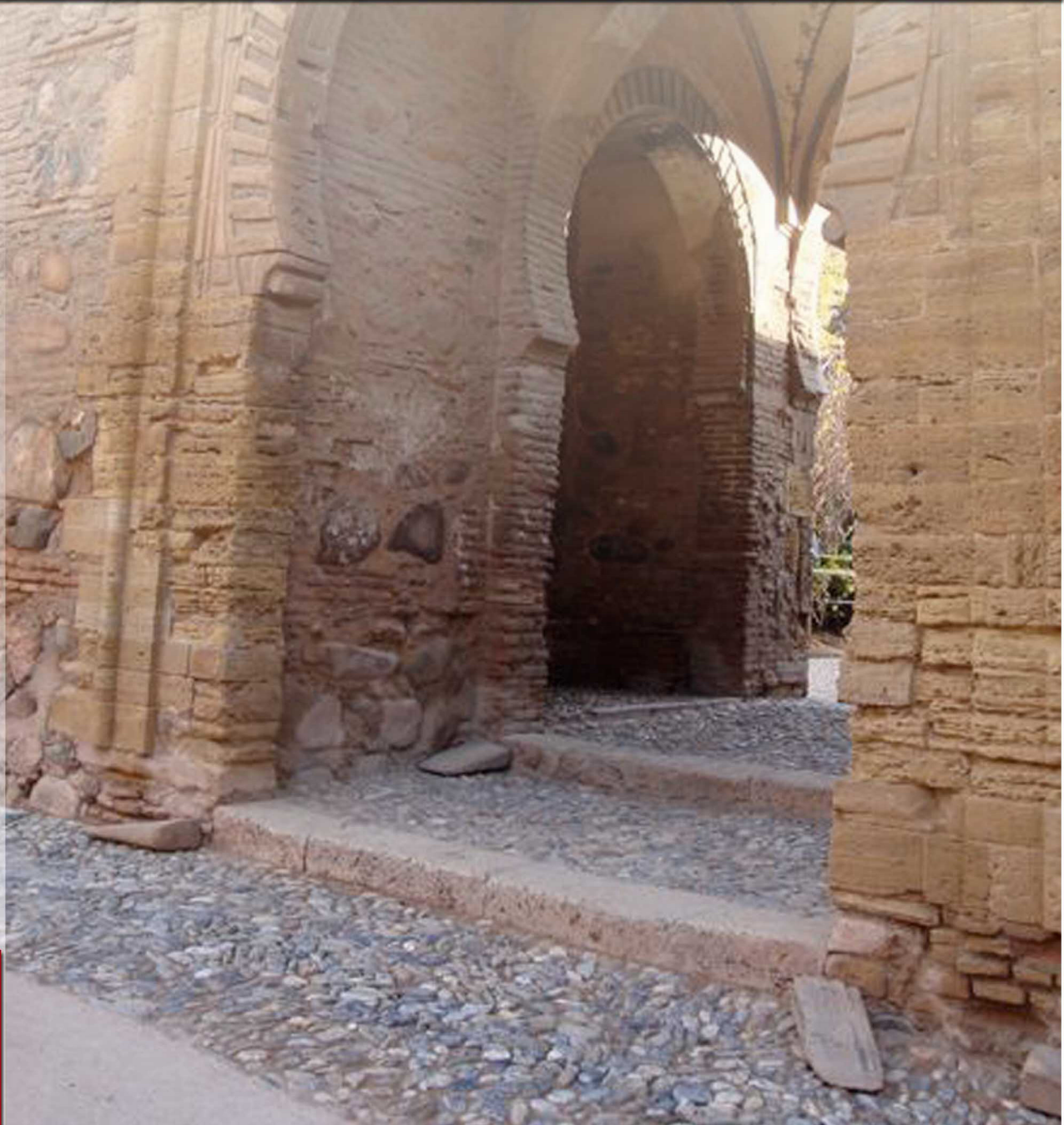


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Submission Guideline

- ◆ **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 Mehr 1388 (22 October, 2009).
- ◆ Prospective authors are invited to submit their materials to either of the journal E-mail addresses: threshold@inbox.com / thresholdsbu@gmail.com
- ◆ The manuscripts are evaluated by editors of each section and at least two referees from the advisory board.
- ◆ The editors require the following format styles:
 - Informative title
 - Abstract (150-200 words)
 - 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
Smith, John, (1999). *Milton's Style*. New York: Random House.
 - Reference to an article in an edited collection
Smith, Tom, (1999). "Humour in Milton." *Milton Encyclopedia*. Eds. Smith and Marshall. New York: Random House. 25-80.
 - Reference to an article in periodicals
Marshall, Jane (August 1998). "Metaphor in Milton." *Poetry Yesterday* 26. 12: 50-65, 55.
 - Reference to technical reports and doctoral dissertation
Smith, John (1985). "A political study of Milton." Diss. University of Maryland.
 - Reference to website
Guerrero, Donna (14 Jan. 2000). *La Professoressa: Travel in Italy*. <<http://www.geocities.com/TheTropics/2939>>.
- ◆ The Editorial Board accepts no responsibility for the opinions and statements of the authors.

Editorial

Despite unbecoming delays in the process of publishing a periodical, what makes the publication of the sixth and seventh issues of *Threshold Quarterly* noticeable is *continuity* – a hard-to-grasp characteristic for most student journals whose editors are continuously substituted with newer members, ideas, and strategies. *Threshold Quarterly* members have tried to overcome this problem by replacing individual-centered strategies with better structured disciplines through which member substitutions would not make drastic effects on the main goals and process of publication. Thereupon, it has achieved an over-standard position among university periodicals as well as unique status as an English academic journal that is *professionally* moderated by inherently *amateur* members.

Threshold Quarterly seeks to

- Provide a comprehensive perspective of English as a dynamic field of study in Iran and its potentials as a lifelong career
- Give voice to the students at both scholarly and creative levels and provide an opportunity for them to reflect their findings
- Synthesize English studies with Iranian socio-cultural parameters according to current demands and necessities, hence doing the double-function of comparative studies

There are new sections added to the current issues, such as *ThreShelF* (Threshold Quarterly Book Shelf) that seeks to introduce recent books published in any of the three English majors – namely, English Literature, English Language Teaching, and Translation Studies. Among other changes is the appending of a profile page to *Translation Challenge* section meant to give a brief introduction to the would-be-translated poet.

In order to keep moving productively, *Threshold Quarterly* welcomes all comments, suggestions, and ideas that would by any means expand the functionality of an English academic journal in this country.

Editor-in-Chief

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**Translation
Studies**

PROFILE



Lawrence Venuti

By Farnaz Safdari

Lawrence Venuti, Professor of English, translator, translation theorist and historian, works in early modern literature, British, American, and foreign poetic traditions, translation theory and history, and literary translation. He is currently professor of English at Temple University.

Venuti is the author of *Our Halcyon Days: English Prerevolutionary Texts and Postmodern Culture* (1989), *The Translator's Invisibility: A History of Translation* (1995), and *The Scandals of Translation: Towards an Ethics of Difference* (1998). Venuti is the editor of the anthology of essays, *Rethinking Translation: Discourse, Subjectivity, Ideology* (1992), and of *The Translation Studies Reader* (2nd ed. 2004), a definitive survey of translation theory from antiquity to the present which provides the most important and influential approaches to translation theory and research, with an emphasis on the developments of the last thirty years.

He is a contributor to the *Encyclopedia of Translation Studies* (1998) and the *Oxford Guide to Literature in English Translation* (2000). Recent articles and reviews have appeared in *New York Times Book Review*, *Performance Research*, *Translation and Literature*, and *Yale Journal of Criticism*. Venuti is a member of editorial boards of *Reformation: The Journal of the Tyndale Society* and *The Translator: Studies in Intercultural Communication*. In 1998, he edited a special issue of *The Translator* devoted to translation and minority. In translation studies, Venuti is mostly known for his advocacy of *foreignization* translation strategy. The foreignizing method of translating termed as "resistancy" by Venuti, is a non-fluent or alienating style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture. This strategy is praised by him as it is against dominating Anglo-American culture. In his book, *The Translator's Invisibility*, he has criticized the "invisible" which is to minimize the foreignness of TT as a means of producing a natural and target-oriented translation. Another Provocative and controversial book by him, *The Scandals of Translation* explores the anxious relationships between translation and the institutions that at once need it and marginalize it. Venuti, as a professional translator, argues that prevalent concepts of authorship degrade translation in literary scholarship and underwrite its unfavorable definition in copyright law. Exposing myriad abuses, Venuti provides stinging critiques of institutions such as the Modern Language Association for its neglect of translation, as well as publishers for their questionable treatment of translators. From Bible translation in the early Christian Church to translations of modern Japanese novels, Venuti reveals the social effects of translated text and works towards formulation of an ethics that enables translations to be written, read and evaluated with greater respect for linguistic and cultural differences.

Lawrence Venuti mostly translates from Italian (also from French). His translations from Italian include *Restless Nights: Selected Stories of Dino Buzzati* (1983), I. U. Tarchetti's *Fantastic Tales* (1992), Juan Rodolfo Wilcock's collection of real and imaginary biographies, *The Temple of Iconoclasts* (2000), Antonia Pozzi's *Breath: Poems and Letters* (2002), *Italy: A Traveler's Literary Companion* (2003), and Melissa P.'s fictionalized memoir, *100 Strokes of the Brush before Bed* (2004). His translation projects have won awards and grants from the PEN American Center (1980), the Italian government (1983), the National Endowment for the Arts (1983, 1999), and the National Endowment for the Humanities (1989). In 1999, he held a Fulbright Senior Lectureship in translation studies at the Universitat de Vic (Spain). Dr. Venuti will analyze some specific examples, Italian to English, of literary translations (poetry, prose fiction, and satirical prose) and introduce key concepts in translation theory.

Interpretation From Streets to UN

Elmira Pooyamehr*

Abstract:

Interpretation refers to oral translation of oral (and sometimes written) text. Interpretation has been changed and developed a lot throughout history. At first, it had only been used in streets and public places and only interpreters were volunteers who were familiar with at least two languages; but gradually, by the development of cultural relationships, it gained popularity among scholars. Researchers began to analyze different aspects of interpretation, its necessities and characteristics. That was the starting point for academic study of interpretation and it was a gateway for interpreters to enter different discourses of society. Nowadays, the term interpretation has become an umbrella term for different kinds of oral translation, from UN interpretation to court interpreting and even liaison interpreting.

Key Words:

Interpretation, Consecutive Interpreting, Simultaneous Interpreting, Sight Translation, Sign Interpreting, Medical Interpreting, Community Interpreting, Whisper Interpreting, Liaison Interpreting, Court Interpreting

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Introduction

Throughout the history, little research has been done on Interpreting; one of the reasons behind it can be that interpreting mostly deals with spoken language, so no written record of previous interpretations is available for further research.

Interpreting is one of the essential tools for communication; whenever people who have no common language meet, they have to use sign or body language or get help from one who understands both their languages, which is called *interpreter*.

Most scholars believe that translation and interpretation have the same function, but interpreters emphasize that these two are different professions. Since the second half of the 20th century, scholars have decided to differentiate the two areas and analyze them as two different but related disciplines.

Interpreters can give service in different situations like international conferences, in commercial meetings, in trials where the defendant or a witness doesn't speak the language of the court, medical visits where patient and doctor speak different languages and for tourists.

Interpreting, based on situations, has different types and modes, some of which have been created recently: Conference Interpreting, which is used in international conferences; Court Interpreting; Community Interpreting; Medical, Telephone, Sight, Sign, Liaison, Whispering, and Television Interpreting.

Definition

The simplest definition is provided by Baker as Interpreting is "an oral translation of oral discourse" (40). This means that interpreters translate orally what they hear into another language.

"Interpreting can be perceived as the process that allows the transfer of sense from one language to another, rather than the transfer of the linguistic meaning of each word" (Massey). According to Seleskovitch, linguistic meaning is different from sense; sometimes words lose the meanings attached to their phonemic structure (linguistic meaning) and retain just their contextual meaning (sense) (ibid).

"Interpreting denotes the act of facilitating communication from one language form into its equivalent,..., in another language form" (Wikipedia). Interpreters can transfer the message orally, by using signs and gestures or in written form.

The interpreter is defined as "a person who converts a source language to a target language. The interpreter's function is conveying every semantic element (tone and register) and every intention and feeling of the message that the source-language speaker is directing to the target-language listeners" (ibid).

Development through History

Interpreters in the past were mostly those who grew up in bilingual environments, because of immigration, perhaps because their parents spoke different languages. It was not considered a profession and there was no academic education available for it.

Later, by development of political relationships between societies, interpretation changed from a voluntary job to occupation and interpreters began to gain the skill and proficiency necessary for professional interpreting. This was the beginning of Conference Interpretation.

Conference interpreting was used as a means of communication between officials of different countries for political purposes. At first, it was in the type of consecutive interpreting but gradually by development of equipments simultaneous interpreting was also used in conferences. The most important event in the history of conference interpreting that can be known as the start point for simultaneous interpreting was the Nuremberg Trials, which uses simultaneous interpretation in English, French, German and Russian. Later, simultaneous interpreting is used in the United Nations conferences, first in French and English and later in other official UN languages, Arabic, Chinese, Russian, and Spanish.

As interpreting developed, universities and colleges provided academic education for interpreters. This itself became a starting point for researches on interpreting, its types, process, problems, techniques, etc. other disciplines like psychology, cultural studies, linguistics, etc. started to work on interpretation and different theories were produced related to interpretation.

Historical research on interpretation can be divided into four periods:

1. Early writings

It covers the 1950s and early 1960s, when some interpreters and interpreting teachers started thinking and writing about interpretation. These writings mostly included their personal experiences, some practical didactic and professional aims.

2. Experimental period

It covers 1960s and early 1970s. During this period, psychologists and psycholinguists made some experiments to specify psychological and psycholinguistic aspects of simultaneous interpreting and studied the effect of some variables such as Source Language, speed of delivery, ear-voice span (time lag), noise, pauses, etc.

3. Practitioner's period

During this period which covers 1960s and 1980s, some interpreters and interpreting teachers started working on interpreting research and theory. Their works were more theoretical than practical.

This period is also known as "theory of sense" because its basic tenet is that translation and interpreting are based on meaning not form. Theorists encourage interpreters to get rid of linguistic meaning and focus on transferring the sense and message.

4. Renewal period

This period which began in 1980s, is still in evidence today. Theorists began to criticize the "Theory of sense", saying that it is an ideal and unpractical theory. They started more scientific studies and applied interdisciplinary approach on interpretation researches (Baker 42).

Difference with Translation

As mentioned earlier, translation and interpretation are known as two different but related disciplines in recent years.

Translation is bidirectional and transfers meaning, while interpretation is bidirectional. Translation is monolingual, since the translator translates a certain text from one language to another. But interpretation can be bilingual, too. Interpreters can interpret both from L_1 to L_2 and vice versa.

The major difference between translation and interpretation is Time. (Mahmoodzadeh). Translators have time to reread the source language, analyze it, find the most appropriate equivalents, consult with experts to find solutions for problems and edit their work, whereas interpreters have no time for them and have to deliver their interpretation in minutes and also there is no second time for editing.

Translators must be familiar with the rules of written languages and be competent writers. Interpreters must master the features of oral language and be good and competent speakers (Baker 41).

Translators have time to gain supplementary knowledge necessary for translation during the translation process whereas interpreters need to attain them prior to interpreting. Translators, unlike interpreters, have access to dictionaries, encyclopedias and any other references.

Interpreters must make decisions faster than translators, since they are time-limited.

Translators often do not have access to the writer, but interpreters, especially those who sit beside the lecturer, have direct access to him and can consult with him in order to clarify the ambiguities.

The differences between these two disciplines, shows that they both need different theories, methods, skills, criticisms, and training courses.

Types of Interpretation

- **Conference Interpreting**

It refers to interpreting made at a conference or a meeting. "Conference interpreting is the most prestigious form of interpreting and the most financially rewarding. Degrees or postgraduate qualifications in conference interpreting are available in many countries" (Phelan 6).

Conference interpreting emerged during WWI. Its use is not limited to international conferences; it is also used in radio, TV programmes, lectures, etc.

Conference interpreters have only two or three working languages which are:

A languages: interpreter's native language(s). They can interpret into or out of their native languages.

B languages: Language(s) in which they are competent enough but not like their native languages. They can interpret into or out of B languages, too.

C languages: These are their passive language(s). They can only interpret from C languages into A and B languages (Baker 41).

Conference interpreting can be in the form of consecutive interpreting or simultaneous interpreting:

- **Consecutive Interpreting**

In consecutive interpretation, the conference interpreter listens to a speech segment for some minutes, takes notes, and then translates that segment into target language. The length of the segment depends on level of the interpreter's competence, his/her experience, speed of speech delivery and subject of speech.

The interpretation is not a summary of speech so the interpreter must be competent in note taking and must know which information is valued to be noted. Most interpreters develop note taking techniques special for them, like using invented symbols, and some who decide to write everything, improve their writing speed. Interpreters often prefer to jot down in target language; this will save time when they want to deliver their interpretation. Moreover, the consecutive interpreter must have good memory, be able to concentrate in noisy environment, to switch between languages easily and be able to deliver speech in public (Phelan).

Consecutive interpretation is suitable for question and answer meetings, in which the interpreter has more time during the questions and answers to take note and analyze them.

- **Simultaneous Interpreting**

The simultaneous interpreter sits in a booth, listens to the speech through headphones, and interprets into microphone while listening and the users hear the interpretation through their headphones. Interpreters have to listen to next part of speech while interpreting the previous one. The listener hears the interpretation at the same time as the speech is made. They are equipped with headphones that they can switch to the language they require,

for example, if the first lecture was in German and the listener was Turkish, he needed German-Turkish interpretation and if the next lecture was Spain, he could switch the headphone and use Spain-Turkish Interpretation. Sometimes the interpreters in booths also need to listen to other interpreters, this happens when the direct interpretation from one language to another is not available, for example Persian-Greek, so first one interpreter interprets Persian to another third available language like English and then the second interpreter interprets the English version to Greek. This all happens simultaneously. It is obvious that the quality of the final product of this kind of interpretation depends on the quality of the previous interpretations.

For simultaneous interpretation, they often use two interpreters in each booth, so the other one can substitute the first one when s/he gets tired or give fast help when s/he face problem in listening or comprehending.

In simultaneous interpreting, in the case of long time lags, there is a risk of information loss, interpreters have to start their interpretation before the speaker finishes his/her sentence, i.e. they have to predict the end of sentences. Some of them make use of neutral sentences so they can change the sentence as per speaker's sentence. But it is sometimes necessary to wait for more information to get the correct meaning and transfer it. Interpreters should always remember that listeners are connected to the speech thorough their interpretation so they cannot hesitate or leave sentences unfinished. They should pay attention to transferring the meaning and the message and do not limit themselves to the linguistic meaning or the exact equivalence of the words.

Interpreters must get familiar with crisis management, i.e. they must know what to do whenever they face comprehension, production or other difficulties.

Conferences can be on any subject, so interpreters need to have broad knowledge so they can cope with different subjects. In some cases the text of the speeches is given to interpreters before the speech. This allows them to get familiar with the subject and look up for equivalences of words and terminologies they do not know. But it has some negative aspects; the interpreters rely on the text and interpret according to its content while sometimes the speaker deviates from the text, may be to answer a question, and the interpreter who does not pay attention to what he was saying and just interprets from the text, does not have enough concentration of what is going on in the conference and will lose the information.

There is another problem that simultaneous interpreters must face and that is the questions and answers session. In international conferences it is hard to know the one who is going to ask question will use what language, so interpreters do not know when they have to start interpreting until that person starts to talk.

Simultaneous interpretation can be used outside booths for political meetings. When officials have direct meeting, they can use one bidirectional interpreter or two unidirectional interpreters sitting beside them.

- **Sign Language Interpreting**

Sign language interpretation refers to interpreting for deaf or hearing-impaired people who cannot understand the original speech (ibid).

Sign language uses gestures and body languages to transfer the meaning. Different countries have different sign languages; also there are dialects within each sign language.

The sign language interpreters must sit where users can see them clearly, since they use their hands, face and their body to interpret, users must be able to see them to gain the meaning.

A sign language interpreter must be competent in sign language and can both listen to the speech and convey the meaning to the deaf or hard of hearing person via sign language (Berke). As it is obvious, sign interpretation is a kind of simultaneous interpretation. Sign language interpreters can work in different environments like media, universities, work places, courts, etc.

- **Whispered Interpreting (Chuchotage)**

This is another kind of simultaneous interpreting in which the interpreter sits next to the user and whispers the translation of the speech in his/her ears. However, its name is misleading because the interpreter does not often whisper but talk in low voice. This kind of interpretation is not common so much because of the noise it may produce.

- **Community Interpretation**

This type of interpreting takes place in "the public service sphere to facilitate communication between officials and lay people" (Baker 33).

Community interpreting has been defined in a variety of ways, ranging from the kind of interpreting that takes place informally in neighborhoods and community agencies, and is performed by amateurs or *ad hoc* interpreters to a more formal occupation involving practitioners with some training in medical, legal, or social service interpreting. It has other names as Dialogue interpreting or public service interpreting." (Mikkelson)

Some scholars believe that community interpreting includes court, medical and telephone interpreting as well:

Community interpreting, which includes court and medical interpreting, is following the typical pattern of a profession in its infancy. (ibid)

Community interpreting is the most common type of interpreting which is used more every day mostly because of immigration, tourism and international commercial. Workers of places like hospitals, restaurants, police offices, courts, etc. need community interpreters since they have to deal with people whose native languages are different from them.

Community Interpreting enables people who are not fluent speakers of the official language(s) of the country to communicate with the providers of public services so as to facilitate full and equal access to legal, health, education, government, and social services. (ibid)

Community interpreting consists of whispered, simultaneous, and consecutive interpreting and it is different with other types of interpreting like conference interpreting, as Robert has mentioned, Community interpreters mostly deal with common people not officials, diplomats or Ministers; they interpret other languages to ensure their access to public services; they mostly deal with dialogues and question-answer conversations; they often do bidirectional interpreting; they deal with minority languages which are not governmental languages; community interpreters often add information to what they are interpreting in order to relate the cultures together, or make clear what the user means, for example when the patient cannot explain what s/he feels by words, the interpreter explains what s/he understands from the patient's sentences to him and when he assures that s/he has got the right meaning, interprets it to the doctor (Mikkelson).

The community interpreter must be competent, reliable, and accurate and be aware of interpretation regulations; the users of interpretation must be able

to rely on interpretation and trust it, because "they have no idea if information is omitted or altered."

In addition to interpreters' training, the users must be trained too, to learn how to use community interpretation, what to expect from interpreters and get familiar with the interpreters' role.

Community interpreters need to work in different situations sometimes difficult to manage, like working with users who have killed somebody, been tortured or have mental problems; therefore, they must be trained to be able to cope with these heartbreaking situations, too (Phelan).

Since most of community interpreting happens in public places and it is the interpretation of people who meet face to face, it is better to encourage them to talk with the other party not with the interpreter; this will help the parties to continue the conversation. In addition, the interpreter must interpret in first person and somehow make him/herself disappear during the conversation so that the users can feel they are communicating with each other not with the interpreter.

• **Court Interpreting**

Court interpreters

interpret for people who come before the courts who cannot communicate effectively [in court language]. These include defendants and witnesses in criminal courts as well as litigants and witnesses in family and civil courts. Interpreters also work in out-of-court settings such as attorney-client meetings, depositions, witness preparation sessions, and interviews with court support personnel (e.g., probation). (Mintz)

Legal, court, or judicial interpreting, occurs in courts of justice, administrative tribunals, and wherever a legal proceeding is held (i.e. a conference room for a deposition or the locale for taking a sworn statement). Legal interpreting can be the consecutive interpretation of witnesses' testimony for example, or the simultaneous interpretation of entire proceedings, by electronic means, for one person, or all of the people attending. (wikipedia)

Some scholars put court interpreting under community interpreting, but nowadays court interpreting has separate university courses and degrees. It has special ethics and regulations that court interpreters must keep in mind.

Court interpreting can be in the form of simultaneous, consecutive, whispered or sight interpretation. Interpreters may be asked to do sight translations of short texts, documents, court verdict, etc.

- **Bilateral or Liaison Interpreting**

Liaison interpreting involves relaying what is spoken to one, between two, or among many people. This can be done after a short speech, or consecutively, sentence-by-sentence, or as whispering. (wikipedia)

Bilateral or liaison interpreting where the interpreter uses two languages to interpret for two or more people. This type of interpreting is still used today in informal situations, for business meetings and for community interpreting. (Phelan)

Liaison interpreting . . . may also be called community, *ad hoc*, cultural, dialogue, bilateral interpreting and even consecutive interpreting . . . the interpreter, working between two languages, is usually physically present, mediates between two or more individuals who do not speak each other's language and usually uses the consecutive mode of interpreting. (Dersot)

This kind of interpreting is often consecutive and requires note taking, since it is hard to interpret to and from both languages simultaneously.

- **Sight Translation**

It refers to interpretation of written text; interpreters read the text and interpret it orally and aloud. This kind of interpreting can be used in court, companies, and any other working places which deal with written texts.

- **Telephone Interpreting**

It's a kind of bilateral interpreting which happens over phone. It's suitable because everyone has access to it and it is less expensive. It is suitable for emergency situations where no access to other interpreters is available.

- **Television Interpreting**

It is a kind of simultaneous interpreting used in media, especially for television programs. The interpreter interprets the reports on TV, mostly in the shape of revoicing; the original sound is turned down and the interpreter delivers speech instead.

- **Medical Interpreting**

A medical interpreter is an essential component of effective communication between the...patient and the health care provider. Medical interpreters may be professional hospital interpreters employed by a health care institution, or ad hoc [community interpreter], untrained individuals, such as family members, friends, nonclinical hospital employees, and strangers from waiting rooms. (Glenn)

Medical interpreting is also known as a kind of community interpreting. Medical interpreters, like court interpreters, must be very accurate and pay attention to details, because one mistake of them can end in user's death. Doctors take action according to what interpreters deliver to them. This shows that medical interpreters must be trained and experienced, and untrained people must not do medical interpretation. Interpreters must learn ethics, roles and boundaries for interpreters, terminologies and resources special for the subject.

Medical interpreting can be in the form of direct conversation or telephone interpreting.

Conclusion

There are different kinds of interpreting; each is useful for special situation. But maybe we can consider all these kinds within two major kinds of interpretation: consecutive and simultaneous. This is better to call these two kinds of interpreting, modes of Interpretation, since all kinds of interpretation include at least one of them. Although some kinds have both modes (like court interpreting) but the dominant mode is consecutive; therefore we can say that:

Sign language, whispered and television interpreting are under simultaneous mode, while court, liaison, community, medical and telephone interpreting are under consecutive mode.

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Semiotics and Translation

Leila Rasouli*

Abstract:

Translation as a cognitive, linguistic, cultural and ideological phenomenon is considered a vast domain which consists of many branches and plays a significant role in various fields of science. Semiotics, the science of signs, is one of those fields which seem to be related to translation in some ways. This article is going to deal with these two seemingly different issues of translation and semiotics in order to look for some aspects of similarity, connectedness or identity between these fields.

Key words: *semiotics, semiology, sign, translatability, interlingual translation, intralingual translation, intersemiotic translation*

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What is semiotics?

Semiotics is a systematic study of signs, sign systems or structures, sign processes and sign functions. These elements are central to the process of semiosis, and together they constitute a sign. A sign is anything that can be interpreted, and must be physically and mentally perceptible. Language is only one of many systems of signs. (Winner 1978 cited in Bezuidenhout)

‘Semiotics’ indicates the general science of signs. According to this meaning, semiotics is the study of signs conceived as a discipline or science (Peirce, Saussure) or theory (Morris) or doctrine (Sebeok). (Petrilli and Ponzio)

History of Semiotics

Ferdinand de Saussure is the first scholar to take the notion of “signs” into account. He defined the phenomenon of studying signs as such:

A science that studies the life of signs within a society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from the Greek semeion ‘sign’). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place stakes out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics...

