its being casual: The east coast as a whole compared to the west coast encompasses warmer and less formal atmosphere. This casualness is even part of the university life. Grown up in the academic institutions of Iran, with the permanent image of demi-god professors and formal environment of a university, I was surprised to find every thing and every one so casual, so friendly, and so informal. It is no more a shock to see my dean getting out of the elevator on her bike in shorts. It is no more a shock to see family photos in the head’s office; in here, there are no borders between life as formal and informal. Life and work are so mixed you no more need to play duplicate roles in this environment. Portland State University, located in downtown, carrying on the emblem of “knowledge for city”, is just part of the city, with no borders separating the campus from off-campus grounds. That’s what makes it more fun, the university life and the city being so intimately mixed up, they can never be segregated.

Losing the classic notion of teacher as the final authority is another result of this informal atmosphere. Not being a higher authority in the class, you are always questioned, so you must always be justified. I have no more the full power I had in the class, in my own country. I have the role of a teacher demystified but this time occupying a more interesting role: that of teacher as a facilitator. I give my small class the opportunity of seeing through my language and culture while they are taking their personalities in to the class. They are given rights of taking their full personality in to the class, accepting, rejecting, or demanding for a special activity. As a result the teacher has a more serious and creative role which is also more humane, in PSU. This made my first acquaintance with my students a mixture of fear and enthusiasm. I was on my tiptoes all class time for the very first sessions of my class. However the nice, friendly reaction of my students relieved me in to a life so warm and so friendly, far from my experience in my hometown. They always had a positive reaction and were frank enough to say when they were asked what they liked and what they did not.

For me this is a total shift from life in Tehran, where life has a more formal outfit; however it is not all positive that this city is lacking that high culture of differentiated outlook and language in more formal occasions. This makes me feel desperate at some occasions when I feel the necessity of a more formal interaction.
The first issue of *Tajrobeh* has been published. *Tajrobeh* is the quarterly journal of the center of Experimental Theater at the University of Tehran meant to familiarize the audience with less known arias of experimental theory and practice in literature and arts in general and theater in particular. The first issue of Tajrobeh is also the special issue of the notion of “Experimental Theater” which seeks to come up with a definition of the term according to outstanding theoreticians of the world, and yet it tries to redefine the concept according to its experience by Iranian dramatists and scholars. This journal is the result of the attempts of postgraduates from the faculty of Fine Arts in corporation with a few students from Shahid Beheshti University as translators. Some of the materials you can access in this volume are:

- “The Evolution of Experimental and Avanguarde Theater in the Context of 20th Century Europe” / Mozhgan Ghaffari
- “Kargah-e-Namayesh” / Setareh Khoramzadeh
- “Experimental Text and The Revolutionary” / Mohammad Tolouei
- “Semiotics in Theater” / Tadeus Kantor / Trans. Naghmeh Samini
- “Theater as Structures of Experience” / Dan Ronen / Trans. Farzaneh Doosti
- “The Site of Language” / Mathew Maguirre / Trans. Mozhdeh Sameti
- “Teaching Experimental Theater” / Jim Hamilton / Trans. Robabeh Jalayer
Written by a team based at one of the world's leading centres for linguistic teaching and research, the second edition of this highly successful textbook offers a unified approach to language, viewed from a range of perspectives essential for students' understanding of the subject. Using clear explanations throughout, the book is divided into three main sections: sounds, words, and sentences. In each, the foundational concepts are introduced, along with their application to the fields of child language acquisition, psycholinguistics, language disorders, and sociolinguistics, giving the book a unique yet simple structure that helps students to engage with the subject more easily than other textbooks on the market. This edition includes a completely new section on sentence use, including an introduction and discussion of core areas of pragmatics and conversational analysis; new coverage of sociolinguistic topics, introducing communities of practice; a wealth of new exercise material and updated further reading.