The linguistic sign he proposes, does not unite a thing and a name, but a concept and a sound image. So, he distinguishes between a concept and a name or meaning in that when a sound image is posed what is produced in people’s minds is not a fixed unified one, and not all words in language have a specific meaning; but they all possess a concept which makes them distinguishable from others. He refers to sign as a relationship between concept (signified) and sound image (signifier) and this relation is an arbitrary one. In other words, language is an ordered system of signs whose meanings are arrived at arbitrarily by a cultural convention. He also assigns values to the signs and believes those values are culture-specific. To him language is linear, constructed from paradigm and syntagm, which are the selection and combination of words shaped in vertical and horizontal axes. He also introduces *langue* as an abstract entity, a norm which stands above individuals, a set of essential types, which *parole* as the language use, actualizes in an infinite variety of ways.

Some other scholars such as Barthes expand Saussure's linguistic semiology and use it in different fields like art, food system, the car system, the furniture system, the garment system, etc.

Charles S. Peirce is another significant scholar who considers the notion of signs and is the founder of modern semiotics. In contrast with Saussure's binary distinctions, Peirce introduces a triadic relation or semiosis in his cosmology. His model consists of the *representamen* (the form which sign takes), the *interpretant* (the sense made of the sign), and the *object* (to which the sign refers). He defines signs as a class which includes pictures, symptoms, words, sentences, books, libraries, signals, orders of command, microscopes, legislative representatives, musical concertos, performances of these... (Gorlee 1994, cited in Bezuidenhout). He considers his semiotics as a general theory of logic and sees language as but a portion of semiosis. To him, an icon is a meaning which is based upon similarity or appearance. He believes that "icons are the only means of directly communicating an idea." An index is meaning based upon some cause and effect relationship. Because the indexical sign is understood to be connected to the real object, it is capable of making that object conceptually present. Finally, a symbol carries meaning in a purely arbitrary way. And this is the way natural language carries meaning. To him, signs and meaning are unlimited, so called "unlimited semiosis". This principle makes it clear that one sign or set of signs can take the place of some other sign or set of signs in a theoretically infinite process. And he believes that "if this were not possible, then artists would eventually run out of signs with which to carry meaning and that would be the end of art itself."

... his interpretant, as a component in the chain of interpretations of the sign, is the necessary translation of the sign, which can be seen as its meaning, but first and foremost is a sign itself, which has to be interpreted again,... in an ongoing process of endless semiosis. Peirce defines the interpretant as a translation of the sign, but he also mentions translation as a specific instance of an interpretant. (Lambert and Robyns cited in Bezuidenhout)

Saussure's system is considered appropriate to language and text, for the most part, but Peirce's seems to have a wider application, including not just language, but also the visual arts.

Jakobson makes use of Saussure's linguistic semiology in his own theory, but regarding the arbitrariness of the relation between signified and signifier, Jakobson believes that "the connection between signifier and signified or in other words between the sequence of phonemes and meaning is a necessary one, but the only necessary relation between the two aspects is here an

association based on contiguity and thus an external relation, whereas association based on resemblance (on an integral relation) is only occasional. It only appears on periphery of the conceptual lexicon, in onomatopoeic and expressive words such as cuckoo, zigzag, crack, etc. But the question of internal relation between the sounds and the meaning of a word is not thereby exhausted.” He introduces some distinctive features which make phonemes distinguishable, and believes that distinctive features, while performing a significative function, are themselves devoid of meaning:

Neither a distinctive feature taken in isolation, nor a bundle of concurrent distinctive features (i.e. a phoneme) taken in isolation, means anything. Neither nasality as such nor the nasal phoneme /n/ has any meaning of its own. But this void seeks to be filled. The intimacy of the connection between the sounds and the meaning of a word gives rise to a desire by speakers to add an internal relation to the external relation, resemblance to contiguity, to complement the signified by a rudimentary image... This ‘sound symbolism’, as it was called by one of its original investors, Edward Sapir, this inner value of the distinctive features, although latent, is brought to life as soon as it finds a correspondence in the meaning of a given word and in our emotional or aesthetic attitude towards this word and even more towards pairs of words with two opposite meanings.

Jakobson also proposes a semiotic theory of communication in which he analyses and takes into account the difference between communication and information. According to Richard L. Lanigan, in Jakobson’s *human science model*,

there is a disciplinary hierarchy moving from linguistics and the study of verbal (i.e. oral) messages, on to semiotics as any type of message. But with the verbal implied, and next, onto the study of any messages as the structural scope of social anthropology and economics, then finally to any form of life as a message exchange system in biology.

He also adds that Jakobson as a linguist believes in the linguistic sign as the starting place for analyzing the phenomenological nature and function of discourse, but his own researches convince us that a semiotic language is the origin of a theory of communication. He gives priority to distinctive features as an eidetic phenomenon of realization i.e. a combinatory inclusion (the distinctive both/and **choice**) over the actualization of a phenomenon as empirical (the redundancy of either/or **practice**). In other words, to him, the code as semiotic is prior to the message as linguistic. “Any code operates as symbolic. It is a semiotic function in which one message stands for another while any message is a sign consisting of two parts, an expression part known as the signifier and a perception part known as the signified.” He

also talks about the poetic function of the message as the second semiotic function which is a counterpart of rhetoric. The poetic function of a message is its double articulation of both choice and practice. In an article entitled “verbal communication” Jakobson says:

The cardinal property of languages noted by the initiator of semiotics, Charles S. Peirce, namely the **translatability** of any verbal sign to another more explicit one, renders an effective service to communication in that it counteracts ambiguities caused by lexical and grammatical homonymy or by the overlapping of elliptic forms. That is, the two way transformations that make it possible to determine the state of the outputs from the inputs and vice versa are an essential prerequisite for all genuine intercommunication. (cited in Lanigan)

Semiotics and Translation

In order to establish the role of semiotics in translation, one has to look at the concepts of translation and semiotics. “Translation addresses aspects of communication and is concerned with the use, interpretation and manipulation of messages, that is of signs; semiotics does exactly the same.” (Gorlee 1994, cited in Bezuidenhout).

Semiotics studies the production, transmission, exchange and interpretation of messages consisting in one or more signs. All words represent signs, because they can generate meaning; they do not necessarily have meaning on their own just like images. It can thus be said that translation is not language-based but sign-based: it deals with the transference of signs systems: verbal and nonverbal. (Bezuidenhout)

Based on a linguistic and semiotic approach, Jakobson describes three kinds of translation:

- Intralingual translation or rewording, which is an interpretation of verbal signs by means of other signs of the same language
- Interlingual translation or translation proper, which is an interpretation of verbal signs by means of some other language
- Intersemiotic translation or transmutation, which is an interpretation of verbal signs by means of signs of non-verbal sign systems

He believes that the meaning of a sign is translation of that sign into an alternative sign “in which it is fully developed”. He takes into account the

issue of equivalence in meaning between words in different languages. Bringing the example of cheese in English which is not identical to *syr* in Russian or *queso* in Spanish or *käse* in German, he mentions that “there is ordinarily no full equivalence between code units” due to some interlinguistic differences between terms and semantic fields. In his opinion interlingual translation involves “substituting messages in one language not for separate code-units but for entire messages in some other language”: “the translator recodes and transmits a message received from another source, thus translation involves two equivalent messages in two different codes.” So, the message can have an equivalent in another language through a different code-unit from the source. Since code-units belong to two different sign systems (languages) which partition reality differently. For him “equivalence in difference” is the cardinal problem of language and pivotal concern of linguistics”. Therefore, as Munday mentions, to Jakobson “the problem of meaning and equivalence focuses on differences in the structure and terminology of languages rather than on any inability of one language to render a message that has been written in another verbal language”.

Languages differ essentially in what they must convey (obligatory grammatical and lexical forms which happen at level of gender, aspect or semantic fields) not in what they may convey. To him only poetry in which form expresses sense and “phonemic similarity is sensed as semantic relationship” is untranslatable by him and it requires “creative transposition.

In an article entitled “Translation, Semiotics and Ideology”, Susan Petrilli mentions the notion of translative thinking and introduces it as “a semiotic process in which something stands for something else, in which different sign systems are related, in which one sign is fully developed, enriched, criticized, put at a distance, placed between inverted commas, parodied or simply imitated, and in any case, interpreted in terms of another sign.” So,

semiosis, that is, the situation in which something functions as a sign cannot subsist without translation for semiosis is itself a translation-interpretation process. The role of translation is fundamental in the very constitution of the sign, both verbal and nonverbal, in the very determination of its meaning.

Referring to Pierce’s theory of semiotics and a paper entitled “polisemia e traduzione” by Augusto Ponzio, Petrilli mentions that

the intimate connection between signs and translation emerges when we set the category of replaceability as a necessary condition of signness, when the sign is considered not only as something that replaces something else, but that may also in its turn be replaced by

something else. Consequently, meaning is defined as a class of verbal and nonverbal sign materials in which these materials may replace each other reciprocally, in which, that is, an interprétant sign may act as a possible alternative to a previous less developed interpreted sign.

“While language itself is a symbolic system its method is mainly pictorial”. Based on Pierce’s tripartition of signness we can say that if verbal language itself is a conventional system, its method is mainly iconic (Welby, cited in Petrilli). According to Bakhtin, when the utterance is dominated by an iconic relation between the interprétant sign and the interpreted sign, it is a dialogic relation of "answering comprehension" with a lesser or higher degree of alterity. And it has a varying capacity for criticism, cognitive innovation, and creativity (cited in Petrilli).

Wittgenstein introduces a picture theory in which he refers to a proposition as a logical picture. And believes that to know a proposition means to know the situation it represents, moreover, comprehension of a proposition does not require that its sense be explained for “a proposition shows its sense”. Hence while "the meanings of simple signs (words) must be explained", "with propositions [...] we make ourselves understood" (Wittgenstein, cited in Petrilli).

Welby, Wittgenstein, Bakhtin and above all Peirce have done a lot regarding more complex levels of signification, expression and communication. They have considered “the importance in communication of iconic representation and alterity, of establishing relations among signs even beyond systemic restrictions. Such an orientation also helps to highlight the dialectic nature of ongoing interprétative-translative interactive processes between "unity and dispartateness", as Welby says, between the centripetal forces and the centrifugal forces operating in language, as Bakhtin says, between centralization and decentralization, between monolingualism and plurilingualism, monologism and polylogism, identity and alterity. Thanks to such dialectics, knowledge and truth are never given once and for all, but rather are open to continual investigation and modification in a process of constant renewal and adaptation to ever new communicative requirements, at the level of simple everyday exchange as well”(petrilli).

Petrilli refers to Jakobson’s three kinds of translation and poses that “[e]ach of these translative interprétative modalities presents a relative predominance of conventionality, indexicality or iconicity, a relative predominance in the relation between a sign and its interprétant of the symbol, index or icon. Furthermore, these three types of translation are always interrelated, are more or less co-existent with a relative predominance of one or the other. For example, in interlingual translation,

for a full understanding of the sense of the object of translation and its adequate rendition in the "target" language, it will also be necessary to continually resort to intralingual translation in each of the two languages in question."

When conventionality predominates, the relation between a sign and its object (or referent) is established by a code. This occurs in verbal language, and is the kind of relation alluded to by Welby when she says that "[verbal] language [...] is a symbolic system" (Petrilli). Petrilli believes "that reference to the code in the decodification of linguistic elements is an inevitable aspect of translative processes, especially in the initial phase of text decipherment. At this level distancing between interpreting signs and interpreted signs is minimal, the mere activity of recognition and identification being of first importance.

She considers obligatory relations between signs and based on Pierce's ideas, poses that "relations of obligatory nature also intervene between signs and their interpretants. Insofar as it is compulsory, this relation takes on the aspect of indexicality. To mechanical necessity a bilingual dictionary adds the relation of contiguity — proper to the index jointly with causality — between the sign and its interpretant, when it places the vocable and its equivalent(s) in the target language alongside each other. Therefore, interlingual translative processes present indexicality in addition to mere conventionality."

She believes that "Indexicality refers to the compulsory nature of the relation between a sign and its object, a relation regulated by the dynamics of cause and effect, of spatio-temporal necessary contiguity, pre-existent to interpretation. Where indexicality predominates translation-interpretation processes simply serve to evidence correspondences where they already exist. The degree of creative work involved is minimal."

Bakhtin introduces another two categories to analyze verbal language: "theme" (smyst) and "meaning" (znacenie), or "actual sense" and "abstract sense" (Bakhtin-Volosinov, 1973, cited in Petrilli). "Meaning" corresponds to *signality* rather than to *signness*, to the "interpretant of identification," rather than to the "interpretant of answering comprehension," to "plain meaning," rather than to plurivocal meaning, to translation processes (and phases) where the degree of dialogicality and distance regulating the connection between interpretant sign and interpreted sign is minimal. "Theme," refers to all that is original and unreproducible in an utterance, to its overall sense, signifying import and evaluative orientation as such aspects emerge in a given instance of communicative interaction (Petrilli).

Petrilli believes that “In interlingual translation, iconicity, or the iconic relation between a sign and its interprétant, is present as well. This relation is determinant for without it the sense of discourse could not be rendered, and well might we state that if translation processes remain at the level of conventionality and indexicality, the translator ends in failure. When in relation to translative-interprétative processes Welby states so simply and clearly that the method of language is pictorial, she is evidencing a component of verbal signs irreducible to indexicality or to conventionality. The translator must necessarily deal with this component by moving beyond the conventions and obligations of the dictionary and entering the live dialogue among national languages, among languages internal to a given national language, among verbal signs and nonverbal signs. The presence of iconicity in interaction between interprétant signs and interpreted signs in translative processes involves dialogism and alterity to a smaller or greater degree.”

“Iconicity implies that the relation between a sign and its object is not wholly established by rules, by a code, as in the case of symbols, does not preexist with respect to the code, as in the case of indexes, but rather is invented freely and creatively by the interprétant. This is something that the interpreter, in our case the translator, must inevitably keep account of given the task of having to render the original interprétant with the interprétant of another language. In the case of icons, then, the relation between a sign and its object is neither conventional, nor necessary and contiguous, but hypothetical — it corresponds to Bakhtin's "theme," or "actual sense.”

Where the relation between a sign and its object, between varying different types of signs, is regulated by the iconic relation of similarity, affinity and attraction, as Peirce would say (cf. 1956), ongoing interprétative-translative processes forming the signifying and cognitive universe are founded upon dialogism, alterity, polyphony, polylogism and plurilingualism — all essential properties of language which render such things as critical awareness, experimentation, innovation, and creativity possible” (Petrilli).

She believes what she says about interlingual translation is also valid for intralingual and intersemiotic translation and indeed, interlingual translation implies the other two types of translation. So, for her “the translative process always involves a process of interaction between the three types of sign-interprétant relation as identified by Peirce and the three modalities of translation as identified by Jakobson.”

Ponzio agrees with Jakobson regarding translatability in that “Languages are always endowed with their own specificity, with reciprocal alterity however

strong their cultural proximity may be, and in any case, indeed, precisely because of this it is possible to translate a text from one language to another” (Ponzio 1981, cited in Petrilli).

It is thanks to alterity that we are able to operate at a metalinguistic level not only within one and the same language, but across different languages, different sign systems. The target language offers the possibility of greater metalinguistic distancing with respect to the source language and, therefore, it makes further materials available for the development of the chain of interpretants. Indeed, the metalinguistic function compensates for the situation of non-identification among the linguistic universes of different languages which at the same time, however, in spite of their reciprocal alterity, as observed previously, are not incommensurable. (petrilli)

Rossi-Landi asserts that, a language's potential for expressing and communicating anything from some other language, far from deriving from some arcane quality inherent in a super-individual reality called *langue*, is the result of a dialectic interaction between *langue* and common speech — the interpersonal and collective set of techniques underlying expression and communication and common to all individual speakers: in other words, "the generative and self-extensive power of a language" does not coincide with the *langue* but is connected with language-in-general. He also mentions that human language is first of all a social reality which means that it is a live, mobile and dynamic reality always in the making through ongoing linguistic production and reproduction processes — the result of interaction between *langue* and common speech. He believes that supporters of extreme forms of linguistic relativity and therefore of the thesis of interlingual untranslatability confuse *langue* with *langage*, reductively putting the former in the place of the latter while separating it from speech, so that the global process of linguistic production is replaced by a part — constant linguistic capital(Petrilli).

But Anuradha Ghosh believes that

if we agree that language itself is a system of signs no matter what culture domain it is embedded in, translation of discourse becomes possible because despite all specificity the human condition is universal in terms of man's biological equipment and ability to cognize and conceptualize the universe, but yet there are processes that impede the transaction and whenever this happens, certain concepts become untranslatable because of the differences that inhere as a function of the relation between experience and cognition in the anthropological cosmos of a speech community that operates within a specific cultural-ideological unit and the subjective engagement of the intellectual/creative being.

Juri Lotman is another scholar whose ideas about the semiotic systems are different from Pierce and his followers. He does not deal with the translation between two different systems, rather in one system there are borders that change dynamically that generate translation possibilities and continuous fluctuation between keeping the identity and letting the system change. He believes that:

[...] culture is a gathering of historically formed semiotic systems (languages) [...] The translation of the same texts into other semiotic systems, the assimilation of different texts, the moving of the boundaries between texts belonging to culture and those beyond its boundaries are the mechanisms through which it is possible to culturally incorporate reality. Translating a given section of reality into one of the languages of culture, transforming it into a text, i.e. into an information codified in a given way, introducing this information into collective memory: this is the everyday cultural activity sphere. Only what has been translated into a sign system can become part of memory. The intellectual history of humankind can be considered as a struggle for memory. Not by chance, the destruction of a culture manifests itself in the form of destruction of memory, annihilation of texts, oblivion of nexuses.

Conclusion

What can be concluded from this issue is the closeness of the relationship between semiology, semiotics and translation. What happens in the science of signs is basically the same as what happens in translation. In both we deal with interpretation and this interpretation is the basis of the process of translation and semiosis. As language is considered a system among a vast number of sign systems which semiotics consists of, translation dealing with languages in a part and signs in general, definitely is a semiotic process.

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Critical Assessment of The Translation of "The Lottery"

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Abstract:

This paper has drawn a reflection on the translation of Shirley Jackson's short story, "The Lottery" from English into Persian. The analysis includes comparison of two Persian translations of this story by Ahmad Golshiri¹ & Yashin Azadbeigi² with making the final critical points on the basis of Yashin Azadbeigi's translation. Here I should mention three important points:

- 1) Since the original work is a piece of literature, I have made my classification of points with giving primacy to literary concepts while paying more attention to failures in regard with the thematic effects.*
 - 2) I have detected all the provided points from a literary point of view, where an improper or a careless translation has put some negative effects on the literary significance of the work in one way or another, but it can be less traced in the category of oddness since at that level, the work has been treated as a work in the system of the target language for the Persian native reader.*
 - 3) I have provided sentences from Golshiri's translation as a better rendering, but in cases where I believed the second translation is not proper enough I have included my suggestions as well.*
- The classification appears with a brief definition of what each category means as the following.*

Key Terms: *Omission, misunderstanding, thematic effect, distortion, interference, oddness*

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¹ - Available from: www.dibache.com

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- **Missed literary concepts**
 - *Level of Omission* (Here omission of some crucial points of the original upon not recognizing them as such, has resulted in the loss of some literary points.)
 - *Level of Distortion* (Here distorting certain ideas of the original and surly not paying enough attention to their underlying significance, has caused some literary concepts to be wavered.)
- **Inconsistency** (It refers to lack of consistency in the choice of vocabularies and rendering the meaning which has made certain parts incongruent and mismatched.)
- **Misunderstandings** (These are examples of failure at understanding the original on 3 distinct levels.)
 - *Idiomatic Level* (Here the misunderstanding has occurred by not recognizing an idiom which has consequently destroyed it.)
 - *Semantic Level* (It refers to not understanding the very meaning of an expression.)
 - *Grammatical Level* (It refers to not understanding the structure of a sentence and consequently providing a wrong translation which has corrupted the meaning aimed at by the writer.)
 - *Adverbs of Manner* (These examples show the translator's failure at understanding adverbs of manner properly which has caused these items to be void of overtones intended by the writer.)
- **Oddness** (It refers to odd, strange and unnatural Persian expressions which are not strange or unnatural in the original work. 3 reasons have been detected for it as subcategories. This stage may have not definite violation of the thematic effects of the original as such, but it has certain negative stylistic effects on the Persian text in its native context.)
 - *Literal Rendering* (Here the observed oddness is the result of very literal rendering.)
 - *Interference* (Here the interference of the source language expression or its structure has caused odd sentences in the target language)
 - *Lack of Persian Competence* (Here the oddness has been recognized as a result of lack of proficiency in Persian.)

Missed literary concepts

- *Level of Omission:*

1. آزاد بیگی: شب قبل از مراسم بخت آزمایی آقای سامرز و آقای گریوز تکه کاغذهای کوچکی را تهیه می کردند و داخل جعبه قرار می دادند. سپس این جعبه را درون گاو صندوق شرکت زغال سنگی که متعلق به آقای سامرز بود نگه می داشتند و درب آن را تا صبح روز بعد، زمانی که او آماده می شد جعبه را به میدان ببرد، قفل می کردند. گاهی جعبه در یک جا و گاهی در مکانی دیگر به کناری گذاشته می شد.....(ص 2)

The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; ...

گلشیری: شب پیش از قرعه کشی، آقای سامرز و آقای گریوز قطعه‌های کاغذ را درست می‌کردند و توی صندوق می‌ریختند و صندوق را می‌بردند توی گاوصندوق شرکت زغال سنگ آقای سامرز جا می‌دادند و درش را قفل می‌کردند تا روز بعد که آقای سامرز آماده می‌شد آن را به میدان ببرد. بقیه سال صندوق را می‌بردند این‌جا و آن‌جا جا می‌دادند....(ص 2)

The omission of "the rest of the year" in the first translation, implies that the night before the lottery, the box may be put in the safe of Mr. Summers' coal company or in other places as well, sometimes one place, sometimes another. But we know that since Mr. Summers is the most powerful person in the village, the night before the lottery the box should be taken to the safe of his company and not anywhere else; but for the rest of the year it could be placed at the workplace of less powerful figures of the village. So a clue to Mr. Summers' importance and power in the village has been lost.

o *Level of Distortion:*

2
آزادبیگی: بهخاطر فراموش شدن بسیاری از رسوم و یا کنار گذاشته شدن آنها، آقای سامرز موفق شده بود برگه‌های کاغذی را جایگزین تکه چوبهای کوچکی کند که نسل‌های متمادی از آنها استفاده شده بود. (ص 2)

Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations.

گلشیری: از شاخ و برگ مراسم آنقدر کنار گذاشته یا فراموش شده بود که آقای سامرز خیلی راحت قطعه‌های کاغذ را جانشین باریکه‌های چوبی کرد که نسل‌های پیاپی از آنها استفاده کرده بودند. (ص 2)

3
آزاد بیگی: اگرچه روستائیان رسوم را فراموش کرده و جعبه سیاه اصلی را از دست داده بودند، اما روش استفاده از سنگ‌ها را به خوبی به یاد داشتند. (ص 6)

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones.

گلشیری: روستایی‌ها هر چند مراسم را فراموش کرده بودند و صندوق سیاه اصلی از میان رفته بود، اما هنوز استفاده از سنگ یادشان بود. (ص 6)

The concept of "ritual" is central to this story, as the whole lottery is assumed by the villagers a tradition or a ritual. The first Persian translation does not make any distinction between "the ritual" as a central concept and any other form of customs.

4. آزاد بیگی: وقتی که او با جعبه چوبی سیاهی وارد میدان شهر شد، همه‌های در میان روستاییان موجود آمد. (ص 1)

When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers,...

گلشیری: آقای سامرز..... وقتی، صندوق سیاه چوبی به دست، پا به میدان گذاشت، بچ‌بچی میان روستایی‌ها در گرفت و... (ص 1)

In the first translation, murmur of conversation has been translated into همه‌ها which is not the exact translation of the expression. This act of twisting and distorting is criticized because the author has utilized this delicate sound image to convey the atmosphere of worry and uncertainty about what is going to happen. Since this atmosphere is reiterated through the use of various devices and subtle hints throughout the whole story, the translator is supposed to pay attention to them and transfer them properly.

5. آزادی‌بیگی: «کسی بین شما هست که بخواد به من کمک کنه؟» سکوتی در مقابل آن دو مرد بوجود آمد. آقای مارتین و بزرگترین پسرش باکستر پیش آمدند تا وقتی که آقای سامرز برگه‌های درون جعبه را بهم می‌زند، محکم آنرا روی صندلی نگه دارند. (ص 1)

"Some of you fellows want to give me a hand?" there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

گلشیری: «کیا حاضرین به من کمک کنن؟» دودل ماندند تا این که دو نفر مرد، یعنی آقای مارتین و پسر بزرگش، باکستر، جلو رفتند و صندوق را روی عسلی محکم گرفتند و آقای سامرز کاغذهای تویش را به هم زد. (ص 1)

In the first translation, the term hesitation has been translated as سکوت. This misrepresentation of the original has effaced the engraved image of the story which implies hesitation and uncertainty about what is going to happen. Surely the translator has destroyed the dramatic effect intended by the writer throughout the whole work.

Also on another level, according to the story there has been a hesitation among the villagers before a person (Mr. Martin & his son) goes forward, because they don't know what is going to happen and no one volunteers because they don't dare. But the translator being unable to understand the meaning of the sentence and discern its importance, attributes سکوت either to Mr. Summers & Mr. Graves or to Mr. Martin & his son.

Inconsistency

1. آزادیگی: حوالی ساعت 10 بود که مردم دهکده بتدریج در میدانی که بین اداره پست و بانک قرار داشت گرد هم آمدند. در بعضی شهرها که جمعیت مردم بسیار زیاد بود، بخت آزمایی تقریباً دو روز طول می کشید و از 26 ژوئن شروع می شد. در این شهر که تنها در حدود سیصد نفر سکنه داشت تمام مراسم بخت آزمایی فقط دو ساعت بطول می انجامید. بنابراین این برنامه در ساعت ده صبح شروع می شد و فقط تا زمانی ادامه می یافت که به روستائیان اجازه می داد برای صرف شام به خانه ی خود بروند. (ص 1)

The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

گلشیری: نزدیکی های ساعت ده، مردم روستا رفته رفته در میدان میان اداره پست و بانک گرد می آمدند؛ در بعضی شهرها آن قدر آدم جمع می شد که قرعه کشی دو روز طول می کشید و ناچار کار را از روز بیست و ششم شروع می کردند؛ اما در این روستا، که فقط سیصد نفری آدم داشت، سر تا ته قرعه کشی کم تر از دو ساعت وقت می گرفت؛ بنابراین کار را در ساعت ده شروع می کردند و طوری به موقع تمام می کردند که مردم روستا، برای ناهار، ظهر توی خانه های شان بودند. (ص 1)

In the first translation it is not at last obvious if the people are villagers or town residents and also it is inconsistent in translation of the time, since the lottery takes less than 2 hours started at 10 in the morning it will be finished much sooner than night. The translator has failed to pay attention to the point that in Britain dinner refers to the meal eaten in the middle of the day, also the term noon coming before it is a clue which the translator has missed. Perhaps the choice of this expression had been purposefully as a clue to the manner these people speak. A possible translation is ظهرونه or ظهرچاشت .

Misunderstanding

○ Idiomatic Level

1.

آزادبیگی: خانم دلاکروز صدا زد: «سعی کن بازیکن خوبی باشی تسی.» (ص 4)

"Be a good sport, Tessie." Mrs. Delacroix called.

گلشیری: خانم دلاک رُیکس بلند گفت: «جر زن، تسی.» (ص 4)

Here the setting is not a setting of a match or game, but of a lottery. Be good sport is an informal idiom and it means to be generous, cheerful and pleasant, especially in a difficult situation when you are asking somebody to help you. The second translation is acceptable according to the context, but the first one is a literal rendering of the sentence which shows the translator's unawareness of its idiomatic nature. It may be translated as

کوتاه بیا تسی OR سخت بگیر تسی

○ Semantic Level

2.

آزادبیگی: خانم هاجینسون عجلانه با بلوزی که در قسمت شانهاش پاره شده بود، از مسیر منتهی به میدان وارد شد و به

جایی در پشت جمعیت خزید. (ص 2)

Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd.

گلشیری: خانم هاجین سن که ژاکتش را روی شانها انداخته بود، با شتاب جاده‌ای را که به میدان می‌رسید پیمود و خود را

پشت سر جمعیت جا داد. (ص 2)

It is full -summer day and the weather is hot. This sentence may be in tie with the description of the weather or the scene assumed by the writer. But the first translation gives connotations of poverty or hurriedness which is in discrepancy with the original. It is wrong and it creates a false image.

3.

آزادبیگی: آقای سامرز با حالتی رسمی پرسید: «چند تا بچه بیل؟». (ص 5)

بیل پاسخ داد: «سه تا. بیل جی آر، نانسی و دیو کوچیکه. تسی و من.»

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave, And Tessie and me."

گلشیری: آقای سامرز به طور رسمی پرسید: «چند تا بچه داری؟» (ص 5)
بیل هاجین سن گفت: «سه تا، بیل پسر، نانسی و دیو کوچولو. و خودمو و تسی.»

Jr. or Jnr. Are abbreviations for Junior and are used after the name of a man who has the same name as his father to avoid confusion. The translator has missed the correct meaning.

4
آزادبگی: مردم بارها این کار را انجام داده بودند. هیطوری که فقط نیمی از آنان به دستورها عملها گوش دادند. بیشتر آنها ساکت بودند و بدون نگاه به اطراف لبهای خود را خیس می کردند... (ص 3)

The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around.
گلشیری: مردم که بارها به این کار دست زده بودند، آنقدرها گوش شان به این دستورها نبود؛ بیشترشان ساکت بودند، لبهای شان را گاز می زدند و به هیچ طرفی نگاه نمی کردند. (ص 3)

The original implies that since the ritual has been going on for many centuries, the villagers do not pay enough attention to the directions as they have heard them so many times. In other words it is not new for any one. The first translation has twisted and weakened this point.

5
آزادبگی: آقای استیو بدون این که نگاهی به اطراف خود بیندازد چرخید و با عجله به جایش در میان جمعیت برگشت و کمی دورتر از خانواده اش قرار گرفت. (ص 3)

Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

گلشیری: آن وقت آقای آدامز دستش را توی صندوق کرد و کاغذ تا شده ای بیرون آورد. گوشه کاغذ را محکم گرفته بود، چرخید و به شتاب سر جایش توی جمعیت برگشت و بی آن که به دستش نگاه کند اندکی دور از خانواده اش ایستاد. (ص 3)

'Not looking down at his hand', again is another delicate reference to an atmosphere of fear, worriedness and consequently not daring to look at the slip of paper in the hand. The first careless translation has damaged such dramatic effects which have root through the whole original work.

○ Grammatical Level

6
آزادبگی: آقای سامرز گفت: «بسیار خوب هری. بلیطاشونو برگردون» (ص 5)

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

گلشیری: آقای سامرز گفت: «خیلی خوب، هری، ورقه‌هاشونو گرفتی؟» (ص 5)

The first translator not understanding the meaning of the sentence puzzles the reader with a wrong translation. The translator even fails to distinguish between a question and an imperative sentence. It impairs the flow of information as clear and as proper as it is in the original.

7.

آزادبیگی: تو خوب می‌دونی که ما همه سبزی آب پز شده جوجه و میوه بلوط می‌خوریم. (ص 4)

'First thing you know, we'd all be eating stewed chickweed and acorns'.

گلشیری: . بذارین به مدتی بگذره اون وقت خوراک مون می‌شه بوته حشیش الفراز آب پز و بلوط. (ص 4)

In the first translation, the time of the sentence, has been mistranslated and an event referring to the future has been translated as a common, every day one. Undoubtedly, not understanding the purpose of the writer who is speaking of a future event, conditional image in the case of listening to the young folks and giving up the lottery, has caused the translation to be void of this image. I think any image, any clue or any attitude infused by the writer should be preserved in the translation.

➤ *Adverb of Manners*

8.

آزادبیگی: آقای گریوز ... با صدای خشنی به آقای سامرز سلام داد... (ص 4)

Mr. Graves came around from the side of the box, greeted Mr. Summers gravely...

گلشیری: ... موقرانه به آقای سامرز سلام کرد... (ص 3)

Graves is a symbolic name for a character with a grave and serious personality. The choice of the term *خشن* in Persian does not reflect the same attitudes behind it and instead it carries a sense of violence. So the translator has eradicated the intended network of meaning which makes sense through the analysis of names formalistically. The author has established such a symbolic relationship very delicately and the translator has ruined that symbol and its intended symbolic effect.

9.

آزادبیگی: حالا در میان جمعیت مردانی دیده می‌شدند که برگه‌های تاخورده کوچکی را در دستان بزرگ خود نگه داشته بودند و با عصبانیت بارها آن‌ها را می‌چرخاندند. (ص4)

By now, all through the crowd there were men holding the small folded papers in their large hand, turning them over and over nervously.

گلشیری: حالا دیگر در همه جای جمعیت مردها کاغذهای کوچک تا کرده را توی دست‌های نیوگ‌شان گرفته بودند و با حالی عصبی زیر و رو می‌کردند. (ص3)

Again the underlying atmosphere of the story which implies the people are nervous, worried and uncertain about what is going to happen has been lost by choosing a word which shows anger rather than worry. Undoubtedly it has destroyed the dramatic effect of the sentence. A possible translation could be با دلهره.

10.

آزادبیگی: او پلک هایش را به هم زد. (ص3)

He blinked his eyes nervously.

گلشیری: پسر با حالی عصبی مزه زد. (ص3)

Here again the translator has wiped out the image of being nervous and worried through omission of the term nervously which as I explained earlier has an underlying significance. It could be translated as

. پسر با حالتی عصبی پلک‌هایش را به هم زد

Oddness

○ *Literal Rendering*

1.

آزادبیگی: آقای آدامز به وارنر پیر که در کنار او ایستاده بود گفت: «این جور شایع شده که تو دهکده شمالی بالاسرمون مردم از کنار گذاشتن بخت‌آزمایی حرف می‌زنن». (ص4)

" Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

گلشیری: آقای آدامز به وارنر پیره، که در کنارش ایستاده بود، گفت: «می‌گن تو روستای بالایی پیچیده که می‌خوان قرعه‌کشی رو ور بندازن». (ص3)

In the first translation, the translator is not able to reflect the way a villager may speak; that direct, that to the point and as easy and fluent as it is in the original. The literal rendering has been identified as a reason for this

heaviness. I think it obliterates the fluent style of writing found in the original.

2.

آزادبگی: اما سالها و سالها پیش اجازه دادند تا این بخش از تشریفات حذف شود. (ص2)

...but years and years ago this part of the ritual had been allowed to lapse.

گلشیری: اما سالها پیش این قسمت از مراسم ورافتاده بود. (ص2)

Apart from being so bizarre and odd in Persian, the first translation gives rise to this meaning that the lapse was done purposefully through a formal or semi-formal commission not simply by the passage of time as it is the idea in the original. It manipulates the image that by the passage of time some parts of the ritual (such as the salute) has been forgotten.

3.

آزادبگی: «این طور به نظر میاد که اصلاً وقت زیادی بین بخت‌آزمایی‌ها وجود نداره. انگار همین هفته پیش بود که تو آخرین بخت‌آزمایی شرکت کردیم.» (ص3)

"Seems like there's no time at all between lotteries any more." ... "Seems like we got through with the last one only last week."

گلشیری: «انگار میون قرعه کشیا فاصله نمی‌افته، انگار همین هفته پیش بود که قرعه کشی داشتیم.» (ص2)

The first translation sounds odd and although it is a literal rendering of the original, it is not the exact rendering of the meaning. The second translation is the common rendering of the sentence.

4.

آزادبگی: بعد صداها گفتند: «هاجینسونه، بیل هاجینسونه، بیل هاجینسون برد.» (ص4)

Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

گلشیری: سپس همه جا پیچید: «هاجین سته، بیل.» « به بیل هاجین سن افتاد.» (ص4)

Again the first translation is odd in Persian as the native speakers do not use such an expression.

5.

آزادبگی: نانسی و بیل جی آر هم زمان برگه‌هایشان را باز کردند و هر دو تبسمی کردند و خندیدند. سپس در حالی که به سمت جمعیت می‌چرخیدند برگه‌ها را روی سرشان نگه داشتند. (ص6)

Nancy and Bill Jr. opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

گلشیری: نانسی و بیل پسر ورقه‌های کاغذشان را با هم باز کردند و هر دو شاد شدند و خندیدند. برگشتند رو به جمعیت کردند و ورقه‌ها را بالای سرشان گرفتند. (ص 5)

The first translation is a very literal and funny rendering of an action commonly done in a lottery or similar situations.

آزادیگی: خانم دنبار که هردو دستش پر از سنگ‌های کوچک بود، در حالی که نفس نفس می‌زد گفت: «من اصلاً نمی‌تونم بدم، مجبوری جلوتر بری، من از پشت سر خودمو به تو می‌رسونم». (ص 6)

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

گلشیری: خانم دنبار توی هردو دستش سنگ بود و نفس نفس زنان گفت: «من نای دویدن ندارم. تو برو جلو، بت می‌رسم.» (ص 6)

In Persian, مجبور بودن has a sense of obligation, while in the original there is no sign of obligation. Even تو باید بری can be a more acceptable translation.

آزادیگی: تنها زمانی که آقای سامرز سخنانش را قطع کرد و به سمت روستائیان برگشت ... (ص 2)

Just as Mr. Summers finally left off talking and turned to the assembled villagers, ...

گلشیری: درست وقتی که آقای سامرز صحبت‌هایش را تمام کرد و رویش را به طرف روستایی‌های گردآمده برگرداند، ... (ص 2)

It is also a very literal translation, not natural in Persian.

آزادیگی: دو یا سه نفر با صدایی که به اندازه کافی بلند بود تا در طول جمعیت شنیده شود، گفتند: ... (ص 2)

Two or three people said, in voices just loud enough to be heard across the crowd, ...

گلشیری: دو سه نفر با صدایی که تا جلو جمعیت شنیده شد، گفتند: ... (ص 2)

Here the exact number is not important and it is just a rough way of referring to the people in the crowd. There is no need for such a literal translation.

9. آزادیگی: آسمان صبح 27 ژوئن صاف و آفتابی بود. با گرمایی تازه از یک روز کاملاً تابستانی. (ص 1)

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day;...

گلشیری: صبح روز بیست و هفتم ژوئن هوا صاف و آفتابی بود و گرمای نشاط آور یک روز وسط تابستان را داشت؛ (ص 1)

It is an example of strange or at least not Persian translation because the translator has stuck to words.

o *Interference*

10. آزادیگی: سپس سکوتی بلند حکمفرما شد. سکوتی نفس گیر... (ص 4)

After that, there was a long pause, a breathless pause, ...

گلشیری: سپس مکثی طولانی برقرار شد، مکثی نفس گیر،... (ص 4)

The first translator has applied an odd combination which can be exemplified as an interference of a SL combination. Also as I explained earlier expressions of hesitation, pause and uncertainty are crucial to the story, which the translator has undermined by translating it as سکوت .

11. آزادیگی: برای یک دقیقه کسی هیچ حرکتی نکرد... (ص 4)

For a minute, no one moved,...

گلشیری: لحظه ای کسی تکان نخورد... (ص 4)

The first translation obviously reveals the interference of an English structure into Persian.

12. آزادیگی: بنابراین این برنامه در ساعت ده صبح شروع می شد و فقط تا زمانی ادامه می یافت که به روستائیان اجازه می داد

برای صرف شام به خانه ی خود بروند. (ص 1)

..., so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

گلشیری: بنابراین کار را در ساعت ده شروع می کردند و طوری به موقع تمام می کردند که مردم روستا، برای ناهار، ظهر توی خانه های شان بودند. (ص 1)

In the first translation an English structure has entered the translation due to the interference of the original structure.

o *Lack of Persian Competence*

.13

آزادبیگی: ... آقای وارنر پیر - که مسن ترین مرد دهکده به حساب می رفت - ... (ص 1)

Old Man Warner, the oldest man in town...

The underlined expression is an unnatural structure in Persian, and instead it is better to use other expressions can be used such as:

به شمار می رفت / به حساب می آمد

.14

آزادبیگی: . با نگاهی گستاخانه به اطراف، لب هایش را سفت کرد و به سوی جعبه رفت. (ص 6)

..., looking around defiantly, and then set her lips and went up to the box.

گلشیری: مبارز جویانه نگاهی به اطراف انداخت و سپس لب هایش را بر هم فشرد و به طرف صندوق رفت. (ص 5)

The first translation is not common in Persian. The second one can be a good replacement.

.15

آزادبیگی: گلها با اشتیاق عمیقی شکوفه می دادند و دشت کاملاً سرسبز شده بود. (ص 1)

...the flowers were blossoming profusely and the grass was richly green.

گلشیری: گل ها غرق شکوفه و علف ها سبز و خرم بودند. (ص 1)

The underlined combination is not a common expression in Persian.

.16

آزادبیگی: آنها تصمیم گرفتند قبل از این که به بازی برهیاوی بی بردازند، مدت کاملاً کوتاهی گردهم بیابند. (ص 1)

...they tended to gather together quietly for a while before they broke into boisterous play.

گلشیری: دل‌شان می‌خواست، پیش از آن‌که توی بازی پر شر و شور راه پیدا کنند، مدتی بی‌سروصدا دور هم جمع شوند.
(ص 1)

The term کاملاً should be used more carefully in Persian as it can damage a proper Persian style. مدت کوتاهی is acceptable.

.17

آزادبگی: ... ، دوستانش نفس سختی کشیدند. (ص 5)

...her school friends breathed heavily.

گلشیری: دوستان هم‌مدرسه‌ایش نفس‌شان به شماره افتاد. (ص 5)

It is very obvious that the first translation is not a natural common expression.

Final Note

The assessment has been made on the negative aspects of the translation, but undoubtedly every translation has some positive points as well. The most positive point about Azadbeigi's translation is the careful rendering of the title of the story as بخت آزمایی. The title has an irony in it which comprises the fundamental irony of the story. That is it sounds as if there is a big win and someone is going to win something worthy. But it is only at the end of the story that the reader finds that, the winner is not going to win something but to lose her life. This is at this shocking moment that the reader finds that the winner is going to be the loser.

بخت آزمایی reflects the same irony as the roots 'بخت' and 'lot' have the same overtones. Golshiri has translated it as قرعه‌کشی, which undermines its subtle irony.

FEEDBACK



In Reference to

Mehdi Mashayekhi's

Critical Assessment of the Translation of James Joyce's ARABY

Article published in *THRESHOLD QUARTERLY 1:1*

Written by Mehdi Mirzaei

Dear Threshold,

The critic's astute comments on the translation of 'Araby' by J. Joyce are indicative of his perspicacity in considering the 'syntactic and semantic' structures of the original text, which in itself deserves great appreciation. Boastfully enough, I would like to add some points to his interesting comments:

1. What is of conspicuous importance in critic's commenting on the translation is a shade of meaning called 'collocative meaning'. Hence, by and large, his comments get round certain chunks of the original text known as 'collocations', but not round such more encompassing units/levels as context and discourse. To refer to Baker's classification, two kinds of collocations are treated here, namely 'culture-specific' and 'marked'. As for culture-specific collocations, the translator should have provided 'some additional information'/descriptive equivalence for the original textual chunks so as to lead the reader to a better understanding of the translation text, which the critic has pointed out clearly. However, regarding the marked collocations which are to create 'new images', as well as Baker's solution to overcome their likely pitfall, a literal translation is often provided for such collocations in order that an equivalent new image may be (re)produced in the target text. Therefore, some of the equivalents offered by the translator do meet the requirement of acceptability, though a little adjustment must be introduced to the translator's diction to arrive at an intelligible typicality.

2. If the ambience hanging over the entirety of the story is considered, the translator would face the music with softer notes! For example, 'her brown figure' serves much to remind the reader of one of the recurring motifs throughout the story. i.e. the gloomy ambience of ignorance. Therefore, what should be construed and translated is 'the gloomy impression the main character perceives when he brings her to his mind as an endless happening'. It is neither her 'body' nor the color of her 'clothing' which is 'brown', but her 'look' that symbolically (color symbolism) presses upon his mind in a gloomy way.

3. Note should be taken that we are dealing with a literary text; strictly speaking a fiction; therefore, employing a fictional language is far from unexpected. In translating a fictional text, we might expect its language to be different from the one used in our real-world speech or the one used in 'daily speaking' as phrased by the critic. Language of literature is one of creativity, fantasy, metaphorization and ingenuity. Here, the ingenuity of the original text consists in the new images where the linguistic structures, especially the collocational and semantic structures transgress the boundary of ordinary language. Language of literature has little to do with the 'frequently' used language in the external world of reality, but rather it has much to do with some novelty where words are of strange syntagmatic and paradigmatic arrangement in the eyes of ordinary people. This is because a stylistic effect/meaning might be produced throughout the literary text. This novelty in the use of language must be (re)produced one way or another in the target language.

4. Although the critic is an advocate of communicative approach in translation, opting for typicality/naturalness at the expense of acceptability of the target text, formal characteristics and stylistic specialties, including the so-called 'new images' should also be taken into consideration when translating a piece of literature. In the present case, new images constitute a meaningfully contributory factor in producing an effect on the original reader's mind, as well as in his/her linking the fictional world of the text to the world of reality in an understandable manner. That is to say, these new images contribute to both meaning and message of the original text. Therefore, if the translator wishes to (re)produce an effect for his/her reader identical/similar to that produced for the original reader by the original author, i.e. observing the dynamic equivalence', s/he should translate the syntactically and/or propositionally deviated structures, keeping them into the target language and culture so as to come up with an optimal translation-



**English
Language
Teaching**

PROFILE



Merrill Swain

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Merrill Swain is Professor in the Curriculum, Teaching and Learning department at the Ontario Institute for Studies in Education (OISE) at the University of Toronto.

Dr. Swain teaches graduate courses in Second Language Education Program at OISE/UT. Her graduate level courses include “Sociocultural Theory and Second Language Learning,” “Second Language Classroom Research,” “Research Colloquium in Second Language Education (with Dr. Lapkin),” and “Advanced Research Colloquium in Sociocultural Theory and Second Language Learning.” Her interests include bilingual education (particularly French immersion education) and communicative second language learning, teaching and testing.

One of her previous research entitled “The Output Hypothesis: A Search for Empirical Evidence in a Classroom Second Language Acquisition Context” has significantly contributed to the field of study of second language education.

Dr. Swain was recipient of the American Association for Applied Linguistics’ Distinguished Scholarship and Service Award, 2004. She was also recipient of the Canadian Association of Second Language Teachers’ Le Prix Robert Roy, presented to a distinguished educator in honor of outstanding contributions in the field of SLE, 2003.

Dr. Swain has received numbers of grants from many organizations including SSHRC and Ontario Ministry of Education. Currently, Dr. Swain conducts a three-year research project funded by SSHRC with her colleague, Dr. Lapkin. This research project is entitled “Extending the Output Hypothesis: The Role of Collaborative Dialogue and Metatalk in Second Language Learning.” In this research, this research group attempts to continue their exploration of the roles played by output (speaking and writing) in L2 learning, to extend their theoretical perspective beyond output to the construct of collaborative dialogue, and to continue to inform pedagogical practices leading to improve L2 speaking and writing skills among immersion students. Dr. Swain is the author of over 160 articles and book chapters, and she has co-edited four books, most recently *Researching pedagogic tasks: Second language learning, teaching and testing* (co-edited with M. Bygate and P. Skehan), published in 2001. She has supervised over 50 Ph.D. students to completion.

Authentic Materials and Culture

Hoda Mohajjel Kafshdouz*

Abstract:

This article tries to investigate the long debated controversy over the necessity of bringing authentic materials into pedagogical settings and its potential disadvantages. To this end, a multi-faceted approach is applied to deal with the concept of authenticity and authentic materials. Then, the mutual relationship between authentic materials and culture as well as the categorization of the type of culture language textbooks offer are discussed. It is concluded that authentic materials, if used effectively, can be paramount in bringing in the kind of culture learners might need when learning a new language.

Key words: *Authenticity, authentic materials, culture.*

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Introduction:

Authentic Materials and authenticity: Definition and Debate

Genuineness, realness, truthfulness, validity, reliability, unquestionable credibility, and fairness is just some of the words that are used when we talk about authenticity (Tatsuki, 2006). The use of authentic materials in foreign language learning has a long history. The debate over the role of authenticity, as well as what it means to be authentic, has become increasingly sophisticated and complex and now research from a wide variety of fields is done on this issue. With a concept such as authenticity, which is related to so many areas, it is important to connect these areas and strengthen what we know so that sensible decisions can be made in relation to the role that authenticity should have in foreign language learning in the future (Gilmore, 2007, p.97).

According to Kilickaya (2004) the use of authentic materials in an EFL classroom is what many teachers involved in foreign language teaching have discussed in recent years. Teachers believe that English presented in the classroom should be authentic, not produced for instructional purposes. Generally, what this means is materials which involve language naturally occurring as communication in native-speaker contexts of use should be used, or rather those selected contexts where Standard English is the norm: for example, real magazine articles, real advertisements, cooking recipes, horoscopes, etc. Kilickaya also believes that the definitions of authentic materials slightly differ in the literature. What is common in these definitions though is exposure to the real language and its use and purpose in its own community. According to Guarieto and Morley (2001) cited in Kilickaya (2004) authentic materials are important since they increase students motivation for learning, also make the learner be more exposed to the 'real' language. Dudley-Evans and John (2005) also noted that authentic texts are valuable for learning about real and carrier content. They can form the basis of classroom materials when three conditions are met: the client/source has given permission; fictitious facts replace confidential ones; and anything which can directly identify the author is removed.

However, many scholars have questioned the concept of authenticity for classroom teaching. Widdowson (1979 cited in Feng & Byram, 2002 p.59) makes a distinction between two types of language use: genuine texts and authenticity. While genuineness of a text is defined as the quality of the text, authenticity refers to the matching between the intention of the text producer and the interpretation of the reader or hearer. Without a high degree of matching the text to the reader or hearer, authenticity of the text would not be realized. Also, Taylor (1994) believes that there is no such thing

as an abstract quality named "authenticity" which can be defined once and for all and that authenticity is a function not only of the language but also of the members, the use to which language is put, the setting, the nature of the interaction, and the interpretation the members bring to both the setting and the activity. Tomlinson (2003) characterizes simplification and authenticity as a debate in which, "One side argues that simplification and contrivance can facilitate learning; the other side argues that they can lead to faulty learning and that they deny the learners opportunities for informal learning and the development of self-esteem" (p.5).

Whether material is edited or not, it is important to choose input that is appropriate in form and content to the students' current level of proficiency. In addition, the task that students are asked to do with authentic material must be geared to their proficiency level. The use of authentic texts does not imply that we should desert the use of materials created for instructional purposes but rather a blend of the two seems appropriate. (Hadley, 2003, p.82)

Cultural Authenticity: to be or not to be?

Kilickaya (2004) defines Culture as the customs, values, laws, technology, artifacts and art of a particular time or people. MacDonald (n.d.) believes that authenticity will be achieved through two things: firstly, language learners must engage creatively and critically with the contexts of the languages they encounter; and secondly, they must be encouraged to develop an understanding of the cultural content of language learning in the context.

Culture in English language teaching materials has been a subject discussed for many years. The reason for using cultural content in the classroom is that it will foster learner motivation. Guest (2002 cited in Kilickaya 2004), suggests that culture can be used as an important element in language classrooms, but many students say that they do not like to learn about the culture of the target language. One reason might be because of the fear of assimilation to what they encounter as being something unknown to them. Also, another reason is misrepresenting cultures by reinforcing popular stereotypes and constructing these cultures as monolithic and static, rather than as dynamic and fluid entities which this might result in failure in making cultural content an effective element in language learning and teaching. It is clear that knowing a language goes further than knowledge of grammatical rules, vocabulary items and pronunciation of these items.

As Gray (2000) mentions ELT materials produced are not just intended for practice, they are goods filled with culture.

ELT materials produced in Britain and the United States for use in classrooms around the world are sources not only of grammar, lexis, and activities for language practice, but, like Levi's jeans and Coca Cola, commodities which are imbued with cultural promise. (p.274)

However, Nostrand (1989) notes that we don't consider the "direct relationship" as our main concern but now "cultural authenticity" is our main concern that is, the matching of the intention of the text producer (a native speaker) and the interpretation of the reader or hearer (other native speakers). Thus, according to Feng and Byram (2002) in order to achieve cultural authenticity, foreign language teachers have to design a methodology that would help establish the conditions to guide learners to an awareness of the communicative conventions of native speakers, linguistic or rhetorical, operating in genuine discourse.

According to Kilickaya (2004) successful language learning requires language users to know the culture of a language in order to get the meaning across. Culture effects changes in individual perception and is vital for expanding an individual's perspective of the world. Also, cultural content provides exposure to living language that a foreign language student lacks. So, culture is not just something consisting of facts to be learnt, but it is a tool to make learners speak and use the target language. Kilickaya believes that today, English teachers have a lot of choices in terms of textbooks, and it is surprising that many of them rely on uninteresting textbooks that focus students' attention on grammatical structures, and on practice in isolation. These practices are unlikely to lead students to develop a genuine interest in learning English. Students lacking motivation to learn a language need variety and excitement. We should help them to notice that learning a language is not just learning its grammatical rules and vocabulary items. McKay (2000 cited in Kilickaya 2004) suggests that the reason for the use of cultural content in classroom is that it will promote learner motivation and there should be a variety of culture in the materials and not only an overload of western culture. Besides, learning about a culture does not mean accepting that culture. If the role of the culture in the materials is just to create learner interest towards contents and thus towards language, that is highly desirable. But overuse of cultural material in the language classrooms will constitute problems not only for students but also for the teachers and decrease their motivation.

Pulverness (1999 cited in Gilmore, 2001, p.105) points out that many modern ELT textbooks try to side-step the issue of culture altogether by presenting their target language in 'international contexts' that is outside the domain of any particular country but these attempts are doomed to failure for a number of reasons. Firstly, the materials mainly consist of artificial dialogues written by native speaker authors who, despite externally wanting

to represent other nationalities, cannot possibly detach themselves from their own cultures sufficiently to do the job and reflect the lexicogrammatical, topical or interactional choices natural for people from different cultures. Even if textbook writers could realistically show international encounters, they are still not cultureless; for example, Japanese and Saudi businessmen at a meeting in New York carry their own cultural expectations to the table. It would seem, then, that culture-free language is an impossible goal but, if this is the case, what choices are available to material writers?

Culture and English language textbook Materials

Cortazzi and Jin (1999 cited in Gilmore, 2001, p.105) suggest that there are three types of English language textbooks on the market: those that teach the students their own culture (C1); those that teach the target culture (C2); and those that teaches a wide variety of other cultures that are neither source nor target cultures (C3, C4, C5...). There are potential advantages and disadvantages for all three of these options, which are worth examining more closely. Gilmore believes that teaching the target language through the learners' own culture may help to reinforce their national identity in a world increasingly dominated by western patterns. However, this view has been challenged more recently for being rather belittling, underestimating the non-native speakers' ability to take from the language materials only what they consider useful, and to match English for their own needs. The desire to carry out restrictions on cultural input from abroad is, in any case, more likely to originate from political institutions within the country wanting to maintain control over the population. Materials based on the C1 do, however, allow learners to practice explaining about their country in English and, because they start from familiar content, provide greater support, allowing for more top-down processing which may be especially useful for the lower levels of proficiency.

Furthermore, according to Widdowson (1998) who argues against using authentic texts in classrooms states that: "The language cannot be authentic because the classroom cannot provide the contextual conditions for it to be authenticated by the learners."(p.711) Therefore, he believes that the appropriate language for learning is language that can be appropriated for learning by localizing the language and making contextual conditions that make the language a reality for learners. Also Day and Bamford (1998 cited in Carter& Nunan, 2001, p.68) attack authenticity and advocate simplified reading texts which have the natural qualities of authenticity.