- A uniquely structured textbook, making the various aspects of linguistics clearer to students
- Integrates structural, psychological, and sociological factors within a coherent theoretical framework
- Contains a large number of exercises with hints and model answers provided where appropriate

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LANGUAGE-BASED AGONY
OR PROBLEMS OF BEING KELKI

Mohammad Tolouei on the Poetry of Bijan Kelki

Reported by
Mina Sheikh-Soleimani
Soph. student of English Language and Literature, SBU
Hoda Zamani Sarzendeh
Post Grad. Student of Translation Studies, SBU
The second session of “Poetry Translation Challenge” was held on Saturday September 27th, 2008 (Mehr 6th, 1387), with Dr. Amir Ali Nojoumian, Dr. Kian Soheil, Mohammad Tolouei, and student members of translation workshop attending. At the beginning, Dr. Nojumian briefly explained about the objectives and plans of the ELS, and referred to the activities fulfilled by “Threshold Quarterly” members as the most efficient ones. He also considered translation as an essential device which may let the world hear the voice of Persian literature.

Then, Mohammad Tolouei, from the University of Tehran, began to introduce Bijan Kelki and his poetry. In his short lecture, entitled “Language-based Agony or Problems of Being Kelki”, he stated that although Bijan Kelki and Shamlu were contemporaries, Kelki is much less known to us; however, as a poet, he was a significant figure, as his “Ghalam Zarrin Gardun” prize in 1373 proves this significance. Explaining the language-based poetry of Kelki, Tolouei distinguished between two different types of Persian Poetry which in its long history has either been idea-based or language-based. According to him, while the latter forms the works of technical poets like Rudaki, the former is to be found mostly in mystic poets’ works; however, it happens that idea-based poets fail in proper use of language, so turn it around, later to be considered as linguistic techniques. But Kelki serves as a good example of language-based poets, the first proof of which being his poems published in two volumes, “You didn’t show up, so I forgot water’s name” and “Songs for Alkapon”. It is in these same poems that the poet uses some words, neither included in standard Persian, nor even in poetic language. It seems that his anthropological researches in Lorestan and some other regions have enriched his vocabulary with such words. Tolouei asserted that the use of such words as “Bijadeh” in “A Was the Beginning of Your Name” changes the nature of the poem entirely, while the idea is totally overlooked in translation, and consequently, the same happens to the relationship it develops with “Esm-e Jalil” and Alchemy.
The rest of this session was devoted to reading and analyzing Kelki’s poem “A Was the Beginning of Your Name”. As for the translation of the poem, Mr. Tolouei believed that a series of words in the poem bring about some changes in the structure of the verse. That is, while the poem is composed in a certain level, all of a sudden, some words appear which multiply or change the structure. The need for two narrators in this poem – in such a way that one narrator speaks about present, and the other one talks about an eternity – is a case in point.

The necessity of such discussion was demonstrated when diverse and different ways of reading and interpreting were revealed in different translations, mostly around the two possible narrators in the poem, the time of narration, and keywords such as "Bijadeh" (amber), and "Esm-e Jalil" (Glorious Name).

The session ended with more technical discussions on received translations done by workshop members.
“A” WAS THE BEGINNING OF YOUR NAME

Leila Rasouli
Post Grad. Translation Studies, SBU

You, the delicacy of silk
And me, the mystery of raindrops,
You, the willow’s green flowing locks
And me, the shaking of your leaves,

You’ll find none
more patient than I
who’ll stay with you for a thousand years.

You’ll see none
more forlorn than I
in a million years
in this land of tulips and rubies
who
-feeling like this-
-waiting for your glorious name-
will sing with all love
in the perishing moments.

You’ll see none
more gentle than I
-even in books-
who
every day,
for the beginning “A” of your name,
burns in fever at night
and dies in the morning.
'A', THE BEGINNING OF YOUR NAME

Mehdi Mirzaie
Post Grad. Translation Studies, ATU

You are as delicate as silk
Rolled in a bolt.
I am the mystery of rain
Trickling in drops.
You are a green willow
Diminutively tufted.
I am your leaves
Rippling with breeze.
No one more long-suffering
Than me you might find
Who befriend you so long.
No one more forlorn a soul
Than me you would behold
In this garden of Tulips and Rubies
Who, as such, may await
Your glorious name
For hundreds long years,
And who sing his swansong
Romantically.
Not a face you'll find
More decent than me
Who is, at dusk, aching
For the beginning 'A'
Of your name,
And perishes at dawn.