According to Gilmore (2001) the disadvantages with these kinds of materials are that they fail to develop the language learner's natural curiosity in other

cultures and, in the absence of information, students are likely to assume that other cultures are the same as their own. Also, although the aim may be to reinforce the learners' national identity, paradoxically, they may be prevented from doing this because they have nothing to compare their culture with; only when true understanding of our own culture happens when we see how other societies operate. Finally, restricting the cultural input to the C1 limits the marketability of textbooks, making them less profitable for publishers. Materials which teach the C2 (the target culture of a speech community where English is used as an L1) are the usual norm of the ELT industry and, although historically they may have included as much unnatural texts as authentic discourse, they are now the obvious places where authentic texts are used. For many languages, such as Japanese or Danish, it would seem natural to introduce the target culture and language together since the destinations of the learners and the communities they will need to operate in are more predictable. The situation with English is much more complex because of the wide variety of cultures which call the language their own. Decisions over whose culture to represent in language teaching materials are likely to vary from place to place.

Prodromou (1992) in his survey of Greek students' attitudes to English speaking cultures, found preference for the British over the American model, which he reports for in terms of the historical tensions between Greece and the United States, but this is likely to be the opposite in Japan where students tend to have a far greater connection with America.

Gilmore believes that a wide variety of English-speaking cultures cannot be represented in language textbooks because of its international status. In modern urban societies, characterized by their social and cultural differences successful communication depends on not only a shallow command of the target language, but also it requires an ability to see the world from different angles. Authentic materials, such as television sitcoms are uniquely used to bring about this change in awareness and to deepen learners' understanding of both their own and the target culture. In this kind of approach learners re-examine their own culture-specific schemata by comparing it with other patterns of behaviors. However, Prodromou (1988) suggests that when both the material we use and the way we use it are culturally alienating then, inevitably, "the students switch off, retreat into their inner world, to defend their own integrity" (p.80).

Another disadvantage is the ambassadorial aspect of the ELT course books which has led to criticisms (Gray, 2000). Prodromou (1988) focuses more on what he sees as the alienating effects of such materials on students, and how they can produce disengagement with learning. Gilmore believes materials such as these need to be selected carefully, with the specific needs of the

learners in mind, allowing students to move from the familiar to the unfamiliar in a way that keeps them engaged in the learning

process. They also need to provide teachers with sufficient support to confidently deal with the syllabus. Therefore, Reshaping and reinterpretation can be seen as a key element in the construction of new meanings and in the creation of the culture of the classroom (Gray, 2000). Cortazzi and Jin's third and last type of textbook in the market are those that teach a wide variety of other cultures that are neither source nor target cultures. The advantage of these kinds of materials is that they meet the needs of the increasing number of learners who want to use English as an International Language to speak to other non-native speakers around the world; they can also be used to develop students' inter-cultural competence by exposing learners to unfamiliar behavioral patterns or instances of cross-cultural miscommunication. However, the disadvantages are artificial dialogues written by native speakers of English that are unlikely to match these interactions so we should be cautious of textbooks that consider internationalism only superficially in an attempt to make themselves more marketable. One other disadvantage of materials such as these is that non-native speakers of English are often unable to express their thoughts as precisely in the L2 as they can in their mother tongue. We therefore run the risk of providing learners with 'dumped down' models of English which, although meeting their transactional needs, they usually fail to show the true expressive potential of the language. Finally Gilmore believes that only a small number of researchers have asked the learners themselves what they think about these issues. So it seems that further research should be done by considering learners as the center of this debate.

Cultural content: Activities and Techniques

Kilickaya (2004) believes that there are a lot of activities we can use in our classrooms in order to create interest towards the target language by using cultural content. Also according to Richards and Renandya (2002) the activities must be varied and adaptable to classroom time and concentration span. The most important point is that we should create a relaxing environment where our students can discuss their own culture together with the target culture in meaningful and communicative tasks and activities. This will ensure that students are doing something with a purpose in their mind. Today, with the help of technology, we have access to many sources easily and quickly. Almost all the printed materials are on the Internet in electronic forms and we can easily search anything anytime. As a result, we do not lack cultural content to use in our classrooms.

Cullen and Sato (2000) suggest some practical techniques and a wide range of sources for teaching culture in the EFL classroom using three different parameters, information sources, activity-types and selling-points. Cullen and Sato list some possible sources of information which can be used as materials for teaching culture:

- Newspapers: these are a good source of cultural information: local papers will give more of a taste of everyday life.
- TV/Video: a number of published ELT video tapes are a good visual source of cultural information. (Today, we have CD/DVD versions of these video tapes, which provide better quality.)
- Talks/discussions: some topics may be suitable for giving information to students in a full session.
- Role play/dramatizations: these can be used to initiate discussion and Self-examination.
- Culture quizzes/tests.

According to Kelly et al (2002) there are other methods of using authentic materials.

Some of these can be used as supplements to these activities. For example:

Word Search/the students search for parts of speech such as adjectives on a given page or search for certain categories of things. An advantage of this activity is that students do not need exact copies of the authentic material.

Crosswords/the teacher prepares a crossword puzzle using words from the handout. The questions for the handout can also be presented as crossword clues.

Personalizing/the students write a list of purchases for an imaginary party using a supermarket handout, plan a trip using a travel brochure or plan a meal with a menu. The students could also be asked to fill out a mail order form with an imaginary order of purchases for family members, boyfriends, girlfriends, and themselves.

Pair Practice/The students ask and answer the printed questions on the handout and are encouraged to ask their own questions. The students can role play the parts of customer and clerk either following a sample conversation provided by the teacher or making up their own.

Internet/the Internet can be used to provide authentic material as well. The teacher can search for sites that focus on a specific topic,

make questions, and post them online. These online lessons can be completed by the students on their own. Although the Internet has many advantages, it cannot replace the hands-on, three dimensional quality of real materials brought into the classroom by the teacher.

Conclusion

Kelly et al (2002) believes authentic materials when used effectively, help bring the real world into the classroom and significantly cheer up the ESL class. Exposing the students to cultural features creates a deeper understanding and interest in the topic. Kilickaya (2004) believes authentic materials help learners to interact with the real language and content rather than the form. Learners feel that they are learning a target language as it is used outside the classroom. Considering this, it may not be wrong to say that at any level authentic materials should be used to complete the gap between the competency and performance of the language learners, which is a common problem among the nonnative speakers. This requires the language patterns being put into practice in real life situations. Therefore, I agree with Kilickaya that learning about a culture is not accepting it and the role of the culture in the materials is just to create learner interest towards the target language, there should be a variety of culture used in the materials.

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The output input debate: A critical reflection

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Abstract

There has recently been a debate raging about the role of input and output. Several scholars have responded to this debate (see for example Van Patten 2005) taking different stands. This article is an attempt to document the benefits of output (Swain, 1985). The article is also in a sense a response to Van Patten (2005) and argues that output is not a side area of language acquisition in the sense of not driving language acquisition but as others have commented plays a defining role in the course of language learning. The roles of input and output will be sketched respectively before a case is made that language acquisition includes output and production as has recently been argued (Ellis, 2004)

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The output input debate: Introduction

One cannot help but be struck by the dynamism of the field even if the concepts on the surface appear outdated. A closer look at the researches examining old-sounding ideas reveals the great extent to which even concepts with a longer history have been and continue to be built upon. Output hypothesis (Swain, 1985) is one of them. The way it has inspired research and the flurry of research it has created coupled with its extraordinary explanatory power gives it a privileged status in the fledgling field of second language acquisition. With the emergence of the output hypothesis, new horizons of thinking of the second language enterprise were unveiled. The output hypothesis was an alternative way of looking at a phenomenon which had been viewed through other lenses before then. The efforts made to account for the varying degrees of success demonstrated by second or foreign language learners before the output hypothesis failed to explain the now notorious lack of success of immersion students in Canada. It was against the backdrop of the input hypothesis and the interaction hypothesis that output hypothesis was developed. There is no denying the role output plays in certain areas of language acquisition. What seems to be the breeding ground for differences concerning the role of output is the extent to which language acquisition can credibly be characterized by output drivenness or dependence. To this end, it would provide a better context for the arguments to be made to briefly review the benefits of output and what evidence there is as to the role of output.

Output

As was mentioned earlier, the notion of output affecting cognitive processes in language learning was first proposed by Swain. It has evolved in several ways (Swain, 1985, 1995, 2005). Nonetheless, it is worth pointing out that Swain has not been the only voice advocating the role of output in acquisition. Among those making arguments that production helps acquisition are Skehan (1998) and Ellis (2004). The amount of theorizing on the role of output has been truly impressive. Space constraints do not allow a comprehensive review of all arguments. Hence, an effort to succinctly scratch the surface of the enormous amounts which have been written.

1. Output is thought to play a triggering function in the sense that when learners try to express a certain concept in the target language and they fail to by virtue of their effort, they have their attention directed to a language form which they cannot express. Noticing the hole is said to have happened (Swain, 1995). Learners would then be sensitized to input containing that certain language form. This is interwoven with the concept of noticing (Schmidt, 2001). A closer look would shed light on another factor at play. The motivational factor coming into play once somebody could not express a certain concept is evident too.

2. Metalinguistic function: Swain argued that one function of output is that it makes learners use language to reflect on language. They produce a kind of language termed meta talk which demonstrates how learners are engaged in thinking about language. Needless to say, it would be enormously helpful in terms of internalizing language forms.

3. Hypothesis formation and testing: Producing output creates the opportunity for learners to receive feedback on the well-formedness of their language. Imagine an ESL learner assumes that there is no need to use “to” infinitive between two verbs which are used one after the other. Through making a sentence which realizes this learner’s view, he can be corrected. The ESL learner would then have to modify the wrong hypothesis. Mackey et al.(2000) documented the testing of hypothesis through interviews with learners after the production of sentences. Skehan (1998) relates this function to better input elicitation through feedback.

4.The creation of a syntactic mode of processing as opposed to a semantic mode: In Krashen’s input hypothesis second language learners are characterized as getting the message with the help of extra-lexical information and a little of the lexical information(1982).It is possible to comprehend a message without any real awareness of the syntactic representation of the sentence. But when it comes to production, learners would have to take into account the means by which they express a concept. Take the sentence, "If I have a car, I will travel” the learner would not experience any difficulty comprehending the sentence on condition that he knows a few of the words contained. The learner would have to analyze the sentence on a syntactic level if he is to produce a sentence to express this meaning. When producing sentences, it would be true to say that they have to pay more attention to the means of expressing than to just the lexical phrases contained.

5. The development of second language fluency. Output practice is certainly of crucial importance in skill building.de Bot (1996) has added this dimension to the original model proposed by Swain. Unfortunately though, this area of second language learning has been and remains to be an under researched one.

6. The development of discourse skills. Skehan (1998) notes that learners can sharpen their discourse skills by producing long turns. This is an important function considering the notoriety of indexicalized utterances. Seedhouse(1999) maintains that a great danger facing task-based instruction is the tendency for students to make topic-comment constructions where verbal elements are omitted.This is a feature evident in classrooms where

interaction is frequent. If learners are given the chance to continue speaking, they will certainly develop discourse skills. Then indexicalized utterances would no longer be an issue.

7. The development of a personal voice: Skehan points out that if learners are allowed to speak a language, they would work the conversations towards topics they are interested in. This would mean learners can learn to have a voice in the second language like their first language. This is in line with the topicalization hypothesis. Ellis (1990) maintains that topic control by learners facilitates acquisition. If learners are allowed to speak a second language, they can nominate topics which has been hypothesized to develop language learning.

8. The provision of auto-output. Ellis (2003) holds that the production of language can become auto-output. Learners upon producing language can use their own output for analysis. This function is clearly distinct from the metalinguistic function of output alluded to above. Here there is no metatalk. The language produced can be reflected upon but is not itself related to reflection on language.

9. Another intriguing aspect of output was raised by Ellis (2004). Ellis holds that learners “work on formulaic speech, gradually releasing elements for more creative use”. He goes on to ascribe a crucial role to output in this process of analysis as learners take out elements of the formula and replace it with another one and combine and modify items. Learners can change their interlanguage by changing the position of these chunks and learning new ways of using them. This characterization fits very well within instance theory of fluency which proposes language use moves from a rule based mode to a memory based mode. Production assists a movement from a rule based to a memory based system.

It is important to note that some of these benefits are, broadly speaking, and extensions of input. Therefore, all the auto input argument proposes is more input, a quantitative difference rather than a qualitative one. This does not seem to be the rule however. The syntactic mode achieved through production is a qualitative difference in the sense that input alone cannot guarantee the same level of syntactic processing.

Another point worth mentioning is that the above mentioned benefits of output are not restricted to the acquisition of syntax. There have been efforts to prove the merits of output production in vocabulary acquisition (see for example, Webb, 2005, Fuente 2002). Several studies have been done to investigate the effect of output on language acquisition and remarkably most if not all have found significant

gains for output groups (Izumi, 2002; Hanaoka, 2007; Adams, 2003; Shehadeh, 2003; Izumi & Bigelow & Fujiwara & Fearnow, 1999; Song & Suh, 2008).

Input can be seen to play a defining role in several theories concerning acquisition, both first and second. A perspective on the so called input output debate entails reviewing what stance some language learning theories take as to the role input plays.

Krashen (1982) developed his now well-known but often criticized monitor hypothesis. His model is alternatively called input hypothesis as if to highlight the central role of input in this scheme. The fact that Krashen does not consider output to contribute to acquisition is reflected in the famous assertion made that speaking is not the cause of acquisition rather the result of it. It is evident that the input model regards acquisition as input-driven and not even in the least output dependent.

Another perspective is that of Universal Grammar. Universal Grammar (UG) provides a framework within which second language acquisition can be defined. UG conceptualizes internal innate mechanisms for language acquisition. These innate mechanisms are what every human being is born with and as a result of which human beings uniformly end up developing the kind of competence which enables them to perform as competent speakers of the respective language (Chomsky, 1981; Pinker, 1994). At issue here is the role input plays in UG oriented accounts of language acquisition. For these UG accounts some of the data to become integrated into the competence of learners is to be found in the input which language users are exposed to. Input is seen to be critically important in this model.

Another equally important but more recent account of learning which accords a significant role to input is the connectionist theories (Plunket, 1998; Erlam et al, 1996). Unlike UG, there is no room for innate knowledge in this framework. Within this, learners are believed to constantly construct networks of information nodes with links between them. As a result of activation of these nodes, links between them is strengthened. The links can also become weakened alternatively if the connection is not activated frequently enough. Frequency in the input is the factor which explains and has a great impact on the strength of these links. Again, input can be seen to play a defining role in this competing perspective.

Van Patten and his colleagues developed a way of enhancing second language learning. (Van Patten, 1990). It was centered around the observation that learners tend to have faulty processing strategies when it comes to second languages. There were three phases to it. The first was an explanation

of the form-meaning connection, the second, information about processing strategies and how to alter them when processing the data and the last but certainly not the least in the context of a discussion of input was the structured input learners received. It is remarkable that there was no room for output in this model. Input processing instruction was another perspective on second language learning where importance was attached to input as opposed to output. There have been empirical investigations of the effect of processing instruction compared with traditional teaching which include output (see for example, Benati, 2001). The results have been on occasions far from conclusive sometimes lending credence to the claims of processing instruction and sometimes challenging processing instruction.

Information processing is a very prevalent way of thinking of second language acquisition (Atkinson and Shiffrin, 1968). It is a broad basis for all mental activity and can be located within the field of cognitive science. In overly general terms, it is concerned with the way people take in information, process it and act upon it. A detailed discussion of information is beyond the scope of this article. The central tenet of the theory, namely that information is taken in and processed speaks of the indispensable role which input plays. The discussion so far set the stage for the so-called input output debate. Van Patten (2005) maintained output plays no role in language acquisition. He considers acquisition as the underlying competence on which eventual skills in language in language use depend. By his account, output can theoretically play some role in the development of accuracy and fluency which in his scheme of things lie outside the realm of the underlying competence. Therefore, this role of output cannot be said to contribute to acquisition. Output is also said to trigger learner's attention to the means of expression needed to convey the intended message which was alluded to in the role of output in syntactically orienting learners. Van Patten refutes the suggestion implied in the above mentioned benefit of output by interpreting this function of output in terms of the better orientation and processing strategies output generates. In other words, he takes this function of output to mean "that output pushes learners to be better processors of input, albeit in a more purposeful way". The way he looks at output, it can at best orient learners to better processing strategies of input. He also alludes to a study carried on by Izumi (2002) to investigate the role of output. In this study input only and input output cycles were compared. They were subsequently tested on interpretation tasks, grammaticality judgment tasks, sentence combination and sentence completion. The results demonstrate a clear advantage for the output group. However, all the groups made gains including the input only group. What Van Patten makes of all this is that output does appear to promote learning but the fact that the input group did make progress is a clear indication that output is not by any means

necessary. The picture that he makes of output is that of a factor which can induce learners to process input more effectively.

Swain asserts that input alone is insufficient for the development of learner's grammars. She means those who do not produce enough in the target language do not develop native-like ability. Van-Patten characterizes second language acquisition as generally ending with non-native likeness. This is in line with Bley-Vroman (1988) where he lays out the differences between first and second language acquisition in the context of his opposition to L1=L2 hypothesis.

There are grounds for broadening what underlying competence includes. Van Patten postulates acquisition is the development of underlying competence. This underlying competence is what in turn lies behind skills. As mentioned earlier on, output is said not to have anything to contribute to the underlying competence because all it does is either drive the development of fluency and accuracy which lie outside the realm of the underlying competence or trigger better attention to input both of which exclude it from the underlying competence. However, a closer look reveals there is more to what this fine-sounding account makes underlying competence sound like. Dekeyser and Sokalski (1996) conducted a study on the effects of comprehension and production activities. The result was that comprehension exercises lead to better comprehension and better production exercises were conducive to better production. In other words, the effect of the type of exercise was skill-specific. This is in keeping with Transfer appropriate hypothesis (Morris, Bransford, and Franks, 1997). Briefly it maintains that there is an interaction between encoding processes and the product of the retrieval process. The more compatible the learning task is with the retention task, or performance, the better the learning so if someone engages with an activity and is tested on the same kind of activity, he is more successful than somebody who engages in different tasks. A moment's reflection on these results reveals that input alone (comprehension activities) is only capable of developing comprehension while by the same token output (production activities) does the same for production. If acquisition is input driven only, it follows that comprehension is what is only developed and production is excluded. This is in contradiction to the widely held view that comprehension without production does not constitute acquisition in any meaningful sense. To know a language means to be able to express yourself in the language as much as it means to be able to comprehend it. An account of the underlying competence which does not encompass the ability to speak it is misguided in more senses than one.

Moreover, from an educational standpoint it makes little sense to speak of a general trend towards lack of native-like competence and then base the

argument on it. Educationalists have a commitment to the betterment of learning and education and are saddled with the responsibility of striving for best rather than settling for the bare minimum. This line of reasoning in contrast to the line of argument that output is essential for native-like competence and rarely does anyone come close to it, advocates output practice. Logically, learners have to be encouraged to do what yields the best outcomes.

Considering Dekeyer and Sokalsky's study and transfer appropriate hypothesis, it is well-advised to raise learner awareness of the differential effects of output and input practice. Learners could use their discretion as to what type of practice to engage with depending on their purposes of second language acquisition.

Conclusion

The article was an effort to document part of what is usually referred to as the output input debate. The arguments made to underscore the importance of both input and output were reviewed. It was meant to be a critical reflection on an aspect of second language acquisition. Through a review of some of the relating research, it was demonstrated that output practice particularly and output broadly has a central role in language acquisition.

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The Relationship between Orthographic v. Phonological Methods And the Access to Word Meaning Implications for EFL Learners

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Abstract

This article reports an experimental study that investigated how information regarding word affects the recognition of words in the mental lexicon. In fact, this paper addresses the relationship between practice and access to word meaning- a variable neglected in the context of the Pronunciation /Phonological Recording Hypothesis. Principally, this paper tells us if practice can eliminate the translation of letters into sounds or not. To answer this question, the student's achievements on orthographic forms and phonological forms of the words were practiced and analyzed through using 100 pseudo words. Each pseudoword had an orthographic form, a phonological form and a meaning represented by a geometrical form/ symbol to reduce the chance effect of the subjects. 70 subjects in the 4 grade of high school had participated in this research. The findings of this research indicated that there existed a significant difference between the two means and the performances of the subjects in each method. The subjects who had received the orthographic form performed better than those who had received the phonological form in accessing the word meaning.

Key words: *Phonological/ Pronunciation Recording Hypothesis, Mental lexicon, Orthographic form, Phonological form.*

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Introduction

Cognitive theory stresses the limited information- processing capacities of human learners, the use of various techniques to overcome these limitations, and the role of word frequency in stretching resources so that component skills that require more mental work become routinized (McLaughlin, 1987). He further continues that as automaticity develops, controlled search is by passed and attentional limitations are overcome. The acquisition of a complex cognitive skill, such as learning a L2, is thought to involve the gradual accumulation of automatized sub-skills and a constant restructuring of internalized representations as the learner achieves increasing degree of mastery (Mc. Laughlin, 1987). In psycholinguistic studies, there exists a bias to pay attention mostly to understanding rather than to production (Garnham, 1985). A language understanding system functions as a system and a process which facilitates language comprehension (Garnham, 1985).

The language understanding system is basically concerned with the process by which words are recognized. Garnham (1985) introduces the Phonological Recording Hypothesis (P.R.H.), or the Pronunciation Hypothesis (P.H.), as a solution to the understanding of words in the process of reading. He suggests that "what is learned is a set of rules" called grapheme-phoneme correspondence rules (G.P.C.), that translate letter patterns into the sound patterns" (p.120). Garnham explains that perhaps all comprehension depends on such translation, and the mental lexicon can only be accessed via sound patterns. In other words, according to the P.R.H., letters recode into the sounds, and it is merely the sound of words that activates the mental lexicon and causes the access of relevant information from the mental lexicon. Meanwhile, a concept worth noting here is the concept behind the mental lexicon. "Clark and Clark (1977) define the mental lexicon as the mental storehouse of one's word knowledge" (p.411). They generally believe that the mental lexicon stores 3 types of information: Information regarding the pronunciation of words, Information regarding the syntactic category of the words, and information regarding the meaning of the words (Clark, Clark, 1977). Garnham (1985) defines the mental lexicon as the mental state of knowledge about words. He believes that the incoming perceptual information must activate the stored knowledge about words. He suggests that an additional type of information can also be stored in the mental lexicon, that is, information about how a word is spelled. This paper will review the relevant literature about accessing the meanings of words through orthographical form and phonological form of the words.

Literature review

Zintz (1970) defined reading as a process of thinking, evaluating, judging, imagining, reasoning, and problem solving", Gray (1963) identified 4 steps in the reading act: (a) perception which is the ability to pronounce the word

as a meaningful unit, (b) comprehension which is the ability to make individual words construct into useful ideas as they are read in context: (c) reaction which requires judgmental action - a feeling about what the author has said, and (d) integration which is the ability to assimilate the idea or concept into one's background of experience so that it is useful as a part of the total experience of the individual. These 4 steps are completely interdependent in a meaningful use of reading as a tool in the solution of problems.

Paulston (1976) stated reading is the most important skill of all for most students of English throughout the world (p.157).she believed that reading was considered decoding speech written down, a skill which would naturally transfer from a command of the oral skills (p.158). She also said that "Reading deals with procedures and techniques for teaching students to decode meaning..., but in initial stages, it is concerned with decoding graphic symbols into sounds" (p.158). Goodman (1973) said that the reader as a user of language, interacts with graphic input as he seeks to reconstruct a message encoded by the writer" (p.162).

Finocchiaro and Bonomo (1973) believed that reading is a language – related process. Students should be helped with the visual symbols which represent the same auditory signals to which they had responded previously (p.119). They also stated that "listening and speaking should always precede reading... it is only after students can say the material with reasonable fluency that they should be permitted to see it" (p.119).

Bowen (1985) said "beginning reading emphasizes on decoding graphic information to understand fully formed but simple language" (p.219). They also believed that since the most difficult part of beginning reading is understanding the reading task itself, i.e., decoding the system of abstract symbols to discover its relation to the spoken language system, it will take longer for the first time and the length of time will vary with age, maturation, previous experience and a number of social factors (p.220).

Mcl-aughlin (1987) stated that "of all the skills that the child must acquire, reading is the most complex and difficult. The child who accurately and efficiently translates a string of printed letters into meaningful communication may appear to be accomplishing that task with mental effort" (p.59).

Swaffar (1988) stated that "contrary to the view in which reading was regarded as a bottom- up process, we now think reading comprehension results from interactive variables that operate simultaneously rather than sequentially" (p.123). One of the major areas of research that is connected to

reading instruction is that of schema building as it relates to one's ability to interpret the text meaningfully. Rumelhart (1977) said that schemata are the fundamental elements upon which all information processing depends, and in this sense, Rumelhart (1977) called them the building blocks of cognition" (p.33). Schemata are units of knowledge that "represent our beliefs about objects, situation, events, actions, and sequences of actions" (Rumelhart, 1977, P.34).

Referring to scripts, Schank and Abelson (1977) also spoke of " knowledge structures, that serve to organize the events of one's word such that they become understandable " (p.41). A script " is a structure that describes appropriate sequences of events in a particular context" (Schank, and Abelson, 1977,p.41). According to Hawkins (1988), when we sit down to read, we have a background experience that has given us a repertoire of scripts/schemata through which we understand our world. We interpret the text we read in the light of those knowledge structures.

With respect to teaching children to read, schemata/ scripts play an obvious role. Celce- Murcia (1991) believed that it is not only because children are faced with possibly new schemata every time they approach a text, but also because they need to develop a schema for what reading is in the first place" (p.177). This is to say that children do not always understand what it means to read, let alone what it is that they are reading.

Vygotsky (1978) spoke directly to the issue of the written word and its interpretation. He believed that "written words are signs or symbols needing interpretation" (p.106) but he went beyond the mechanical decoding of the signs as the only way of interpreting the written language. Bowen et al. (1985) introduced some of the readiness skills such as visual discrimination and auditory discrimination of words" (p.229). These skills should be developed properly to help readers have a better reading ability.

One of the matters of interest to cognitive psychologists and psycholinguists is the learner's prior experience and practice with a stimulus or an event. This prior experience which itself increases the frequency effect would enhance the speed of words' retrieval and subsequently reduces the response latencies in recognition tasks (e.g. McRae Jared & Sidenberg, 1990; Allen, McNeal, Krak, 1992), whether or not the lexicon is represented as a function of word frequency or if word frequency effects on lexical decision task, are actually the result of different decision criterion a cross word frequency(Allen, MC,Neal, Krak, 1992). Mcleod and Mclaughlin (1986) have analyzed the errors of beginning and advanced ESL students reading aloud in English. They find that errors committed by beginning ESL students are primarily meaningless because they focus on the graphic aspects of the words.

Advanced students , on the other hand , do better than the beginning students and also make fewer errors . In this connection, Mc Laughlin (1987) argues that fluent reading requires going beyond the "mechanics" of the reading process, which involves attention to orthographic information.

Segalowitz and Segalowitz (1993) have investigated the effect of practice on cognitive tasks. They report that practice on cognitive tasks will lead to faster and more stable responding. They conclude that all processes that are characterized as controlled become automaticized through practice or word frequency over time.

Research Method

Subjects, school and programs

80 subjects who studied English at the Elementary level at Kish Language School participated in the present study. Among this population , 70 subjects were 4th grade high school students. They were all male students and native speakers of Persian language. Their knowledge of English was limited to the instructions during their school years. All subjects were selected based on the scores in their previous term in Kish Institute. They were randomly divided into 2 equal groups. The researcher took one of these groups as the experimental and the other as the control group of the study. The only difference between the subjects was that in the Experimental Group, words were taught through the orthographic method, but, in the Control Group, through the phonological method.

Data collection instrument and procedure

A list of 100 pseudo words served as the material for this study. (see Appendix A). Next to each pseudo word which had the appearance of English words, a symbol was given that introduced the pseudo meaning of the corresponding word on the paper. An MA student pronounced the pseudo words. To avoid " prior familiarity", the words were made artificially for the purpose of this study. To coin the pseudo words appropriate for this study, some criteria were considered : (1). All the pseudo words were equivalent in terms of length (4 letters) .(2). All the pseudo words were regular in terms of pronunciation and spelling. They were consistent with phonological and spelling rules of English.(3). All the pseudo words, except their first letters, were in lower- case letters.

General design of the study

The present study had a true experimental design. This study was conducted in 3 parts/ phases: An introductory session, practice session, and the experiment session (orthographic and phonological methods). In the introductory session which was performed in two sessions of two hours, all

the pseudo words together with their symbols, or geometric figures (as their meanings), were presented on the paper and the pronunciation of the words were also heard. The purpose was to make the students familiar with those words; therefore, there was no measurement in this phase. The 2nd part of the study was practice sessions. It took for 20 sessions. In this study, there were 2 groups- an Experimental Group in which pseudo words were taught through the orthographic method and a Control Group in which pseudo word were taught through the phonological method. The subjects were randomly assigned to one or the other group. A pretest provided by the institute was administered to the whole sample in order to homogenize the students. In addition, the post- test was only administered to 70 subjects who were 4th grade high school students.

The 3rd part of the study was the experiment phase which was carried out in two methods through giving 2 kinds of tests. In method 1, orthographic method, in two classes, the subjects were presented with the written form of the words, and their symbols through using some flash cards to decide whether they matched or not. In method 2, phonological method, 2 other classes, the symbol was shown and at the same time, the phonological form of the word (pronunciation) was heard, and the subjects had to decide whether they matched or not, the time for each one was 4 seconds. Then based on a T-test analysis, it was determined whether there was a difference between the means of the two methods or not.

Data analysis

The purpose of this experiment was to provide sufficient data to be used for examining the main hypothesis of this research. It was predicted that there is a relationship between practice and access to word meaning. The data obtained from the 2 mentioned methods was submitted to a T-test analysis to examine whether a significant difference can be found between the means of the two methods or not.

Result and discussions

All results will be given briefly in this section and discussed below. The null hypothesis expressed for the research was as follows: Ho. There is no relationship between practice and the access to word meaning. In other words, students' achievement will not differ through the orthographic method or through the phonological method in terms of accessing the word meaning. The proposed research questions were as follows:

1. Will EFL learners access the word meaning through the orthographic method or the phonological method?
2. How can a teacher determine which method is more effective on teaching reading vocabulary to EFL learners?

The means, standard deviations and the standard error of measurement for both methods were calculated as follows:

The scores and frequencies relates to the experimental Group (Orthographic Group) and Control group (phonological group) were all obtained and calculated in order to test the research hypothesis. (table 1)

Score		Frequency		Percent	
Orthographic	Phonological	Orthographic	Phonological	orthographic	Phonological
34	33	3	4	8.6	11.4
37	34	2	1	5.7	2.9
39	36	3	6	8.6	17.1
41	37	3	2	8.6	5.7
42	38	2	3	5.7	8.6
43	39	6	8	17.1	22.9
46	42	2	6	5.7	17.1
49	45	2	4	5.7	11.4
52	50	2	1	5.7	2.9
56		2		5.7	
58		1		2.9	
59		2		5.7	
61		3		8.6	
66		2		5.7	
Total		35	35	100	100

Statistic: orthographic:	Mean:	47.286	Median:	3.000
	Std.Dev.:	9.535	Variance:	90.916
	Range:	32.000	Minimum:	34.000
	Maximum:	66.000	Sum:	1655.000

Statistic: phonological	Mean:	38.971	Median:	39.000
	Std.Dev.:	4.033	Variance:	16.264
	Range:	17.000	Minimum:	33.000
	Maximum:	50.000	Sum:	1364.000

f- value: 5.59
2 tail prob. : 000

t-value: 4.75
DF.: 68
2 tail prob. : 000

The null hypothesis was rejected and it was proved the orthographic method is more effective for teaching vocabulary. The subject of the Experimental Group (Orthographic Method) were more accurate and fluent than the subjects of the Control Group (Phonological Method), and EFL teachers can improve the students' learning of reading vocabulary through the orthographic method in their classes too.

The results of the study imply that EFL learners can achieve meaning through the orthographic method too. In other words, the result of the experiment indicated high correlation between each type of accessing the word meaning and safely rejected the null hypothesis (Ho: There is no significant relationship between the students' performance in accessing the word meaning orthographically and phonologically).

Conclusion

The proponents of the pronunciation hypothesis claim the mental lexicon can only be accessed via sound patterns. In other words, they state that in the process of reading, orthographic features are translated into the corresponding phonological features, and it is merely via the phonological attributes of words that the access to the mental lexicon becomes possible. According to this view, reading can be divided into two distinct processes: (1). recoding of letters into sounds, (2). Activation of the mental lexicon via the sound patterns. In the present study, an attempt was made to investigate the relationship between practice and access to word meaning. It was hypothesized that practice- provided that it leads to automaticity and restructuring - may eliminate the letter- into – sound state of the Pronunciation Hypothesis. That is the mental lexicon can be accessed directly via the orthographic pattern of words without recoding process. To this end, two methods of presentation were constructed- method 1 and method 2. In method 1 , only the orthographic form was presented with no pronunciation . In method 2, only the phonological form was presented with no visual form. The means for both orthographically and phonologically presented words were computed and submitted to the t-test analysis (see the previous table).

Consequently, the results of this research challenge the claims made by the proponents of the P.H. So, we are safe to claim that in terms of highly practiced words, the orthographic features of words feed directly into the mental lexicon & activate the information / the meaning stored in the mental storehouse. That is, we have the elimination of sound patterns in getting the meaning. The orthographic method can be considered more reliable than the phonological method in accessing the word meaning. That is, it can be used as a substitute .It was confirmed that the mental lexicon can be accessed via both phonological and orthographic patterns.

It was further confirmed that practicing orthographic forms may eliminate the recording process claimed by the proponents of the p.H.

Implications for EFL Teaching

Studying methods and techniques concerning teaching English as a foreign language, one can find pedagogical instructions which are not consistent with the concerns of this research. For example, one of the basic trends of audio-lingual approach was to withhold books from the students at the preliminary stages of reading comprehension (Chastain, 1988). In other words, students were deprived of having experience with the perceptual information regarding attention from the oral input (Richards and Rodgers, 1986).

Furthermore, there exist approaches to language teaching which support strongly a sequence similar to child first language acquisition: listening, speaking, reading, and writing. For instance, the proponents of direct method postpone reading comprehension until some basic words are practiced through speaking and listening (Brown, 1980).

Contrary to the mentioned suggestions, this study put emphasis on practicing orthographic form of the words from the beginning of the instruction. The association between the visual form and meaning of words should be crystallized. Practice would lead to our speed of mental process. Through practice, it is possible to automatize and recognize the underlying elements of a word recognition task. The more opportunity the students have to practice the association between visual form and meaning, the more acceleration will occur in the process of reading comprehension and automaticity.

Thus, the amount of time in word recognition can be suggested for further research to be accounted for, through using a computer, one can determine the amount of time in the reading speed in two ways of silent vocabulary reading and out loud vocabulary reading. Finally, the effects of these two can also be studied in the long term.

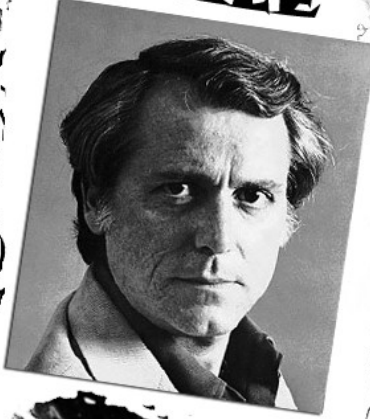
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Literature

PROFILE



Don DeLillo

By Shahtaw Naseri

DeLillo was born in Bronx, New York City. His parents were Italian immigrants from the village of Montagano (Campobasso). DeLillo attended Fordham University, from which he received a bachelor's degree in 1958. Apparently, his family name was partially anglicized as the correct Italian spelling would be "De Lillo." There are no specific elements in his fiction that connect to Italian culture, and unlike other Italian-American authors such as Mario Puzo or John Fante, he does not focus on his Italian origin. As a teenager, DeLillo was not interested in reading and writing until he took a summer job as a parking attendant when spending hours waiting and watching over vehicles led to a reading habit. After graduating from Fordham, DeLillo found a job in advertising because he could not get one in publishing. He worked for five years as a copywriter at the agency of Ogilvy & Mather, writing image ads for Sears Roebuck among others before quitting. Discussing the beginning of his writing career, DeLillo says, "I did some

short stories at that time, but very infrequently. I quit my job just to quit. I didn't quit my job to write fiction. I just didn't want to work anymore."

"I think New York itself was an enormous influence," he says. "The paintings in the Museum of Modern Art, the music at the Jazz Gallery and the Village Vanguard, the movies of Fellini and Godard and Howard Hawks. And there was a comic anarchy in the writing of Gertrude Stein, Ezra Pound and others. Although I didn't necessarily want to write like them, to someone who's 20 years old that kind of work suggests freedom and possibility. It can make you see not only writing but the world itself in a completely different way'.

DeLillo's first novel *Americana* was published in 1971 and received modest critical praise. In 1975, he married Barbara Bennett, a former banker that turned landscape designer. Starting in the late 1970s, he stayed several years in Greece where he wrote *The Names*.

For three years while writing the novel, Don DeLillo traveled through the Middle East and India. "What I found," he adds, "was that all this traveling taught me how to see and hear all over again. Whatever ideas about language may be in *The Names*, I think the most important thing is what I felt in hearing people and watching their gesture -in listening to the sound of Greek and Arabic and Hindi and Urdu. The simple fact that I was confronting new landscapes and fresh languages made me feel almost duty bound to get it right. I would see and hear more clearly than I could in more familiar places." *The Names* has different layers and a complex structure. It concludes with an excerpt from a novel in progress by Axton's 9-year-old son, Tap. Inspiration for the ending came from Atticus Lish, the young son of DeLillo's friend Gordon Lish, who was an editor. The writer goes on to say, "but as the novel drew to a close I simply could not resist. It seemed to insist on being used. Rather than totally invent a piece of writing that a 9-year-old boy might do, I looked at some of the work that Atticus had done when he was 9. And I used it. I used half a dozen sentences from Atticus's work. More important, the simple exuberance of his work helped me to do the last pages of the novel. In other words, I stole from a kid."

Young Atticus is given ample credit in the book's acknowledgments, but creative borrowing from life is not a new technique to Don DeLillo, who has been praised for his plain and clear dialogues. "The interesting thing about trying to set down dialogue realistically," he says, "is that if you get it right it sounds stylized. Why is it so difficult to see clearly and to hear clearly? I don't know. But it is, and in *Players* I listened very carefully to people around me. People in buses. People in the streets. And in many parts of the book I used sentences that I heard literally, word for word. Yet it didn't sound as realistic as one might expect. It sounded over-refined even."

Critic Diane Johnson has written that Don DeLillo's books have gone unread because "they deal with deeply shocking things about America that people would rather not face." DeLillo responds "I do try to confront realities. But people would rather read about their own marriages and separations and trips to Tanglewood. There's an entire school of American fiction which might be called around-the-house-and-in-the-yard. And I think people like to read this kind of work because it adds a certain luster, a certain significance to their own lives."

While lauded by critics, his novels did not find wide readership until publication of the National Book award-winning *White Noise* in 1985. Mainstream successes followed upon publication of his magnum opus *Underworld* in 1997. The book was widely praised as a masterpiece with novelist and critic Martin Amis saying it marked "the ascension of a great writer".

Underworld was the runner-up on the New York Times' survey of the best work of American fiction in the last 25 years, announced in May 2006. *White Noise* and *Libra* were also recognized by the anonymous jury of contemporary writers. In 1999, DeLillo was awarded the Jerusalem Prize. His papers were obtained in 2004 by the Harry Ransom Humanities Research Center at the University of Texas at Austin. His latest work, titled *Falling Man* is about a survivor of the 9/11 terror attacks and was published May 15, 2007.

Themes and criticism

DeLillo is widely considered by modern critics to be one of the central figures of postmodernism. He believes the primary influences on his work and development are "abstract expressionism, foreign films, and jazz." Many of DeLillo's books (notably *White Noise*) satirize academia and explore postmodern themes of rampant consumerism, novelty intellectualism, underground conspiracies, disintegration and re-integration of modern families and promise of rebirth through violence. In some of his novels, DeLillo looks into the idea of increasing visibility and effectiveness of terrorists as societal actors and consequently, the displacement of what he views to be the artist's and particularly novelist's traditional role in facilitating social discourse (*Players*, *Mao II*, *Falling Man*). Another consistent theme in DeLillo's books is the dispersion of mass media and their role in forming simulacra which serve to remove an event from its context and alter or drain its inherent meaning (see the highway shooter in *Underworld*, the televised disasters longed for in *White Noise*, the planes in *Falling Man*, the evolving story of the interviewee in *Valparaiso*). The psychology of crowds and the submission of individuals to group identity is a

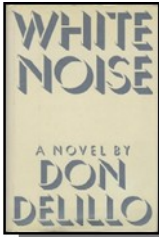
theme DeLillo examines in several of his novels, especially in the prologue to *Underworld*, *Mao II*, and *Falling Man*. In a 1993 interview with Maria Nadotti, DeLillo explained "My book (*Mao II*), in a way, is asking who is speaking to these people. Is it the writer who traditionally thought he could influence the imagination of his contemporaries or is it the totalitarian leader, the military man, the terrorist, those who are twisted by power and who seem capable of imposing their vision on the world, reducing the earth to a place of danger and anger? Things have changed a lot in recent years. One doesn't step onto an airplane in the same spirit as one did ten years ago: it's all different and this change has insinuated itself into our consciousness with the same force with which it insinuated itself into the visions of Beckett or Kafka." Don DeLillo believes that it is vital that the readers make the effort. "The best reader," he says, "is one who is most open to human possibility, to understanding the great range of plausibility in human actions. It's not true that modern life is too fantastic to be written about successfully. It's that the most successful work is so demanding. It is as though our better writers feel that the novel's vitality requires risks not only by them but by readers as well. Maybe it's not writers alone who keep the novel alive, but a more serious kind of reader."

A Many younger English-language authors such as Bret Easton Ellis, Jonathan Franzen and David Foster Wallace have cited DeLillo as an influence. Literary critic, Harold Bloom named him as one of the four major American novelists of his time along with Thomas Pynchon, Philip Roth and Cormac McCarthy, though he questions the classification of DeLillo as a "postmodern novelist." When he was asked if he approved of this designation, DeLillo responded "I don't react. But I'd prefer not to be labeled. I'm a novelist, period. An American novelist." Critics of DeLillo allege that his novels are overly stylized and intellectually shallow. Bruce Bawer famously condemned DeLillo's novels and insisted that they were not actually novels at all, but "tracts, designed to batter us again and again with a single idea that life in America today is boring, numbing, dehumanized. DeLillo seems to say in one novel after another that it's better to be a marauding murderous maniac and therefore a *human* is to sit still for America as it is, with its air conditioners, assembly lines, television sets, supermarkets, synthetic fabrics, and credit cards." George Will proclaimed the study of Lee Harvey Oswald in *Libra* as "sandbox existentialism" and "an act of literary vandalism and bad citizenship." DeLillo responded "I don't take it seriously, but being called a 'bad citizen' is a compliment to a novelist, at least to my mind. That's exactly what we ought to do. We ought to be bad citizens. We ought to, in the sense that we're writing against what power represents, and often what government represents, and what the corporation dictates, and what consumer consciousness has come to mean."

The writer to whom Mr. DeLillo has most often been likened and for whom he has great respect is Thomas Pynchon. "Somebody quoted Norman Mailer as saying that he wasn't a better writer because his contemporaries weren't better," he says. "I don't know whether he really said that or not, but the point I want to make is that no one in Pynchon's generation can make that statement. If we're not as good as we should be it's not because there isn't a standard. And I think Pynchon, more than any other writer, has set the standard. He's raised the stakes." DeLillo also praises William Gaddis for extending the possibilities of the novel by taking huge risks and making great demands on his readers. Yet many readers complain about the complexity of much contemporary writing.

Major works:

- ❖ *Americana* (1971)
- ❖ *End Zone* (1972)
- ❖ *Great Jones Street* (1973)
- ❖ *Ratner's Star* (1976)
- ❖ *Players* (1977)
- ❖ *Running Dog* (1978)
- ❖ *Amazons* (1980) (under pseudonym "Cleo Birdwell")
- ❖ *The Names* (1982)
- ❖ *White Noise* (1985)
- ❖ *Libra* (1988)
- ❖ *Mao II* (1991)
- ❖ *Underworld* (1997) (see also *Pafko at the Wall*, the prologue of *Underworld* which was published separately in 2001)
- ❖ *The Body Artist* (2001)
- ❖ *Cosmopolis* (2003)
- ❖ *Falling Man* (2007) [edit] Plays
- ❖ *The Day Room* (first production 1986)
- ❖ *Valparaiso* (first production 1999)
- ❖ *Love-Lies-Bleeding* (first production 2005)
- ❖ *The Word for Snow* (first production in 2007) [edit] Screenplays
- ❖ *Game 6* (2005) *Game 6*, the story of a playwright (played by Michael Keaton) and his obsession with the Boston Red Sox and the 1986 World Series, was written in the early 90s, but wasn't produced until 2005, ironically one year after the Red Sox won their first World Series title in 86 years. To date, it is DeLillo's only work for film. [edit]



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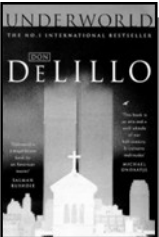
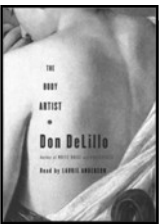
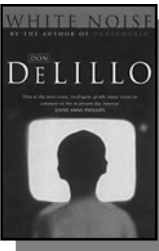
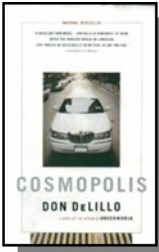
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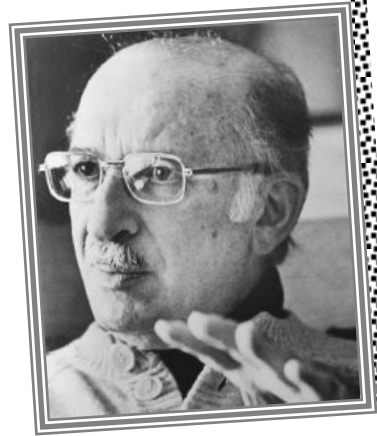
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Death and Belief in Death in Bernard Malamud's "The Silver Crown"

Mojtaba Ebrahimian*



Abstract

In this paper the definition and meaning of death in a large scale would be discussed. Then based on Bernard Malamud's short story "The Silver Crown" it will be argued what death and belief in it means for two major characters of the story, Albert Gans, a non-believer whose father is in the hospital dying while the doctors cannot save him and rabbi Lifschitz who believes in God and his power over His creatures and who tries to save Albert's father. Then it will be discussed that these views represented by the rabbi and Albert are in fact the views of the author and this author is trying to give an ambiguous account of the issue of belief in general and belief in death in particular. It will also be discussed in this part that ambiguity about death is not a new phenomenon and has always been with philosophers and thinkers who have paid attention to the notion of death and dying. Furthermore the creation of ambiguity and undecidability is the merit of any work of literature and Malamud has injected this ambiguity around the notion of death and belief in it in his short story.

Key Words: Malamud, Death, Belief in death, undecidability

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Dying
Is an art, like everything else.
I do it exceptionally well.
I do it so it feels like hell.
I do it so it feels real.
I guess you could say I've a call . . .
(Sylvia Plath, "Lady Lazarus")

Introduction

In this paper the definition and meaning of death in a large scale would be discussed (from a general source like Britannica¹ to more specific texts). Then based on Bernard Malamud's short story "The Silver Crown" I will argue what death and belief in it means for two major characters of the story, Albert Gans; a non-believer whose father is in the hospital dying while the doctors cannot save him and rabbi Lifschitz who believes in God and his power over His creatures and who tries to save Albert's father. Then I will discuss that these views represented by the rabbi and Albert are in fact the views of the author and this author is trying to give an ambiguous account of the issue of belief in general and belief in death in particular. It will also be discussed in this part that ambiguity about death is not a new phenomenon and has always been with philosophers and thinkers who have paid attention to the notion of death and dying. Furthermore the creation of ambiguity and undecidability is the merit of any work of literature and Malamud has injected this ambiguity around the notion of death and belief in it in his shot story.

1. The Meaning of Death

What is death? Can we really define this concept before experiencing it? Or has anyone yet given a definition of death based on his/her own experience of it? Different people give different definitions for death and it seems that it does not mean the same thing for everyone, but anyway there must be some definition.

To start with; Britannica defines death as "the total cessation of life processes that eventually occurs in all living organisms." Even Britannica which is supposed to be an all-knowing encyclopedia used by many people across the

¹ Because *Death* is one of the notions discussed by everyone and is not exclusive to the academic circle, in this paper reference to a general source like Britannica has been frequently made to compare what the general thinks about death and to compare it to the main sources of this paper. Though I admit reference to Britannica in an academic paper is regarded as a weak point.

world does not define death clearly and admits that: “the state of human death has always been obscured by mystery and superstition, and its precise definition remains controversial, differing according to culture and legal systems.”

Death can imply separation, losing something or someone or leaving a place we have long known to be our home, in this sense: “[d]eath is an intimacy that reveals a distance; the distance that separates us from one another and perhaps even from our own selves.” (Dying and Death ix)

Some believe that death is a concept we might make sense of and in this line Peter Lopston argues that:

Some of the phenomena that our lives present to us pose themselves as problems or challenges to make sense of, and to fold into a coherent overall conception of our identities and our possibilities. These challenges may be personal, and parts of endeavors to arrive at a life-mode that may be as satisfactory as life circumstances permit. And they may be conceptual and theoretical, parts of attempts to devise a unified ontological and normative conception of what it is to be a human being. For the philosophical mind they may arguably, should be both. An obvious salient such challenge is posed by the ineluctable fact of our deaths. (*Death and Philosophy* 121)

Nevertheless if one cannot make sense of death and adjust oneself to its inevitability it becomes like a tragic notion in one’s mind. But as Lopston argues this regarding death a tragedy is necessary for human beings because human beings are not created to last forever:

The tragedy of death is masked by the accommodations to death that different kinds of philosophy, allegedly hardheaded common sense, and probably natural selection itself have produced. These accommodations can be unmasked. When they are, the irredeemable badness of the deaths of human beings confronts us remorselessly. On the other hand human beings are not designed for literal immortality, i.e. a literally unending condition of having experiences. It is probable that no prosthetic revision or extension of the human system could be devised, in a world with our natural laws, which could preserve the experiential unity of a (human) self for more than a handful of (not significantly interrupted) centuries, at most. (Ibid 121)

Regarding literature death is an ambiguity because we can find no one who has experienced death and has returned from the other world to tell us how it feels. In this way death is an ambiguity and unless someone could return from the other world, remains so. In literature there are so many other ambiguities but nothing seems as significant as the end-of-life experience. If

ambiguity is to become the truth of literature, then we have to begin with *death*. Blanchot writes:

If we want to bring back literature to the movement which allows all its ambiguities to be grasped, that movement is here: literature, like ordinary speech, begins with the end, which is the only thing that allows us to understand. In order to speak, we must see death, we must see it behind us. (qtd in *Very Little almost Nothing* 77)

Not only the definition of death changes and is not certain, but also our attitudes as human beings who have had no previous encounters with it vary. As P-L Chau and Jonathan Herring say: “Our attitudes towards death have changed in recent years. In the past death was simply something that happened to us and had to be accepted. However, with technological developments it has become possible to exercise greater control over our dying.”

They also believe that: “The advances in life support technology have meant that there is a sense in which dying has become a fragmented occasion and can be more controlled” (*Death Rites and Rights* 13).

But this notion of death can sometimes cause some problems. It is interesting to notice how even death can be a site of conflict for other parties than the family of the deceased: “the more public nature of death, or at least the facility for intervention by the state over the timing and moment of dying, has meant that dying can become a site of conflict between the interests of the individual and the state. (*Death Rites and Rights* 13)

However this notion of death is so universal. In fact death has always been a companion of philosophers. Philosophers such as Socrates have invented the notion of another world to evade death or at least give it some meaning; one that implies the other world is more perfect and death is not the end of life. According to Graham Parkes:

Socrates’ characterization of the philosophical enterprise as ‘practicing dying’ epitomizes a major way of understanding the phenomenon of death in the Western tradition. This way, I evade death’s sting by dying to the world in advance, dissociating myself from the body, so that when physical death arrives I am no longer home to receive it. Indeed according to the Orphic strain of thinking, so prominent in Plato’s *Phaedo*, as soul I am *never* really at home in the body. Similar strategies are employed by several schools in the Asian traditions, where the idea is to die away from the world and detach from the body in order to identify with the ultimate, transcendent Reality, to be reborn into the world beyond, or cross over to the yonder shore of Nirvana. (*Death and Philosophy* 75)

There has always been this duality in thinking about death by philosophers; whether death is the beginning of another life or it is simply the end of the line. Graham Parkes claims:

A cursory survey of philosophical views of death in the Western and East-Asian traditions reveals a general contrast between regarding death as an event external to life and which brings it to an end, and seeing it as a constant complement or concomitant to life. In classical Daoism, for example, life and death are considered interdependent opposites that belong together as *yang* and *yin*. (*Death and Philosophy* 76)

However Graham Parkes believes that death is part of our life:

In both Western and Asian traditions, however, we find ways of understanding death that are opposed to these modes of transcendence, and for which death is to be understood as an integral part of life, an ever-present aspect that is normally kept hidden. What is recommended is a detachment from life that somehow reverses itself, such that one re-enters life with heightened vitality _as in the Zen master's exhortation to 'live having let go of life'. The ability to *live* 'having let go of life' (to live, rather than merely exist) turns out to depend on an understanding of the radically *momentary* nature of human existence. (*Death and Philosophy* 76)

As the times pass and people come and evolutions and economic and other kinds of progresses occur the time and place of people's death varies. As Graham Scambler claims:

It is an historical commonplace that while death is unavoidably part and parcel of the human condition, the actual circumstances in which people depart -whether or not for elsewhere- have been highly variable by time and place, even if eras and cultures have typically revealed distinctive patterns or structures. (*Death Rites and Rights* 163)

Some people believe that death is not a fixed last point in our lives but rather an ongoing process of moments dying and new ones being born. Robert Wicks argues that death is always present in every aspect of our lives:

Although we usually conceive of death as the final moment of life, there is an important sense in which death, as an aspect of change and renewal, is ever-present throughout life: each passing moment 'dies' as it becomes past experience; each newly experienced moment is immediately 'born' as the future becomes present." (*Death and Philosophy* 64)

Some others have taken another path and prefer to deny death as *Roger T. Ames* says:

One familiar way of thinking about death is to deny it. There has been a thick strain of such denial in the narrative of Western culture. In the 'received' Plato, we begin from the assumption of an eternal and immutable formal order _the Realm of Forms. We then confine death by defining it as a kind of change that attends only the material aspect within the Realm of Appearance. In this Platonic model, the enduring identity of the human being _the immortal soul_ is guaranteed by its affinity to what is Real. The particular human being might 'die' in the sense of undergoing accidental changes, but her essential 'human being-ness' is underwritten by the immutable 'form' of the human being, and its relationship with a transcendent principle that, in the interpretation of the Church Fathers, becomes the creator deity. Such a world view establishes life and death as dualistic categories in the sense that life stands independent and unaffected by death. The analogy is that life and death are as God and world, where the latter category is a temporary and imperfect reflection of the former. The human experience is stabilized and provided a cultural horizon by metaphysical and supernatural assumptions such as an immortal soul and a realm beyond. (*Death and Philosophy* 51)

In addition people's opinion about death has changed and death is no longer more important than life: but still it looms there in our memories and has retained its significance:

Today, one may be tempted to say that there were times, long gone, in which death loomed larger than life and that now, with medical science, technological optimism, the ethic of global progress, and so on, life looms larger than death: even with terror and wars factored in, death has become remote and episodic; one might be tempted to say. Yet at the same time, none has escaped the ultimate mastery of death, which at every epoch manifests itself in new and unexpected facets. In an age of disease and conformity, death appears as it always has: as the outer limit to all power, all designs, all optimism, all heroism, and all projects at transcending the given limits of action. (*Death and Dominion* 3)

Some thinkers have proposed death in opposition to life and still have persisted in keeping the dual identity of death:

Is death the opposite of life? Since all good answers profit from identifying the vantage point from which the answer issues, we could seek to answer this question through a more primary question: *Who* regards death to be the opposite of life? A historical survey will yield a complicated and varied view, but the common denominator among all views is the regard of death as a state of *difference* from life, and difference does not by necessity mean opposite. (*Of Death and Dominion* 103)

Or Filiz Peach admits that death is mysterious and at the same time its meaning depends on the meaning of life:

Death is an enigmatic universal event, a mysterious prospective state, in that some aspects of it do not seem to be accessible to the human mind. What, then, is the nature of death? Providing a precise definition and an adequate philosophical analysis of death is a difficult if not an impossible task. Some thinkers argue that this difficulty is due to a lack of a sufficient understanding of life. As Confucius states, if one does not know life, how should one know death? That there is no 'inside' knowledge of death, however, does not mean that we can know *nothing* about it. Within limits some empirical knowledge is possible. Nevertheless, the ultimate concern may not simply be the dichotomy of life and death but rather a personal concern as to how each one of us relates to the fact that death is certain. (*Karl Jaspers' Philosophy* 8)

In religious thinking death is defined as a kind of escape from the hardships of this world and entry into a promised land, a heaven, if the human being be aware of the death and transience of life beforehand and prepares him/herself by doing good: “[t]he great metaphysical comfort of religion, its existential balm, surely resides in its claim that the meaning of human life lies outside of life and outside humanity and, even if this outside is beyond our limited cognitive powers, we can still turn our faith in this direction.” (*Very Little Almost Nothing* 2)

In this introduction just a few people’s definition of death were discussed but even these definitions state the variety of opinions on death and the way it cannot be clearly defined. Nonetheless the religious thinkers and some philosophers like Plato believe that there is an afterworld and the death is just the departure of soul there.