‘A’ WAS THE BEGINNING OF YOUR NAME

Zeinab Charkhab
Post Grad. English Literature, SBU

You, the coyness of the silk bolt
I, the mystery of the rain drops
You, the green tresses of the
weeping willow
I, your shaking leaves
You will never find anyone
More patient than I
Thousands of years
who will stay with you
You will never see anyone
Lonelier than I
In this land of tulips and rubies
One hundred long years
With such feeling
Longing for your dignified name
who will sing adoringly
To the end of life
You will never ever see anyone
More noble than me
In the pages of any books
At night
He gets a fever
for the beginning “A” of your name
and dies
in the morning.
A WAS THE FIRST LETTER OF THY NAME

Hoda Zamani Sarzendeh
Post Grad. Translation Studies, SBU

Thee, the tender of silk arch
I, the mystery of rain droplets
Thee, the green ringlet of willow
I, the tremble of thy leaves

More patient than I
Thou won’t find
Who will stay with you a thousand years

More lonely than I
Thou won’t see
In this land of tulips and without roads
A hundred of endless years
In such ecstasy
In wait of thy grand name
On the last days
Singing in love

More noble than I
Thou won’t see
Not even in the stories
Every day,
For A, the first letter of thy name,
At night fevered
In the morning dead
م. ع. سبانلو
کاغذ‌های تأخیرده
پاز آوازش را می‌شنوم
می‌توانم که به‌قسمت آوازش را مداند؟
گرچه در بستر بیماری، شاعری خندیده که بلبل را از حفظ نمی‌داند
روزگاری، تنه‌ی چه جام‌ قدیمی، تشک بلبل را دید
که می‌فندید تا دانش‌لبه‌نشین
گرچه در ویرانه، بین خطر، در اردنگی شهری
تک‌دریس مخلع آبی
ودر آن گروهی ملی‌داره‌ای مهتنا باغتی
مخلع آبی تنین فرسوده‌ی بلبل دارد
طرف‌های از شاعر فرسوده که می‌کوشید یاد آرذ
در کجا به تن ای یا بلبل پهنا است
مدت عمر چند گروهی بلبل را دیده ام
عمره سوم وی در کاسه‌ی عید یا شنیده‌ام
کودکان نواخته اند و درختان بخشیدند
چند بار با نوا نواز حموا در آمد کودک
شند را داغ بلبل بندشت
بلبل در کودک بود یا کودکی در خرنت
لاهی ای کتاب‌های دخته‌ای
سیاه هم‌بسته که شاهکار باشدای خوش آواز
گونه‌های تخم یا صفحی رنگ و چلا خورده
پیش از همه بیگناش را می‌شیند
در تمامی ملت‌های مردم بوده که اتفاق
سی افتاد
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نکته و نظرکار

داستان: «باتیمیانه ی روز» کازتا ایشیگورو (۱۹۸۹) / سفالی محقق یشیباوی

فیلم: کتاب (۲۰۰۷) ساخته جورایت / فرکینس قادوی

نظریه: غربی‌ها در دانشگاه ایالتی پنسیلوانیا / فریزانه چنگ بهرویه

ملجه: فصلنامه تجربه / فریزانه دوستی

کتاب: زبانشناسی (۲۰۰۹) / رضا اسمی

چالش ترجمه

گزارش: «رنج زبان‌نیاندی با مصائب کلنک‌پوست» / می‌گم شیخ‌السیمی‌نی هده زبانی سرزند

چالش ترجمه شماره ۲: «آ بود، اول اسم تو!»، بیشک کلنکی / 

لیالی رسولی، هدی زبانی سرزند، زینب چرخاب، مهدی میرزا‌یاری

چالش آینده: «چندباری که پایل را دیدم» / م.ع. سپانلو

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