2. Death and Belief in Death in “The Silver Crown”

“The Silver Crown” by Bernard Malamud is the story of a young man who, though a nonbeliever is ready to “Heal The Sick, Save The Dying,” as the rabbi’s card demonstrated. The young man, Albert Gans has an old sick father who is dying and he has done everything to save his father and suddenly while walking in the street gets a card from the rabbi’s daughter and decides to give the faith healing a try. He pays the rabbi, though still having doubts and decides to heal his father by rabbi’s hand-made silver crown which the rabbi claims has divine powers. Albert pays the rabbi the money needed for the building of the crown but cannot stay calm with his doubts. Finally Albert’s doubts get so strong that he cannot tolerate them any longer and accuses the rabbi of trickery and deception. Shortly after Albert’s raging at the rabbi his father dies in the hospital.

Bernard Malamud who was from a Jewish ancestry shows his Jewish affiliations in his story. He does so by the way he demonstrates the rabbi's way of thinking opposed to Albert; the non-believer, and by so doing stresses some aspects of the Jewish faith. Although the story seems to be centered on the silver crown, the belief in death and its inevitability is one of the most significant issues put forward in the story.

"The canonical writings of biblical Judaism record the relations between certain outstanding individuals and their god." One could easily detect such relations, at least claimed by the rabbi himself, between rabbi Lifschitz and his God and this is in direct contrast with Albert's belief that he is empiric and does not believe much in God. Furthermore Malamud knew that "Orthodox Jewish responses to current medical controversies concerning death are based on biblical and Talmudic ethical imperatives. First, nothing must be done that might conceivably hasten death. Life being of infinite worth, a few seconds of it are likewise infinitely valuable." (Britannica) And this seems to be the reason why the rabbi insists on helping Albert's father or it could explain why Albert is so unsure about the efficacy of the silver crown.

In this part of the paper I will shortly discuss the notion of death and belief in the story for the rabbi and Albert and argue that this duality about belief in death is the duality inherent in the notion of death as discussed in the introduction and is part of Malamud's outlook.

Albert is an empirical and objective as he declares to the rabbi:

My cast of mind is naturally empiric and objective _you might say non-mystical. I'm suspicious of faith healing but I've come here, frankly, because I want to do anything possible to help my father recover his former health. To put it otherwise, I don't want anything go untried.

If truth be told Albert does not think about death much, he is a non-believer after all. Albert is an empiric and rational man and unlike the rabbi who believes the crown can heal his father, does not believe either in the crown's power or in the rabbi's and wants to know what the principles of the crown's working are. When first meeting the rabbi he asks the rabbi:

Could you be explicit about the mechanism of it all? Who wears it, for instance? Does he? (Referring to his father) Do you? Or do I have to? In other words, how does it function? And if you wouldn't mind saying, what's the principle, or rationale, behind it? This is terra incognita for me, but I think I might be willing to take a chance if I could justify it to myself. Could I see a sample of the crown, for instance, if you have one on hand?

In fact, Albert has his doubts about everything including God, and the concept of death for him, especially the death of his father is something

remote and intangible. He behaves as though his father is only sick though he says serious things about how he cares for his father's health.

Albert in being an educated man could be representative of Malamud himself; Malamud who had a Jewish background but was born in New York and living in a completely different religious milieu could not forget about his roots. In fact, Malamud's ideas about Jews were not clear-cut; he was somehow equivocal about Jewish beliefs as Philip Davis mentions:

“[h]e was not only a lonely man of words himself, struggling in the Depression, but also an equivocal fellow-Jew, without much in the way of Jewish knowledge, faith, or identity, who now suddenly saw what being born Jewish might mean in the dangerous world of the thirties.”
(49)

As a matter of fact Albert has a very equivocal outlook toward religious beliefs including death, and this is shown by the way he behaves. On the one hand he wants to save his father, but on the other he thinks about the price of the silver crown and the possibility of the rabbi's using hypnosis. He is doubtful of both the silver crown and the death of his father. And in this way reflects the doubtful Malamud in the thirties.

On the contrary, the rabbi is a believer and he is also so lenient to Albert, and as it seems all the other non-believers. When Albert asks him: “Suppose I am a non-believer? Will the crown work if it's ordered by a person who has his doubts?” the rabbi simply and sincerely answers: “Doubts we all got. We doubt God and God doubts us. This is natural on the account of the nature of existence. Of these kind doubts I am not afraid as long as you love your father.”

The rabbi knows about Albert's dying father and based on Jewish creed tries to save him in whatever way possible. In classical Judaism death closes the book. As the anonymous author of Ecclesiastes bluntly put it: “For the living know that they will die, but the dead know nothing, and they have no more reward” (Eccles. 9:5). The death of human beings was like that of animals: “As one dies, so dies the other. They all have the same breath, and man has no advantage over the beasts ... all are from the dust, and all turn to dust again” (Eccles. 3:19–20). Life alone mattered: “A living dog is better than a dead lion” (Eccles. 9:4).’ (*Britannica*)

Furthermore, the rabbi believes in the presence of a divine being that can heal the sick as he thinks of the crown as something which will get healing powers by God Himself: “The crown is not a medicine, it is the health of your father. We offer the crown to God and God returns to your father his health.”

“It is important to emphasize that, ontologically, to the deeply religious, Divine entities, which may include angels and demons as well as God, may not be metaphorical. These individuals will not treat religious objects *as if* they were real; for them they are *really* real.” (*Mortality Dying and Death* 24) And the rabbi can be defined as one of “the deeply religious.”

In the beginning of the story when Albert asks to see the physical silver crown the rabbi only shows him a shadow of it in the mirror and Albert gets somehow satisfied, but near the end of the story Albert’s doubts make him think the crown was an illusion and the rabbi hypnotized him. Therefore he again demands to see the crown again, but this time a physical crown, the real one. And the rabbi answers him:

Listen Mr. Gans. There are some things we are allowed to see which He lets us see them. Sometimes I wish He didn’t let us. There are other things we are not allowed to see—Moses knew this—and one is God’s face, and another is the real crown that He makes and blesses it. A miracle is a miracle, this is God’s business.

The rabbi believes that the death of Albert’s father is in the hands of God and that’s why he gives such an answer.

Conclusion

Therefore, Albert and the rabbi are two opposite poles, but who did create them after all? Such way of thinking about death and the dichotomy between Albert and rabbi reflects the author’s ideas of death and belief. One could say that the narrator’s position towards death is ambiguous because he does not make either the rabbi or Albert believable and in the struggle between the believer and the non-believer in this story no one wins or we cannot decide who wins. The ambiguity seems to be often with Malamud and present in his own life as Jay Cantor recalled what Malamud would do in the Harvard classes to make a student *see*:

Once or twice _O those were dark moments! _ he actually drew a diagram on the green board, meant to represent the story’s combination of personal and artistic failings (and always the two went together), going on with his back to the table, not noticing even (as sometimes indeed happened), when the writer wept quietly.

The dread diagram was only unsheathed, I see now, when he thought fear had blinded the young author to the nature of his or her desires; that is to say, you had kept yourself from understanding the story you were writing _or you knew, and hadn’t the courage to write it. In Malamud’s own work, schlemiels like us are the characters who, from willful, greedy soul-blindness, don’t recognize the story they’re in, the

true nature of their wishes. That is to say, the father you've gone to save by buying a magical spell (as in 'The Silver Crown') is also really the father you want to kill. The characters have not yet properly grasped, like Fidelman the artist and lover manqué of *Pictures of Fidelman*, the themes of their lives. (qtd. in Bernard Malamud *A Writer's Life* 232)

The narrator opens up this ambiguity about death and belief in it in front of us and makes us waver in choosing between the empiric Albert and the religious rabbi. "Was the rabbi right? If Albert had waited and had made the crown could his father stay alive?" Or "was the rabbi from the beginning a charlatan and just had hypnotized Albert?" One could admit that the accounts of both of them are based on the belief that death is the end of life: the rabbi by his religious beliefs wants to prolong Albert's father's life and Albert though a non-believer does not want to see his father dead but it is not known who is right.

It's the advantage of a piece of literature to have multiple views put forward in it and Malamud's story is great inasmuch that it makes us waver in our interpretation and presents to us different views on death and the power of the Divine over deciding the moment of death.

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The Resisting Dr. Jekyll, The Mad Mr. Hyde

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Abstract

The focus of this essay is on how Louis Stevenson's fiction, "The Strange Case of Dr. Jekyll and Mr. Hyde", can be read as a case of resistance against power, similar to Foucault's study on the murder case of Pierre Riviere. Foucault has dissected the power relationships existing in Riviere's time and found his violent murder of his family as an act of resistance. Moreover, he has scrutinized the pathological treatments of the case and the result. The essay will show in what respects Dr. Jekyll's transformation to Mr. Hyde can be considered as resisting the power institutions and how the pathological reactions of the social setting, the critics and the readers effects the ending of the work.

Key Words: Stevenson, Foucault, power institutions, mad, resistant

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Madness has not been object of inquiry for ordinary people in societies, yet in the last two centuries pathological studies have gained so much importance that they have established complex systems for criminology and punishment. Michel Foucault did a detailed sociological analysis of the history of madness and came up with new explanations for it in both old and modern societies. This essay is a short study on Stevenson's fiction *The Strange Case of Dr. Jekyll and Mr. Hyde*, based on Foucault's theories, treating the "case" from legal and medical points of view. It is going to be pursued in three major steps: madness and discipline, madness and medical institutions, and crime and discourse.

It may seem to deviate from what Stevenson himself claimed and also from the fact that it is a "fiction" and not a factual event, but this was not a matter of concern. *The Strange Case* in this essay is to be treated as a case similar to Foucault's study on Pierre Riviere's case in *I, Pierre Riviere, Having killed My Mother My Sister and My Brother...* a pathological murder case. Pierre Riviere, a young man of twenty, brutally killed his all members of his family except his father, in 1836. Later, Foucault and his students did a study on this murder case in order to analyze power institutions and individual resistance against them, and the way legal and medical systems of the time reacted to it. In the same way *The Strange Case of Dr. Jekyll and Mr. Hyde* would be dealt with.

I. In order to illustrate the relationship between madness and society, I must first elaborate on some of Foucault's important concepts.

The notion of power is a very important keyword in Foucauldian analysis. One of his major concerns is the individuals and their relationship with the institutions in which they find power most clearly. He focuses on the analysis of the effects of various institutions on groups of people and the role that certain group would play in affirming or resisting those effects. Unlike Marxist critics, he is not concerned with oppression, but rather foregrounds resistance to power. Foucault argues that power must be seen as a verb rather than a noun, as something that does something rather than something that is or which can be held onto. It can be found in play in family relationships, institutions, or an administration. "The relations of power are perhaps among the best hidden things in the social body." (Foucault, *power/knowledge*, 1988d: 119)

Sara Mills in her book *Michel Foucault* describes the term discipline as a concern with control, which is internalized by each individual in the power institutions. It deals with time-keeping, self control, concentration, sublimation of immediate desires and emotions. All of these elements are the effects of disciplinary pressure and at the same time are "actions which

produce the individuals as subjected to a set of procedures which come from outside of themselves, but whose aim is the disciplining of the self by the self” (Mills, 43). These norms so much are internalized that it is hard for us to imagine how life would be without them. To Foucault, discipline is a set of strategies, procedures and behaviors associated with certain institutional contexts and which pervade our thoughts and behaviors in general. The anti-authorities, rebels, the sick, the homosexuals and the mad are considered deviant who violate these disciplines, consequently resisting the power.

Madness in Foucault’s view is rather a stable condition which he believes is constructed by the society as a result of “social contradictions in which humans are historically alienated” (Foucault, *Madness and Civilization*, 212), and that madness had been built in certain points of history. He continues by claiming that the “animality that rages, dispossesses man of what is human in him, not to deliver him to other powers, but simply to establish him at the zero degree of his own nature.”(Foucault, 212)

The last keyword in the theoretical basis for this part is the notion of resistance. Foucault believes that anti-authority struggles can be developed in either minor relationships such as opposition of power of men over women, parents over child, medicine over population, psychiatry over mentally ill or in major institutions. Popular uprisings occur when individuals get power in their own hand. However, this would not be a simple freedom of oppression, but rather a codification of the same relations. Both minor and major anti-authority struggles will take place by forcing people into conformity and this may include violence, bloody confrontations, and execution. Foucault tried to consider the case of Pierre Riviere, in a non-judgmental way and as a power resisting individual whom the society and its discipline rejects, the position that this section of the essay is going to put *Dr. Jekyll and Mr. Hyde* into.

The Strange Case is the story of a chaos in London. Being normal in the real sense of the word was important to London’s upright people. Reputations matters so much in the society that Utterson and Enfield avoid gossip at all costs, seeing it as the destroyer of gentlemen’s honor. Dr. Jekyll and Mr. Hyde are portrayed as the division of one single person. The story is a fictional depiction of a person who tries to suppress and silence his feelings by use of drugs (e.g. the drugs being given to the mad in mental institutions). However, Jekyll and Hyde would exist without each other. Even if we change Hyde into Jekyll, Jekyll would be changed into Hyde, because what brings them into being is not the drug but the self. In psychiatry this might be called a “periodic amnesia” as Robert Mighall mentions in his notes on Dr. Jekyll and Mr. Hyde or “micromania” (which is going to be discussed in the second section of the present essay: madness and medical institutions), but

whatever the name, it results in the crime of violence against people and murder.

In an article included in *I, Pierre Riviere...*, written by Foucault's students, the position of the murderer in the society is interestingly explained. It has been claimed that it is living in the cruelty of everyday life which causes the murderer to put a step forward in this cruelty and kill. It is like breaking a long lived silence, to force the others to hear and dare to do something which disgusts ordinary people. The murderer sees people around him as horses forced to pull the carriage of power. By taking a courageous step beyond his/her boundaries, the murderer chooses to be the rider who whips not the submissive horse. He/she has but one choice to be the triumphant, that choice is murder which makes him a beast. He sees the society averting its people by false disciplines like the red color which avert animals. The murderer wants to serve as an example to alert other people, one that dismantles the values and decorum of the society. For sure, these are not what Jekyll would confess to the lawyer, because these feelings are stored in the subconscious.

On the surface this action would be presented in the society in two ways. Either it is put forward through the murderer's bestial personality or it is treated as an illness, a battle field for the legal system and medical institutions. They both do whatever they can to erase the name of the convict from the society's memory; otherwise they will not be able to look at themselves in the mirror every day with the comfort of being normal and sane. Lanyon and Utterson, two representatives of the legal and medical systems are compelled by the look of Hyde. They want him out of their sight and their normal friend's life. They claim that they do not know what it is in Hyde which is so much abhorrent, for they are terrified in their unconscious by his over-daring, chaotic way of living.

The murderer has chosen the social discipline as his target so inevitably that he will be looked down on as a beast or mad person. This is the reason why Hyde looks like an ape to people and even to the denying Jekyll. Thus, every aspect of his personality takes the shape of an animal; his way of looking, smiling, walking and striking. This murderer will choose his own death as the closure of his rebellion. Either Jekyll or Hyde had to sacrifice himself, Jekyll was aware of that so he prepared his will, yet he was not aware of the fact that none would live without the other and self-destroying is inevitable.

II. After diagnosing mental illness in a case, it is normally claimed that the patient (either criminal or not) should be confined somewhere out of society, for s/he might bring harm to people. In a crime case such as Riviere and Hyde's, solitary imprisonment is certain, although after reaching an

agreement upon the insanity of the convict between the court and the doctors, the convict will not be punished as a normal murderer. In asylums, especially in Victorian times, no effort was made to heal the confined. Mr. Hyde never reached the point of being caught by law, yet he was confined by Jekyll so many years as a mad that was silenced by drugs. Back to our discussion, either you name him convict or insane, the case must be confined for the well-being of the society's disciplines. However, this labeling is not as easy as it sounds. There has been quite a competition between the law system and the medical institutions for covering cases under their own power. Another new important event in those times was also the acceptance of a new law which asked for the confinement of those who were only diagnosed of being insane in order to prevent any probable damage to the society and this was greatly encouraged by the medical systems. Consequently, any slight deviation from social norms was considered serious. Self suppression increased and so did the resistance of the unconscious, and a devil long caged would come out roaring.

Being on the borderline between old and new psychology in Victorian times, there were two points of view towards it; one (reflected in the Utterson, Lanyon and other characters perceptions of Hyde's character) would see him as an evil beast, and the other would treat him as a pathological case (which was later done by the critics and psychoanalysts).

Two psychiatrists working on Pierre Riviere, not so much far in time from *The Strange Case*, treated his case in their own ways. One, belonging to the old school of psychology looked for physical and biological disorders which would cause mania in a person. The old school of psychology held that the insane are different in looks from the normal, more looking like primitive men; having piercing looks and abnormal way of smiling and laughing (Hyde is described in the same way). If none of these symptoms were found in the convict, s/he would be considered as mentally sane and punished with death. One of the popular psychiatrists of the time Hoffbauer, encountered some exceptions in this description of mania. At some points such as when an individual is drunk or on the verge of sleep or is awake and feels an extreme desire for something, s/he would be in a very special condition which is neither insanity nor sanity and is called "monomania". He argued that the person who had monomania is not able to use his/her willpower and better judgment. However this was not enough for the law to free him from blame and punishment.

Then the concept of monomania changed into "micromania" proposed by the other psychiatrist who worked on Riviere's case. Entering the realm of new psychology, micromania covered a great part of what was previously considered human behavior (e.g. delirium) as mental disorder. As I

mentioned earlier Hyde and Jekyll were much treated in this way by the critics and psychologist of their own and even our time. The analyzers interpret every detail of the case's life and behavior in relation to his abnormality and even the confessions to the crime is considered as the deliriums of the patient. The case of micromania lingers between insanity and health, especially coming back to sanity after committing the crime (Jekyll) and going back when thinking of the desire which caused the crime (Jekyll becoming Hyde).

Riviere was found guilty for willful murder of his mother, sister and brother under micromania by the first psychiatrist and thus mentally ill by the other. He was sent to solitary confinement where he eventually hanged himself.

The battle of power is won by the modern psychology and medical institutions. Even today some people wish for life isolation of the insane just to prevent further damage and not to help them (which is ironic, for they are considered sick). However, the suicide of Riviere shows that there is something wrong with this medical approach. Some may say his suicide is simply another part of his mental disorder which was forgotten after his confinement, yet it is as if in either ways there has been no difference for the convict. The medical system saved him from the death sentence, but it could not save him from killing himself. In both ways the deviant of the discipline is erased from the society. Similarly in *Dr. Jekyll and Mr. Hyde*, either you read Hyde as the evil side of Jekyll's personality or as pathological situation of an individual. Anyway the fiction ends with the omitting of the abnormal and the sense of comfort is restored to the reader and satisfaction to the critic.

III. Foucault believes when an act of murder and crime enters the realm of discourse, especially written discourse (e.g. Stevenson's fiction), a very important change takes place. That is instead of being considered as a story heard here and there, it becomes a narration which can be read and copied by everyone and published. Thus, the non-narrative becomes the narrative. It becomes substantialized and "will have the capacity to be worked on and to have an effect on people, history, and places" (Foucault, *I, Pierre Riviere*, 236).

The eternal struggle between binary oppositions of the discourse will have a play ground. The struggle between good and evil, crime and justice, punishment and redemption, sane and insane and discipline and chaos. Discourse gives name and identity to the characters. It can raise the status of the deviant to the place of a hero or disintegrate him to the point of being an animal or even a monster and yet none is a closure.

Foucault goes on to say that when a murder convict writes his crime in the form of a confession, as “Jekyll’s full statement of the case” in the last chapter, he brings it to the realm of written discourse. In this way, the murderer completes the act of crime. Taking off his mask, he rejoices in his daring. He would not consider sharing his crime with anybody and asks for its consequence. By recalling every detail of his act of murder he once again recreates it. Not only is every detail of the time around his crime important, but also every detail of his life, every passion and every desire since his or her childhood finds a place in the narrative. As for Jekyll, on the surface he confesses to his crime in order to tell his unfortunate tale to his friend who is a member of the legal system of his society just to justify it in some way. However, in the way that Foucault sees it, he narrates the full statement in order to be its hero. He is terminated at the end of his confession, but triumphant. The story comes to its end and this end would be the death of the hero. Out of the fear of not being treated as a pathologic case the hero, Jekyll, takes his own life to finish his victory.

Conclusion

After taking these three steps in treating *The Strange Case of Dr. Jekyll and Mr. Hyde* in Foucauldian framework, I come to this conclusion that although it is not easy to be non-judgmental when there is a case of crime and murder involved, even in a fiction. Similar to deconstruction which dismantles every long believed centre and certainty in discourse and consequently the world, this text is not the simple opposition of good versus evil or sane versus insane.

Throughout this essay I wanted to show that *The Strange Case of Dr. Jekyll and Mr. Hyde* is not a struggle between good and evil, human and bestial and sanity against insanity, rather it is a text dismantling and affirming at the same time the social codes with which the reader interprets it.

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Globalization & Literature Diversity

Leila Samadi Rendi*

Abstract

Literature, as the most sublime manifestation of human civilization and language, plays a great role in dialogue among civilizations and cultures in today's globalized world. But the globalizing world of us is affected by power relations. The world is becoming Euro-America-centric instead of globalized. Literature of the culturally colonizing countries, which includes their ideology, is defined as the best, and widely translated, read and appreciated in the culturally colonized countries— countries in Asia, Africa and South America. Even most of the works of national literature of these countries have become a copy of the form and content of the literature of the "other" reigning culture. But the synthesis of the dialectic of the literatures of the colonizer and colonized is not always necessarily the literature of the colonizer. The national culture tries to keep its identity; colonized can mingle the norms it gains by means of translation from the literature of its other, with its own values and get to a creative new art and to the true synthesis of the dialectic between the globalized colonizing literature and the national colonized one. When literature of a country remains aware and critical regarding social condition and politics, and does not ignore the literary movements of the world, it can be a successful and alive literature. This paper tries to trace the process of this dialectic between the western literature and the national literature in Iran of the day as a culturally colonized country.

Key Words: Literature diversity, globalization, colonization, cultural dialectics

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General Overview

Globalization is a term, which at first may look very dreamlike and democratic. Having a utopia in which there is no border. However, when you go deeper, you can see some threats in it for cultural diversity. It makes a universal conservative culture, which discolors minor and local cultures. Globalization, in its powerful extension of market principles, by highlighting the culture of economically powerful nations, has created new forms of inequality, thereby fostering cultural conflict rather than cultural pluralism. States are increasingly unable to handle on their own the cross-border flow of ideas, images, and resources that affect cultural development. The growing divide in literacy (digital and conventional) have made the cultural debates and resources an increasingly élitist monopoly, divorced from the capabilities and interests of more than half the world's population who are now in danger of cultural and economical exclusion.

The problem of globalization, cultural diversity, and dialogue among cultures is just like the problem of freedom. It is so paradoxical; freedom means being able to do whatever you like but practically you cannot do that because sometimes you may hurt somebody and this will lead to some other problems so you should have a limited freedom from the beginning. These limitations are ethics, law..., but in the case of globalization, it is cultural diversity.

If we identify and specify each and every single culture and have respect for it and let it survive, if we have dialogue among cultures and have such an open mind to accept differences and even enjoy it, then globalization will not damage, and even can be so useful as it leads to a good economic relationship and make countries wealthy in long term and a wealthy society can care about culture more.

Globalization, cultural diversity, and dialogue among cultures are terms, which are so repeated these days in the cultural communities all around the world. To preserve cultural diversity, which is now in danger because of bad effects of globalization, which is the creation of a global unique culture, there should be a good dialogue among cultures. It is often said that music is a universal language. However, it is legitimate to question the validity of a term such as "language" to denote a tool that rarely conveys precise or precisely determined values, ideas and information. For, while music can easily travel and be enjoyed throughout the world, crossing borders and frontiers, ideas or conceptual contents cannot. When they travel through different languages and cultures, concepts need to be translated and adapted. Intercultural dialogue is unthinkable without translation. Literary,

philosophical, and conceptual translation in general, are unsurpassed instruments of recognition, of mutual knowledge and of dialogue between peoples and a unique vehicle for the circulation of values and ideas. In this sense, historically translators have often been, and nowadays still are, important actors in the movement of humanity towards dialogue, and translation constitutes a fundamental cornerstone of this edifice, constantly in need of consolidation in terms of democracy, human rights and freedom. Translation has brought in the literature of the world and it is great, but it unfortunately has brought down the selling rate of books of native writers. Writers and readers accept some global codes and are forgetting about the literature of their past and their own. It leads to taking shape of a cliché who everyone would use it and a pile of books, which are the same.

Having access to the literature of the world has made readers and writers compare books of native writers with books of universal and great writers. It is good because it increases the taste, but it reduces the self confidence of writers too, and no one has enough courage to say something new, or even stick to the past literature to keep it alive. Literature of each culture is unique and pleasant for its people and even others.

Literature of each culture can help that culture to present itself in the best way. Being in contact with the literature of the world may help in learning some standards of modern writing, because all the people all around the world are in the period of modernity and have so many things in common.

To preserve one's identity does not mean he should imprison himself not to be affected by others. One's identity shapes when he is in contact with the "others" but there is always a core in each "self" which should be preserved so that one can define himself. The same process works when speaking of a culture. Each culture has its own characteristics but it should be in touch with the other culture to define and complete itself. The problem occurs when a culture loses its own specifications and tries to copy and internalize the norms of the other cultures; it will have great difficulties as it will be neither itself nor the other. Unfortunately this in-between being and lack of originality is what has happened to the culture of most developing countries as Iran ad shows itself in its literature which has none of the norms of the local literature. Good literature is the one with both national and global specifications. A standard but local literature should be supported by government and literary societies and produced.

1. Contemporary Literature of Iran does not belong to Iranian Culture

Local literature, should not give in to the global literature of the global literature which is in a colonizing way captures the literary societies. Language and content of the national literature should preserve itself, besides being in line with the global literature not to be ignored in the international fields. The “residence” and “english/English” in the language of the literary works of the English speaking colonized countries is discussed by the thinkers of the Post-colonial theory. The language of the literary works in such countries is the local language in terms of grammar but the vocabulary is that of the English which leads to a language which is both national and international. It is the proof of acceptance and residence in relation to the language and content of the colonizer global literature. However, the literature of the culturally colonized in its mother-tongue has never been discussed. A nation can use its mother tongue and local motifs but having a good relation with the global literature, can still be of interest for the international literature societies. Iranian Literature is a good example as it tries to use the national language with the global content. But it is not as successful as the literature of India or Africa which use the content of their own culture and the localized international language.

According to Payandeh, the reason for the misfortune in the contemporary Iranian Literature is its effort to use the form and content of the post-modernist global literature which is not even close to the want and condition of the Iranian society. Therefore, most of the writers of the day write of something which neither they themselves, nor their reader has experienced as the today’s Iranian society is still living the atmosphere of the modernist world of Europe and America.

Literature of Iran has been under the thread of losing its identity in the last few decades. Translation of the works of the western writers is working against it and the taste of people has changed for what a post-war western writer can give them, while the art of the Iranian writer is different and therefore undesired. And those whose works are accepted by public are not creative writers but those who copy the art of the famous European or American writers. But there are few Iranian writers who have created the art of their own which is compatible with the criteria of western art and Iranian modern taste (Sadegh Hedayat, Abbas Maroufi, Bahram Sadeghi, Mahmud Dolat Abadi, and Reza Ghasemi).

First the potentials and norms of the literature of Iran, which should be preserved, have to be identified and then its shortages and at last the terrors and benefits western literature, through translation, has brought to it should be discussed.

A good literature is one which discusses the culture and society of its time and even goes beyond it and criticizes the lacks. The problems of the contemporary Iranian society are the clash between tradition and modernism, Digitalism, war, poverty, exile, women's right, the dark side of the relations and identity of human beings, and religion. The contemporary Iranian society is experiencing what Europe lived at the age of modernism. Although there is a tendency towards detaching from the past, it is not yet achieved and the society is in the passage phase. Neither a literature which speaks of the past norms, nor that of the post-modernist era, can be accepted by today's Iranian reader.

Speaking of form, the contemporary Iranian reader does not appreciate the classic structure or the multiple impossible post-modern styles. Iranian reader is in the modernist era, and as the content of his art should be the struggles of a modern man, the form should correspond with the centerlessness and complexity of life. The best form is that of the Impressionists and stream-of-consciousness and the non-chronological style of Proust and other European post-war modernist writers. The novels are short, as the life style of the contemporary reader does not leave him enough time to read a novel of several volumes. Short story flourished a lot in the few last years as the society moves towards conciseness and directness in the cover of indirectness. But Poetry advanced a lot as well.

The "New Poetry" or "White (Blank) Poetry" appeared in the mid 19th century and great poets like Nime Youshij, Ahmad Shamlu, Forough Farokhzad, Sohrab Sepehri and Mehdi Akhavan Saales contributed a lot to the new born movement. Nima is the father of the New Poetry. He understood that the chaotic world of his time cannot tolerate the love poems of the previous centuries as it has new struggles: every day it was witnessing the political debates and bloodshed on ideas. Even the forms of the traditional poems which were in line with their form would not work in the new era as the society had lost its rhythm and a poem speaking of it couldn't use a systematic and clean rhythm and rhyme.

But after these great figures of the Iranian literature in 70s and 80s, few important writers appeared, and those who were prized and appreciated were not accepted by the people. The reason is their interest in the use of post-modernist elements such as focusing on images. According to Jean Baudrillard there is a process of considering the images more real than the Real which is the result of the pervasiveness of information and signs in the Cybernetic technology. The distinction between the real and the virtual world has disappeared in a post-modern society but this has not happened in Iran of today. Therefore the focus on the illusionary and non-real time and space in an Iranian contemporary work of literature will not be understandable by the readers. Besides, sometimes some writers have this wrong that confusing

the reader is a big part of a post-modernist piece of writing. For example, in some poems by new generation poets, the reader neither find the content the description of his/her struggle in life, nor even understands what the poems says as there is no cohesion in it. Literature should be pleasant and beneficial for the reader but the writings of some of the contemporary writers in Iran bring none of these to the reader.

2. There is no critical dialogue between literature and culture

Literature is not only supposed to describe the represent the social situation of man but it is supposed to have a critical look at it. Literature is supposed to change the society and correct the problems by showing them and providing the reader with the clue. But if a work of literature, in the society of the day with its uncountable problems, just focuses on pleasure and forgets about the reality of life and politics, will not be favored by the people and cannot be considered good literature. Literature should be aware of its “performative” potentiality, which is discussed in speech-act-theory, and use it to change the society for better. But the literature of the day of Iran has completely ignored politics and at most, deals with describing the ugliness of life in a confusing and depressing way. No solution for the problems is provided by the contemporary Iranian writers. The reason for this isolation and depoliticizing literature can be the bad political atmosphere of the Iranian society; any comment and criticism about the situation will lead to censorship and even the imprisonment of the writer. However, the greatest works of the world are written in such conditions and the Iranian writers should not forget about their responsibility because of some difficulties. This will increase their respect and sell even, since a literature which does not teach is mostly considered useless by the common people; they consider reading it waste of time and money.

3. There is not a main literary criticism movement

In the universities and literary societies of Iran, literary criticism is barely considered a serious issue. There is no separate field of study as Critical Theory and there are few Literary Criticism classes in Persian Literature BA and MA courses, which are unsatisfactory. The knowledge of the literary society of Iran is limited to the structuralist era mostly, and those critics and literary figures who know more are mostly English Literature professors and translators who don't *create* literature.

There is a classic intolerance between the writers and critics as the writers believe the critics due to their incapability of writing criticize it, and the critics find the writers of no academic knowledge of writing. The lack of critical knowledge of the writers affects their writings _they become out of

date_ and it leads to their belief in the bad will of the critics. Criticism dedicates to literature; it does not ruin and ridicule it. On the other hand, a critic should know that no matter how well read a writer is, his source is mostly his inspiration and this is what makes literature. The fact that this problem between literature and criticism still exists in Iran shows criticism's being new here. In western culture, criticism dates back to ancient Greek schools and that's why all the prejudices have left it. But in Iran Literature has had such a sublimity and sacredness which no one dared to read it with a critical eye. The only criticism there is the biographical social and religious readings which is completely affirmative, unlike deconstructive critical reading which shows the gaps in a work of art.

Access to the critical theories is done through the unsatisfactory translation which leads to misunderstandings. Besides, these translations are so selective and cover a few works of a few schools and not all of them and the most recent ones.

The last point is that no literary criticism school means to and can get to a sublime truth and different schools should work together to help the reader get to a comprehensive understanding. But this is only possible in a democrat atmosphere where the members of the society have enough tolerance to accept and respect the ideas of the others. In Iran of the day, not only the society does not teach it to the people, but also asks them to believe in a single illusionary truth which is sublime and unique. This becomes the habit of thinking of Iranians and they do not tolerate plurality and contrary ideas. Therefore, literary criticism has not found its place in the literary schools yet and is not an effective issue in the literature of Iran.

Overcoming the problems mentioned will lead to a hybrid, productive and native literature which is universal at the same time. The African, Indian and South American writers have completely succeeded in producing their post-colonial literature. Iran, although never a colony literally, but culturally marginalized and colonized should step forward in this path and the writers should learn the needs of their own society and culture and that of the globalized world any try to produce new language and subject which can compete with the Western ones and still be Iranian. Then the national literature of Iran will again be of great significance both in Iran and Worldwide.

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Scoop

Interview with Dr Mohammad-Reza Anani Sarab

By Reza Asadi



WORDS ON MA RESEARCH

One of the areas of interest over the last couple of decades offering M.A. programs in our country has been scrutinizing the key factors contributing to the success of graduate students as well as detecting detrimental issues to achieving academic goals. An interview was arranged with Dr. Anani Sarab, the professor in department of English at Shahid Beheshti University, to discuss the issue.

THRESHOLD: Thank you to have agreed to take part in this interview on such short notice. What are the seminal factors considered to be contributing to the success of graduate students?

DR ANANI: First of all, I would like to thank you for arranging for this interview. I think that this question is a very important one and we have to reflect on such issues if we want to improve the quality of M.A. programs. I think there are a number of issues to be dealt with when we are focusing on this question. The student's success has a lot to do with abilities, past experiences, motivation and a lot of other factors which all go under the category of personal factors. The students here are selected from among a large number of candidates from different backgrounds, different parts of the country. Therefore, we can consider them as the bests especially those who enter this university since this is a major university in our country. In other words, they are assumed to have high potential academic abilities.

The second factor is the facilities the university has to offer to help students realize and develop their abilities. These facilities include curriculum, which are courses, syllabuses provided by professors, their expertise and the management of the department. Other facilities are library facilities

and the sources available to the students, the extra curricular activities and networking among students.

THRESHOLD: Speaking of networking, unfortunately, we lack such a thing as networking unlike top-notch universities overseas. Do you think this can be one of the factors contributing to insufficient research-oriented attitude on part the students?

DR ANANI: In graduate programs, this kind of team work, net working, can be of high significance helping students realize their potentiality. If this is available, it would facilitate the way people could develop their academic skills. But if it is not available, the students would have to rely mainly on their own sources which are very limited especially when it comes to doing a research. When conducting a research, you have to establish links to external resources so that you can expand your horizon and the scope of your understanding.

THRESHOLD: And by sources, do you only mean professors?

DR ANANI: the resources could be figures, institutions, libraries, professors and of course the other students who can provide constructive feedbacks and from whom you can learn a lot. Different people have access to different sources and getting in contact with

other students can provide the opportunity to share and exchange ideas and sources.

THRESHOLD: is there any third factor?

DR ANANI: The third factor to be kept in mind is how the students can integrate those 2 factors. Because the output would rely heavily on the extents to which they can strike a balance between what is available and what they aspire. If the students are realistic and they can manage their aspirations and adapt to what is available, they can be successful. In some cases, however, they are too ambitious and they are unable to strike such a balance which in turn leads to their being discouraged, demotivated and frustrated. This might be one of the reasons students might feel that they have not achieved what they wanted.

THRESHOLD: So, you mean a typical M.A. freshman would start off with certain misconceptions. Then, how can one reach a clear picture of his strengths, weaknesses and academic goals?

DR ANANI: I believe the more you have consultation with the people available in the department and also with other students not only here, but also in other universities in order to make a comparison between what is offered here and elsewhere, that might help you to better realize the situation you are in.

THRESHOLD: What do you think are some of the reasons accounting for such a delusion?

DR ANANI: Do not forget that the students entering M.A. programs have gone through some individual preparation for a long time and this might have led to a kind of seclusion from other people which in turn decreased their sociability. Consequently, they may not be so willing to initiate that kind of networking and to see what is going on here and in other universities throughout the world.

THRESHOLD: One concern that some professors raise is the fact that a lot of students are not really research-oriented. Why do you think it is so?

DR ANANI: There are certain misconceptions regarding the research. This is the student's first experience of conducting an empirical research. What they have been doing so far has been just reading certain course books and preparing themselves for the exams. Their attitude toward the research, in consequence, may not be the appropriate one and they may have certain misconceptions as they think this might be similar to what they were used to in their courses where as in nature these two are different. The kind inquiry attitude needed in order to do a research requires critical thinking which can not be acquired overnight. It has to be inculcated from under graduate studies or

even from secondary level education so that they can achieve critical thinking. If you have that kind of attitude, then it would be easier for you to orient yourself toward the research tolerate ambiguities imposed by research. If do not have such tolerance, you would go for easy answers and, the chances are, those easy answers do not usually yield reliable results.

THRESHOLD: in order for the critical thinking to be consolidated, research-oriented education needs to be offered before tertiary level. What other factors are detrimental to doing the research by the students?

DR ANANI: Sometimes, the expectations are too high. That is, we expect students to conduct an empirical study and they might be too ambitious in doing a ground-breaking one. When they start doing a study and come to the realization that they can not reach what they expected, this might be a source of discouragement and might add to the problem.

One other factor is the lack of sources available. Sometimes, the students are working on a topic whose sources are not accessible for the students. At times, you have to spend a great deal of effort and time to find sources needed for your topic or there are times when you have to actually wait for the sources to come and these may hamper the process of conducting a research. Having a dead-line to

be met to submit the research might as well impose some extra stress on the students.

When you do a research, you have to have the right tool kit which is the research skills. Although your skills are developing simultaneously while you are doing a research but the basics have got to be there. We have two courses that might contribute to this tool kit, Research Methodology and Seminar, but they seem to be insufficient since there are plethoras of topics to be dealt with which can not be achieved within a 2-credit course.

THRESHOLD: are there any other factors leading to this issue?

DR ANANI: I guess the most significant ones were delved into during our interview.

Interview: once again, thank you very much for your time and attention. This has been really informative and I am sure the students, both under grads and grads, will find it beneficial.

DR ANANI: you are welcome and thanks for the interview and the questions asked●



**Army
of
Letters**

Sohrab Sapehri

A Sorrowful Sorrow

It's a cold night, and I am down.
It's a long way, and a foot exhausted.
Dark it is and a blown out light.

Alone, I crossed the road:
Faraway got the men from me.
A shadow passed the wall,
A sorrow piled on all my sorrows.

The thought of gloom and ruin
Came suddenly to tune stories,
To my heart secretly.

There's no light to tell me
Be a bit patient, the dawn is near.
Each minute I cry out from deep inside me:
Alas, how gloomy this night is!

Where's a laughter for me to take in my heart?
Where's a drop for me to pour into the sea?
Where's a rock for me to hold on to?

As if though the night is damp.
The others, too, have sorrows in their hearts,
My sorrow; though, is a sorrowful sorrow.



Akram Nabi

English Language and Literature Graduate, SBU

Wherefrom?

Wherefrom the street should I count the steps of your body?

From above?

But I have not begun

It will finish

When the lights go off

The chaos will increase

No one will sense it

Because the street is always unoccupied

Even on a hot summer afternoon

In an outdoor crowded swimming pool

Every one is self-indulging

They do not/did not sense it

When the chaos increases

The lights go off

But the thunder and lightening

Do not let us end our conversation

And the fingers slide

The rain of your body

Drenches/drenched me

Not having begun,

it ends.

Wherefrom the steps?

From below?

The beginning of the street

Is always unoccupied.

Mehdi Navid

Poet & Translator (1981 -)

Hope

Crazed with a horrid joke
In love with a horrid game,
I'm driving on the road
which I know goes straight to hell;

You in nowhere
Definition of my heaven,
You in my front seat
Is a sacred tree
which wise people don't worship.

Chasing your fragile shadow
on the brittle walls of my existence,
I'm looking for a place to rest
no use, no break, with you still here,
My dreams are soaked in your shame,
and I feel so immersed in this game...

But tomorrow, I hope
I'll be out of fuel
Forever,
I wistfully guess.

Sacred, Shameless Streets

Aren't these the streets
we walked on
Once upon a time
You and I
Together, forever – foolishly we thought –
The trees we touched,
The place we bought novels from,
With our laughing eyes and shining smiles;
And now
You're gone
Some other place I don't want to recall,
And left me in tears and shock;

I'm taking pills and wondering now
How come and why
These places we trod
Haven't been destroyed,
Since we are far apart;
No nothing seems to be torn apart,
But my very soul and heart;
Now put my pieces in the garbage can
I do not want to survive.

Bolnosh Nourpanah
English Language and Literature, SBU



Café & The Road

Café was Armenian, church was white
Smell of coffee, bells chimed,
Dreams were running and I was
Still staring at the road limping
Limping so slowly through my crowded mind
The road which was beating in my chest
That waiting road of my desire
Where that road goes? I don't know
Maybe to another Armenian café
Beyond the seas and the oceans
That Armenian café which was built
After the Soviet Union tore to pieces
After that great genocide in 1917
After the first sounds of bells
Chiming for a doomed bride
Or maybe the road goes back
To the future of the heroes
And heroines lost in dust
Like the foggy mottoes misted
In a revolution, in the dusty motives
Or this road goes to a withered narcissus
Of an unsatisfied and desperate ego of man

Yasna Golyari
English Language and Literature, SBU

The Geometry

Beyond the boundaries of my feelings
you have no time
I am your time
beyond the compass of my hands
you have no dimension
I am all your dimensions
your angles...your circles
your curves
and your straight lines.

Nazar Ghabani
Translated by Zeinab Charkhab
English Language and Literature, MA, SBU

MetaDrama:

Hit-and-Run

A woman sitting on a chair, dressed in white, with a
football in front of her on a small table, weeping.

Ali Rafiee
Dramatic Literature, MA, UT

Our Ceiling House

It's fun to see people from up here,
To lie up and watch people lying,
So come and live with me on the ceiling.

It's awful to live on earth, it's maddening,
At least you can live with me on the ceiling.

We can watch better from up here,
People betraying one another.

We don't have to ever walk on the earth,
We can open the door and break the curse.

We can, straight forward, fly to heaven,
You'll get used to it, to me it's common.

Come and live with me in the ceiling,
Let's forget about all people's cheating.

Our home would be unique, something new,
To others it's up side down, but what a view!

We face no problem with the weather,
Everything would be fine with you being near.

Soon you will find out my reasons and recognize,
That my thoughts and ideology are wise.

I know it may sound to you crazy or odd,
But it can happen, it would be through our love,
That we can make anything possible,
You have experienced the earth, you know it's horrible.

So come and live with me on the ceiling,
Let us forget about the world, it's all dreaming.

Fatemeh Farnia
English Language and Literature, SBU

**Translation
CHALLENGE**



**Mohammad Ali
Sepanloo**

Born in Tehran in 1941, Mohammad Ali Sepanloo received his diploma from Darolfonoon high school. He graduated from Tehran University's Faculty of Law in 1963.

His first experience with poetry was in primary school when his teacher asked the students to compose a poem about sports. Later at high school, he wrote poems imitating Ferdowsi's universal epic 'Shahnameh' as well as the odes of Farrokhi Sistani. He was interested in Manouchehri Damghani's classical poetry and still regards him as the most "innovative and resourceful" poet of the past.

In those days, modern poetry was out of favor and was considered a taboo. In the beginning, Sepanloo adopted the style of Fereydoun Tavallali, who made a bridge between classic and modern poets. He then followed Nima Youshij and Ahmad Shamlou, and later assimilated the style of Siavash Kasraei, Forough Farrokhzad and Mehdi Akhavan Sâles.

His debut poetry and translated works were published in 1963 concurrent with his graduation from university. At that time, he also wrote for a few magazines and newspapers in the capital. Ever since completing his military service, Sepanloo has more or less pursued his journalistic ambitions. He has contributed sporadically to literary periodicals such as Adineh, Kelk, Donya-ye Sokhan and Karnameh. He is now the chief editor of the Jashn-e Ketab magazine.

He published "Manzoumeh Khak" at 22 years of age, which invited critiques by famous poets of the time including M. Azad, Yaddollah Royaei, Reza Barahani, Aidin Aghdashlou and Mohammad Hoquqi. This was an encouragement for the novice Sepanloo.

He published several other collections including "Ragbarha" (The Hails), "Piyaderooha" (The Sidewalks), "Sandbad-e Ghayeb" (The Absent Sindbad), "Hojoum" (Assault), "Khanom-e Zaman" (The Lady of Time), "Tabid dar Vatan" (Exile at Home), "Sa'ate Omid" (The Hour of Hope), "Khiyabanha, Biyabanha" (Streets, Deserts), "Firouzeh dar Ghoobar" (Turquoise in Dust), "Paez dar Bozorgh" (Autumn in Highway) and "Jaliziana". Sepanloo has also starred in a few films including "Aramesh dar Hozour-e Digaran" (1970) by Nasser Taqvaei, "Shenasaei" (1985) by Mohammad Reza Elami and "Rokhsareh" by Amir Qavidel.

Winter for Love

Left on the chair, two pieces of clothes
Reminders of your nudity
The chimney hole that you shut to winter
Will perhaps be our ascending
In the approaching spring
Towards the indigo blues ...
If you have the old tale by heart
This bed will make Salomon's carpet
Taking us where I can embrace you
Without having to touch your substance . . .

Winter's a tacit season for love
For winter seeds will bloom in spring
Oh playful torques
Wooden horses
Lost odor bottles
No way to question
When the frost awakens red roses' memories,
When tedium's regenerated,
Through each burial ceremony . . . ,
We change the meaning of
Epochs void of love
With a renewed question
Alongside lovers who've long passed
Like the emergence of a damsel
With her roseate-scarf
With her frosty spirit
With her wheeled shoes
In the other side of thoroughfare . . .

Same bed and same kiss
And some clothes left on the chair
Two chalices half-filled
Burnt out candle
Winter morning's dream
In the other side of eternity
Is one day
One short and happy day.

Translated by Farzaneh Doosti

Sometimes that I have seen the nightingale

I have seen the nightingale so often
A waxy toy in Eid's Chalice – or heard it
When children have made the sound and trees have betaken
So many times by the song has the child been awoken
The nightingale with the coverlet been mistaken
A nightingale in a child, or a child in a Tree
A nest by the side of a hamlet's brook
A straw-color basket, well-woven by a perfect singer –
 her waxed-'n'-pearled eggs' cradle
I used to get her message before others,
I was awaiting something in her song – that never happened.
In Little Rock, in Albokerk, in the heart of the United States
Stuck in Traffic uproar, convulsive shapes,
I heard the nightingale's intruding melody, singing patient and desperate
As she sailed and swirled in china bowl, through the green water, by the candle light
A nightingale drowned in the vase,
A feather-ship who rowed in the ash
Behind the wall, among the surrounding garbage
Among sectioned tires, rotten cans, folded papers
I hear it again
How worthy is – no one knows - it?

Now in deathbed lies a poet
Who knows the nightingale no more,
 Though once, he had seen a nightingale's gravure
 At an ancient goblet's bottom,
 Which slipped into the knowledge of his lips
 Though now, there's a piece of desolate
 Blue velvet clout
 In the ruins, among the spalls of urban life
 On which is felt – still – the ardor
 Of visitor's thighs;
 gravure
 designed by an effete poet
 who tries to remember
 Where on his body is latent the nightingale?

Translated by
Farzaneh Doosti



Gazelle

Dark spectacles of yours
You remove, o my dearest,
Here, unrecognizable you are.
Every night's your birth-time,
And within eyes avidity kindles.
Our eyes,
Mirrors hidden fathoms deep!
Out of 'em a diminutive sun
You pick,
And wear it, a ring,
Round your finger,
Or a diadem,
On your black tresses.
No difference!
Here, your identity's
Under a pseudonym, anyhow,
An appellation akin to 'beloved'.
The fatigued gazelle
That, in this café, met you,
Nuzzling your shin,
Do stroke her
A gentle pat.

Translated by
Mehdi Mirzaei

روزی نحیف

از این جهان

آن روز پاییزی که طلاها مس شدند، دختران
دم‌بخت چای و صبحانه را ناتمام رها کردند به
کوچه‌آمدند به چه کسی می‌خواستند خبر بدهند که
طلاها مس شدند.

ما با پیک‌های بسته این خبر را شنیدیم این
خبر را کنار خبر حریق‌های موسمی نهادیم

روزی نحیف و خوار بود

به شتاب به سوی آتش‌های افروخته

رفتیم

روز گداخته شده بود اما معجزه‌ای رخ

نمی‌داد

روز سرد می‌شد، روز گداخته می‌شد

روز سرد می‌شد

ما فقط گل‌های نرگس پژمرده را از خانه

به کوچه بردیم، کسی در کوچه نبود که

نرگس‌های پژمرده‌ی خشک را

نظاره کند.

از این جهان پیر حذر می‌کنم
در خیابان‌های خلوت غروب را به نام کوچکش
صدا می‌کنم

جهان پیر می‌خواهد مرا انکار کند
چشمان من به در است که تو پس از این
سالیان با همان پیرهن گلدار از راه برسی و ساعت

حرکت هواپیما را به من اشتباه بگویی
کبوتران چابک و هراسان سراسیمه ما را از

خواب بیدار می‌کنند که صبح است

برخیزید

شقایق‌ها از گل دادن فارغ شده‌اند

جوجه‌های کبوتران مشتاقند که تو به آنها
دانه بدهی

بر لبانم دانه‌های کبوتر و آه مادران داغ‌دیده

آماس می‌کند

سرم را پایین می‌اندازم که مرگ از فراز

سرم عبور کند

مرگ عبور کرد دخترک جوان را نشانه

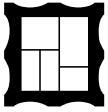
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Views
&
Reviews



A Glimpse Into

"An Occurance At Owl Creek Bridge"

Narges Montakhabi



Ambrose Bierce

Born: June 24, 1842

Birthplace: Meigs County, Ohio, United States

Death: 1914(?)

Occupation: Journalist, Writer

Genres: Satire

Literary Movement: Realism

Noteable work(s):

"An Occurrence at Owl Creek Bridge"

The Devil's Dictionary

"Ambrose Gwinnett Bierce (June 24, 1842 – 1914?) was an American editorialist, journalist, short-story writer and satirist. Today, he is best known for his short story, *An Occurrence at Owl Creek Bridge* and his satirical dictionary, *The Devil's Dictionary*.

The sardonic view of human nature that informed his work – along with his vehemence as a critic – earned him the nickname, "Bitter Bierce." Despite his reputation as a searing critic, however, Bierce was known to encourage younger writers, including poet George Sterling and fiction writer W. C. Morrow. He is known for his distinctive style of writing, which his stories often share. This includes a cold open, use of dark imagery, vague references to time, limited description, war-themed pieces and use of impossible events.

In 1913, Bierce traveled to Mexico to gain a firsthand perspective on that country's ongoing revolution. While traveling with rebel troops, the elderly writer disappeared without a trace." [from Wikipedia]

The story depicts the last moments Peyton Fahrquhar's life during the American Civil Wars. Being "a well to do planter, of an old and highly respected Alabama family", he was fervently committed to the "Southern cause". Due to some circumstances which are not mentioned in the story, he was hindered from taking part in the war, however he strived like an audacious soldier to satiate his own inner heroic demands. One evening he was visited by a thirsty soldier and while his wife was fetching some water, Peyton inquired the soldier for news from the front. Being a Federal (Northern) spy, the soldier had disguised himself as a Confederate (Southern) horseman and ignited the zest in Peyton to meddle with the reconstruction of the Owl Creek Bridge. The repercussion of any sort of tamper would be hanging. The soldier succeeded and Peyton was caught and hanged in an attempt to explode the bridge

Commentary

Part 1

The story is divided into three sections, each section with its own unique narrative techniques. The first part commences with the depiction of "a man", whose name not divulged till the second part, waiting to be hanged. However the picture is not illuminated forthwith, The very first sentence of the story: "a man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below" presents no morbid image in mind but step by step the reader is led to put the pieces of the puzzle together and grasp the fact that the man being described is going to be executed. Also the repetition of "man" instills a military shrillness into the mind while the delineation of the protagonist is outweighed by the depiction of the "sergeant who in civil life might have been a deputy sheriff", the two sentinels "who did not know what was occurring at the center of the bridge" and were "statues to adorn the bridge" or the captain for whom "death is a dignity". Bierce's obsessions with the brutality of war and its nugatoriness are inculcated more palpably in this part of the story, signifying petiness of human beings when a war is fought and also the fact that executing civilians can be a run_of_the_mill routine during the wars. After stirring the reader by such a mockery in tone and the macabre portraying of the man with a rope round his neck, Bierce puts forward the image of the forest and the stream as starkly juxtaposed to the stockade loopholed for rifles, the muzzle of a brass cannon or the company of infantry in line as the spectators of the execution. The soothing effect of the natural imagery is utterly shattered by the metallic and inhuman armor or the soldiers in the line but later in the story such natural imageries will regain their crucial significance and the overwhelming forces of the war and termination will surrender to the power and freedom inculcated by nature. Now having created a vivid picture of the setting that is a bridge located within a forest during the American Civil Wars, Bierce gradually sets aside the social dimensions of the story and casts

more light on the protagonist, however with an apparent laconicism and terseness. The fact that he is a gentleman, not a vulgar assassin and is executed according to "liberal military code" is another ironic attack against the absurdity of war. Even the mere procedure through which the execution is carried out, though "simple and effective", culminates to callousness and ruthlessness of the military codes. The uncovered eyes of the convict, a kind of torture impelled upon him by the Federals ironically is a symbolic loophole for him at the excruciating moment of death, allows him to take last glimpses of the world which serve as significant elements throughout the narrative. From this point the trend of the story alters and the reader is taken deep into Peyton's thoughts and introspections and the horrid picture of the hanging is shattered by visual and the auditory imageries that magnify his disturbed state of mind. Of these imageries the swirling water of the stream represents his perplexed and distraught mind which later by the remembrance of his beloved ones, wife and children, forfeits its nervous oscillations and turns out to be a "sluggish stream" and is no more a mad one but "touched to gold by the early sun". In his last moments of life he has acquired a sharper appreciation of his surroundings which could have been without any distinction in his life and the auditory imageries of this part contribute to this notion, the ticking of his watch (symbol of death) heard as "the stroke of a blacksmith's hammer upon the anvil" or the roar of the stream all augment the tension and inevitability of the situation.

The first part of the story terminates with his last wish to free himself and last reassurance about his family that they are beyond the invader's reach and the sergeant's stepping aside from the plank serves as a transition between the two parts of the story. The end of the first part could be considered an early suspenseful climax for the story but as we read on the whole climatic features of this part is exhausted though its abrupt ending and the imageries trigger many anticipations on the reader's. The third person limited point of view which mainly mirrors Peyton's observations demonstrates a proper pliability in description of various elements throughout the story, it becomes detached, denotative, demotive, factual and shrill with short sentences like that of the military discourse. However once coming out of the military zone and reflecting the human realm, it is embellished with descriptive passages, stirring imageries and human impulse, as if easily floating like the stream. The whole story is patterned through the forementioned style of narration and contributes to Bierce's artistic creativity as the writer of macabre and black satire.

Therefore the first part ends with presenting a nebulous picture of the protagonist and his origins. The second part of the narrative provides a direct access to his idiosyncrasies and the impetus for his execution.

Part 2

The second part of the story acts as a direct interposed biography of the main character, whose name as the very first word of this part (Peyton Fahrquhar) obliterates any suspensions and speculations about him. He is an opulent slave owner, brave enough to devote himself to the "Southern cause" and being instigated by the Federal scout, he broods over destroying the Owl Creek Bridge in order to gain heroic immortality among the other Southerners. Hence the prospects of becoming a hero subjugate his vows to the family, though their reminiscence never ceases haunting his mind and is the only refuge at the moment of death. His children are never described throughout the story and the only facts about his wife are the whiteness of her hands (that symbolizes purity) and her satisfaction with serving the soldiers which suffice for her momentous role in the story, in other words a full_scale depiction of the family could have ruined the inevitability and pithiness of the narrative for which Bierce is master. Even by some critics he is accused of ruining the whole effect of a story by his impelled conciseness but in this story his style is an overwhelming rejoinder to such critics and the laconic narration adds up to the implacability of Peyton's destiny.

The second section of the narrative serves as a flashback between two phases of Peyton's last moment of life that is between falling off the plank and being strangled. In this part the narrator stops the story, relates Peyton's background and then returns to him while hanging from the bridge, hence such cinematic qualities of this story has led to many movie adaptation and t.v series. This shortcut to his life at the moment of death reinforces the fact that death is always shadowed by the desire of returning to life which is utterly magnified in the third part of the story.

Part 3

This part is utterly dedicated to Peyton's thought and introspections at the moment of departure. After the flashback, the narrator takes the reader back to the bridge where he is awakened by the pain upon his throat and with a feeling of congestion. His power of thought is restored when he hears the splash of the water. The neatly_woven auditory, thermal and visual imageries of this part of the story such as the image of the pendulum, the fire, the light or the sound of the splash and ripples, make any empathy plausible, that is while reading, the reader cannot help identifying with Peyton and seeing himself/herself drowning, struggling, tearing away the noose and all the actions on the part of Peyton. Here the narrator directly puts into words his thoughts in a way that his own presence is totally effaced and the reader feels that Peyton himself is the narrator, even he has a sense of humor when he says:"To be hanged and drowned, that is not so bad" or struggling to release himself he thinks:"What magnificent, what superhuman

strength! Ah, that was a fine endeavor! Bravo!". His sense of humour is sharply juxtaposed with the appalling image of the hanging.

Now coming to the surface of the water, he is bestowed with a new cognizance and appreciation of his surroundings and his "organic system" has become so "exalted and refined". He can see every single leaf of a tree and the insects upon them, flies, spiders and different colors or the humming of the gnats along with other insects sounds like a music for him. Even he can see the grey eye of the markman on the bridge who is trying to shoot him. He has gained a vigor beyond human conditions, he can dodge a volley and is not wounded by the bullets and they just "touch him on the face and hands and continue their descent". Getting released from a vortex, he reaches the Southern bank of the stream. Again he sees the world differently, the gravels are "diamonds, rubies, emeralds", even he notices the symmetrical arrangement of the trees and hears the "wind making in their branches the music of Aeolian harps". Eventually he is touched by the newly_gained epiphany which is accompanied by his love of wife. As walking towards his home during the night, he notices the "strange constellations" and in the climatic part of the story, he finds himself in front of his house in the morning. Rushing to embrace his wife, he is overwhelmed by "darkness and silence" and the story ends with Peyton's body swinging from the bridge.

Peyton's whole quest in the last part of the story embodies his last wish to be with his family or in other words the desire of living on. Narrated in four pages, this interior journey did not last more than the time needed for taking the last breath and the breaking of his neck was the resolution and the late climax shatters the reader's expectations of his freedom and redemption. So the setting of the whole story can be concluded from this part, that is on the Owl Creek Bridge and the last moment of Peyton's life and plot is nothing than a brutal hanging. But Bierce surpasses the boundaries of narrative techniques and represents the depth of human experience through not conscious action but unconscious thought. Water as the universally accepted archetype for the unconscious, brings into light Peyton's unconscious yearnings which are never materialized. So the last part of the story from the point that he is awakened after hanging to the moment that he is veiled by darkness, occurs in his unconscious mind and that is why his experiences in this part are quite vital, vivid and are expressed through a poetic language such as describing Peyton as "fatigued, footsore, famished". This kind of expression is quite apart from the factual and demotic language of the first part. In this newly_defamiliarized world he sees "the prismatic colors in all the dewdrops upon a million blades of grass", he hears the "audible music" of the nature and the other cases which are mentioned in the previous paragraph. However, the ghostly and superhuman features of Peyton such

as not being wounded by the bullets, foreshadow the unreliability of the narrator but in the same respect, he provides the reader with some clues to doubt the veracity of the quest, for instance the sense of suffocation or congestion and protruding his tongue because he is thirsty all substantiate the fact that he has not survived the hanging. However, the quest encompasses all microcosmic and macrocosmic features of human life that are not easily reconciled in ordinary organic conditions and such metaphysical experience is only attainable at the moment of death as testified by many other people throughout the world. This metaphysical realm is symbolized by the "untravelling avenue" in the forest which he chooses as a path towards his home, also his domicile symbolizes every human's desire for everlasting salvation. Therefore all the experiences in the last part of the story epitomize each phase of his death. His moment of death is not that of torture, disappointment or ordeal, it is a time for awakening from mundane slumber, for seeing the real world and a time for revelation.

The third part with all its suspense and climatic peculiarities frustrates reader expectations. These expectations were formed by the abrupt ending of the first part which assumes a loophole for Peyton and also the romantic narrative of the last part that to the very end of the story keeps the reader alert and hopeful. Ironically the poetic language of this part contributes more to shatter all the illusions because it takes the reader deeper into the exposed experience, therefore the shock at the end is more devastating and dazzling. The title itself with its horrid understatement adds up to the coldness of the first and ironic qualities of the last part. Knowledge in army tactics and map reading gained there would aid him in the Civil War, into which he enlisted in 1861, at nineteen years of age. As biographer Richard O'Connor wrote, "War was the making of Bierce as a man and a writer." Surely this cannot be disputed, for it was in the war that Bierce was surrounded by the dead and the dying. From this grim experience Bierce would emerge -- at twenty-three -- a young man with a true understanding of death and a destined writer truly capable of transferring the bloody, headless bodies and boar-eaten corpses of the battlefield onto paper (along with other, less gruesome qualities of war). Bierce's war tales are considered by many to be the best writing on war, outranking his contemporary Stephen Crane (author of *The Red Badge of Courage*) and even Ernest Hemingway.



SLUMDOG MILLIONAIRE



Status: In Post-Production

Director: Danny Boyle

Cast: Dev Patel, Irrfan Khan, Anil Kapoor



**Reviewed by
Farangis Ghaderi**

Slumdog Millioner is a 2008 British film directed by Danny Boyle, co-directed by Loveleen Tandan, and written by Simon Beaufoy. It is based on the novel *Q and A* by Indian author and diplomat Vikas Swarup. It won 8 Oscars: Best Picture, Director, Adapted Screenplay, Editing, Cinematography, Sound Mixing, Score and Song. Set and filmed in India, Slumdog Millioner tells the emotional story of an uneducated young man from the slums of Mumbai who appears on a game show and answers all the questions, arousing the suspicions of the game show host and of the police. The whole story is told in flashbacks and a few flash-forwards. From the beginning the film reveals its different approach and style. The short summary of the film is written on the screen in a form of multiple-choice question:

Jamal an uneducated slum attends the millionaire show and answers all the questions and wins 20 million rupee. How did he do that?

A) He is lucky / B) He is genius / C) He cheated / D) It is written.

It seems that the film attempts to answer this question. This is unusual start, but the director wants to emphasize that not the story itself but the treatment is the matter of importance in this film. The story is a Bollywoodian story of how a poor man suddenly becomes rich. The director asks the viewer to pay attention to other things and to do so he reveals the whole story in a few starting minutes of the film and in this way transgress the usual suspension of Bollywood films. This is the first but not the last of transgression.

In police station Jamal recalls the remembrance of his past life in slums. The cinematography and editing is magnificent in this introductory scene of the slum life. The soundtrack is amazing and the performances of the child actors, which are real slum dwellers, are amazing. The camera follows the children and pulls the spectators with them in their struggle for survival. The camera movement is as fast as the real life there. It shows realistically, the busy life of Mumbai where 18 million people, almost poor, manage to live on. It tries to depict India as it truly is rather than the idealized Bollywood version that is normally on view. The film has done nothing to beautify the dirty, crowded and busy life of Mumbai or to hide the omnipresent poverty. Lots of kids are on the streets on their own. The scenes are shown from different angles and let the viewer to examine the reality somehow thoroughly. In an interview with BBC 2, Boyle admits that he is fond of “the ceaseless motion of the city and the way people run to live in this police corrupted society governed by ruthless gangs.”

The narrative of the film is going around a TV show and the way Jamal finds the answer to the questions. Each question brings him to one part of his past life as a slum inhabitant.

He recollects how he chose wallowing in acres of human waste rather than to miss a chance to see Amitha Pacha closely and get a signature. He was a big fan of Patcha and always had a photo of him. The way people adore the actors and love them is astonishing. Cinema for people in India is more than a cinema. It is a myth. It is the promised paradise. The illusionary world of Bollywood helps desperate people to bear the unbearable heaviness of the life of destitution. Boyle recalls his astonishment in the way children could act so naturally and effortlessly and connected it to the power of Bollywood and believes that the kids have seen so many films and it was not difficult for them to act in front of the cameras.

The religious question of what is in the right hand of God Rama's depiction leads to one of the most agonizing scene of the film in which Jamal remembers a shocking moment of mass religious violence and how they were attacked by Hindu just because they were Muslim. It reveals one of painful fact of India and reminds the spectators the slaughter of the few months ago in Keshmir. The violence is depicted in its extreme and the way police leave them unprotected is just unbelievable. The beautiful God Rama has bow and arrow in his right hand which is quite ironical and proposes a reason behind the strife.

The film goes on by showing the wandering life of Jamal and his best friend, Salim, and how did they manage to live on in trains and stations for a long time. The funny scenes are never forgotten. The film is a mixture of comedy and tragedy and leaves the viewer with pain and pleasure. There are lots of Bollywood motives in the film but the director usually transgresses them. For instance in one scene a nice man approaches the slum kids and offers them shelter and food and takes good care of them. This recurrent motif of a savior in Bollywood, soon is shattered by revealing him as a gangster who organized the kids as beggars and even orders an excruciating, haunting blinding of some of the kid, who can sing well, just to turn them to professional beggars.

Later Jamal and Salim, exaggeratingly, become tourist guides but this exaggeration operates as a comic relief which reduces the tensions of the painful life of the kids and makes a big laugh. The way they run a business by stealing the tourists' shoes and selling them is one of the memorable scenes of the film.

Young Jamal is determined to find the girl he has loved all his life which like him was an orphan in the slums and he has lost from their childhood. He

finds her, now a gorgeous “Jewel” in a whorehouse. The vivid depiction of this side of destitute has been barely shown in Bollywood so objectively. Salim saves the life of both Jamal and Latika by shooting the old gangster to death. This shot is crucial in Slaim’s life and leads him to a different path. He later on betrays Jamal by taking Latika for himself and joins another gang band, Javid Khan, and becomes his man only to gain power and money, to be “at the center of the center” as he expresses ambitiously. Jamal loses Latika again and from this moment the story goes around finding a lost love. In another flashback, it is revealed that years later Jamal finds Latika as Javid Khan’s favorite mistress. She tries to escape with Jamal but is badly beaten by Salim. To find her again he attends the show, since he is certain that this is Latika’s favorite show and she will watch it.

The popularity of the show is emphasized in the film and reflects how desperate the people are which they could only hope of a great chance and a big luck to change their life. This is the poignant reality of most underdeveloped countries. It is incredible that how people in these countries believe in luck and fate. The prevalence of fake companies like Gold Quest, Gold Mine, Diamonds and others reminds the Asian viewer the bitter reality of the desperate society. Salim’s final decision in helping Latika to flee and killing Javid Khan shatters the Bollywood labeling of the characters as either good or bad. More important than that is his symbolic suicide in a bathtub full of money. Salim’s character has been shaped in a society replete with violence and poverty. Indeed, his character is much more realistic than the honest good Jamal.

Jamal, now a millionaire, reunites with Latika. The film ends like all Bollywood films with a beautiful Indian dance and lets the viewers to leave the cinema with a smile and an ostensible satisfaction. But this happy ending does not satisfy the spectator at all and one cannot forget the miserable reality of millions of people struggling in destitution; the true life of the slums and the never ending crisis of poverty. Boyle’s decision to end the film happily is a very clever decision. By flattering the viewers he reminds them the way they are fooling themselves of the world’s basic crises and injustices and how they are waiting for the solutions without actively taking action.

The last sentence of the film is “it is written” which takes you back to the first question of the beginning of the film (mentioned above). But it is more than an answer to that question. It ironically reflects of the way world’s relations are written by the great powers of the world without the presence of the ordinary poor people. It can be interpreted as destiny, as God or Fate. However, it bitterly reminds the spectators that we are mere players who are playing the director “written” scenario! It is written.

THINKING ABOUT BECOMING A JOURNALIST?



Safaneh Mohaghegh Neishabouri

When I finished my masters' education in English language and literature I had a few career choices: I could continue teaching English in language institutes, work as a sales correspondent in a company, or become a journalist. I wanted to work in a field in which not only my proficiency in English but my knowledge of literature would be of use. So I went for literary journalism.

Here are a few points about my job in a nutshell:

Since you are based in Iran and newspapers and news agencies are usually not rich enough to send you abroad for covering a book or a literary event taking place in another country, you have got to be very good in searching the web. It is not enough to find an English report in the net and simply

translate it into Persian; you should check a single event in different websites and find as much important information as you can, then use your own words to report it. Keep in mind that while the accuracy of your news is the most important factor, if you are working in a news agency it is very important to produce the news or report as fast as possible and sooner than other news agencies. This can be pretty stressful at times.

Another option in literary journalism is to become a book reviewer or a literary columnist. As students of literature we are used to delving into the subjects, referring to critical theories and coming up with academic findings. However, that is not how you should deal with a book for newspaper articles. Always keep in mind that the readers are not literature professors or literature students; they are the general public. You should write about the more apparent aspects of a book in style that keeps them reading your article to the end. Your aim is to encourage them to read a book, or to tell them why a certain book is not worth the time it takes for reading.

Writing news in English language is another option in journalism. Since there are not many people who can do this, it is usually better paid. What you need for this is to pay full attention to your professor when you are taking the journalism course, read the articles of an English language newspaper every day or visit the famous English language news agency websites. This helps you learn about the usage of certain words and expressions in journalism.

In the end I should mention that job security is by no means one of journalism's advantages. However, it is a job full of surprises. You would never get bored, I promise!



ThreShelf



Applied Linguistics Methods: A Reader

By Caroline Coffin, Theresa Lillis, Kieran O'Halloran

Price: \$39.95

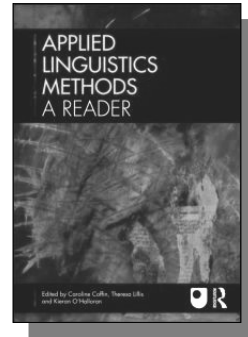
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About the Book

Applied Linguistics Methods: A Reader presents the student with three contemporary approaches for investigating text, practices and contexts in which language-related problems are implicated. Divided into three parts, the reader focuses in turn on the different approaches, showing how each is relevant to addressing real world problems, including those relating to contemporary educational practices.

Part One introduces the reader to Systemic Functional Linguistics (SFL) as an approach particularly well suited to the description of language and language-related problems in social contexts.

Part Two examines Critical Discourse Analysis (CDA) as a means of uncovering the relationships between language use, power and ideology.

Part Three presents Ethnography (and linguistic ethnography) as a methodology for observing the use and significance of language in real-life events as they unfold.

The editors' general introduction introduces the student to the tools of SFL, CDA and ethnography and explains how the three approaches each offer distinct as well as, in some cases, complementary perspectives on language in use. Each part is made up of one classic theoretical reading, one cutting-edge theoretical reading, and three problem-oriented readings and includes an introduction, which provides synopses of the individual readings making the book highly usable on courses.

Applied Linguistics Methods: A Reader is key reading for advanced level undergraduates and postgraduates on Applied Linguistics, English Language, and TESOL/TEFL courses.

Caroline Coffin, Theresa Lillis and Kieran O'Halloran are all currently at The Open University, UK. **Caroline Coffin** is Reader in Applied Linguistics. Recent publications include *Historical Discourse: the language of time, cause and evaluation* (2006). **Theresa Lillis** is Senior Lecturer at the Centre for Language and Communication. Recent publications include Carter, A., Lillis, T. and Parker, S. eds (2009) *Why writing matters. Issues of access and identity in writing research and*

pedagogy. **Kieran O'Halloran** is also Senior Lecturer at the Centre for Language and Communication. Recent publications include *Critical Discourse Analysis and Language Cognition* (2003).



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By Karen E. Johnson

Price: \$41.95

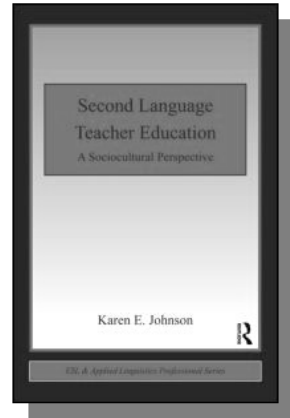
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Pages: 160



About the Book

".... a beautifully written, articulate and compelling argument for a sociocultural perspective on second language teacher education.... Essential reading for all who wish to understand this perspective." -- David Nunan, University of Hong Kong

" ...significant and timely. Johnson is masterful at writing in an engaging, transparent prose about complex concepts. It's a rare scholar who can write prose like this. Throughout my reading I wanted to engage in dialogue with her—this is a sure sign of a great book." -- Diane Tedick, University of Minnesota

This book presents a comprehensive overview of the epistemological underpinnings of a sociocultural perspective on human learning and addresses in detail what this perspective has to offer the field of second language teacher education. Captured through five changing points of view, it argues that a sociocultural perspective on human learning changes the way we think about (1) how teachers learn to teach, (2) how teachers think about language, (3) how teachers teach second languages, (4) the broader social, cultural, and historical macro-structures that are ever present and ever changing in the second language teaching profession, and (5) what constitutes second language teacher professional development. Overall, it clearly and accessibly makes the case that a sociocultural perspective on human learning reorients how the field understands and supports the professional development of second language teachers.

About the Author

Karen E. Johnson is Liberal Arts Research Professor of Applied Linguistics at The Pennsylvania State University, and Co-director of the Center for Advance Language Proficiency Education and Research



The Routledge Companion to Science Fiction

Edited by Mark Bould, Andrew M. Butler,
Adam Roberts, Sherryl Vint

Price: \$150.00

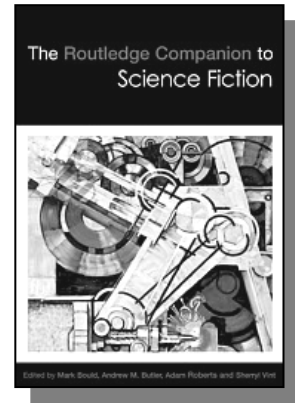
ISBN: 978-0-415-45378-3

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Published by: Routledge

Publication Date: 30th January 2009

Pages: 576



About the Book

The Routledge Companion to Science Fiction is a comprehensive overview of the history and study of science fiction. It outlines major writers, movements, and texts in the genre, established critical approaches and areas for future study. Fifty-six entries by a team of renowned international contributors are divided into four parts which look, in turn, at:

- history – an integrated chronological narrative of the genre's development
- theory – detailed accounts of major theoretical approaches including feminism, Marxism, psychoanalysis, cultural studies, postcolonialism, posthumanism and utopian studies
- issues and Challenges – anticipates future directions for study in areas as diverse as science studies, music, design, environmentalism, ethics and alterity
- subgenres – a prismatic view of the genre, tracing themes and developments within specific subgenres.

Bringing into dialogue the many perspectives on the genre *The Routledge Companion to Science Fiction* is essential reading for anyone interested in the history and the future of science fiction and the way it is taught and studied.

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1. History 2. Theory 3. Issues and Challenges 4. Subgenres

About the Author(s)

Mark Bould is Reader in Film and Literature at the University of the West of England. Co-editor of *Science Fiction Film and Television*, his books include *Film Noir* (2005), *Parietal Games* (2005) and *The Cinema of John Sayles* (2008), *Neo-noir* (2009) and *Red Planets* (2009). **Andrew M. Butler** is Senior Lecturer in Media and Cultural Studies at Canterbury Christ Church University. The editor of *An Unofficial Companion to the Novels of Terry Pratchett* (2007) and *Christopher Priest: The Interaction* (2005), he has also written *Pocket Essentials* on Philip K. Dick (2000, 2007), *Cyberpunk* (2000), *Terry Pratchett* (2001), *Film Studies* (2002, 2005, 2008),

and Postmodernism (2003). He co-edits *Extrapolation*. **Adam Roberts** is Professor of Nineteenth-Century Literature at Royal Holloway, University of London, and the author of *Science Fiction* (2000) and *The History of Science Fiction* (2006). His most recent sf novels are *Gradisil* (2006), *Land of the Headless* (2007), *Splinter* (2007) and *Swiftly* (2008). **Sherryl Vint** is Assistant Professor of English at Brock University. She is the author of *Bodies of Tomorrow* (2007) and is currently completing *Animal Alterity: Science Fiction and the Question of the Animal*. She co-edits *Extrapolation*, *Science Fiction Film and Television*, and *Humanimalia*.



My Father's Tears and Other Stories

By John Updike (Author)

Price: \$29.95

ISBN: 978-0-307-27156-3

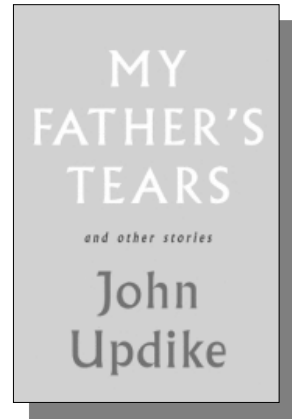
Category: Fiction - Literary

Binding: [Hardback](#)

Published by: Randomhouse

In Sale: June 2, 2009 (Available for Pre-order)

Pages: 304



About the Book

John Updike's first collection of new short fiction since the year 2000, published posthumously following his January 2009 death, *My Father's Tears* finds the author in a valedictory mood as he mingles narratives of his native Pennsylvania with stories of New England suburbia and of foreign travel.

"Personal Archaeology" considers life as a sequence of half-buried layers, and "The Full Glass" distills a lifetime's happiness into one brimming moment of an old man's bedtime routine. High-school class reunions, in "The Walk with Elizanne" and "The Road Home," restore their hero to youth's commonwealth where, as the narrator of the title story confides, "the self I value is stored, however infrequently I check on its condition." Exotic locales encountered in the journeys of adulthood include Morocco, Florida, Spain, Italy, and India. The territory of childhood, with its fundamental, formative mysteries, is explored in "The Guardians," "The Laughter of the Gods," and "Kinderszenen." Love's fumbblings among the bourgeoisie yield the tart comedy of "Free," "Delicate Wives," "The Apparition," and "Outage."

In sum, American experience from the Depression to the aftermath of 9/11 finds reflection in these glittering pieces of observation, remembrance, and imagination.

Emotions: A Cultural Studies Reader

Edited by Jennifer Harding, Deidre Pribram

Price: \$125.00

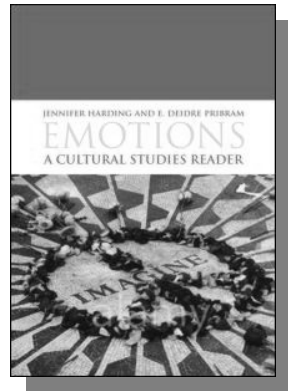
ISBN: 978-0-415-46929-6

Binding: Hardback (also available in [Paperback](#))

Published by: Routledge

Publication Date: 22/05/2009

Pages: 432



About the Book

Emotions: A Cultural Studies Reader brings together the best examples of recent and cutting-edge work on emotions in cultural studies and related disciplines. The book differentiates between theoretical traditions and ways of understanding emotion in relation to culture, subjectivity and power, thus mapping a new academic territory and providing a succinct overview of cultural studies as well as studies of emotion.

The Reader is divided into two parts:

Part I contains key essays from the fields of cultural studies, anthropology, sociology, and history. These essays provide insights into how emotions are sociocultural phenomena, how they are culturally and historically specific, how they change over time, across cultures, and within societies, and how they participate in the production of power relations.

Part II contains essays which illustrate core aspects of a cultural emotion studies. They adopt diverse perspectives, topics, and methodologies on emotions, offering new understandings of key themes taken up by cultural studies such as nation, the public sphere, popular culture, subjectivity, social identity, discourse, and power relations. Together, they demonstrate what emotions 'do' and how they contribute to knowledge production.

Emotions: A Cultural Studies Reader provides students with an essential overview of contemporary academic debate within the humanities and social sciences on the place of emotions in culture, as part of everyday individual, cultural, and political life.

چکیده‌ی مقالات ترجمه مطالعات

ترجمه چکیده‌ها: مهینا شیخ سلیمانی

ترجمه؛ از خیابان تا سازمان ملل

المیرا پویامهر (کارشناسی ارشد مطالعات ترجمه، دانشگاه شهید بهشتی)

منظور از ترجمه، برگردان شفاهی (و گاه کتبی) متن است. ترجمه در طول تاریخ متحمل تغییر و تحولات فراوانی شده است. در ابتدا، ترجمه تنها در معابر و اماکن عمومی مورد استفاده قرار می‌گرفته و تنها مفسرانی داوطلب این کار می‌شدند که حداقل به دو زبان آشنایی داشتند. ولی به تدریج به دلیل تحولات و پیشرفت‌هایی که در روابط فرهنگی ایجاد شد، در میان قشر دانش‌پژوه به محبوبیت و مقبولیت دست یافت و محققان شروع به تحلیل زوایا و ابعاد گوناگون ترجمه، ضروریات و خصوصیات آن کردند. این امر نقطه‌ی آغاز مطالعه‌ی آکادمیک ترجمه بود و باب ورود مترجمان را به حوزه‌های مختلف جامعه گشود. در حال حاضر اصطلاح ترجمه مفهومی فراگیر است که اشکال گوناگون ترجمه شفاهی - از تفسیر در سازمان ملل تا ترجمه دادگاه، و حتی ترجمه روابط - را هم شامل می‌شود.

کلیدواژه: ترجمه، ترجمه‌ی متوالی، ترجمه‌ی هم‌زمان، ترجمه‌ی دیداری، تفسیر نشانه‌ها، ترجمه‌ی پزشکی، ترجمه‌ی جمعی، ترجمه‌ی دادگاهی.

نشانه‌شناسی و ترجمه

لیلا رسولی (کارشناسی ارشد مطالعات ترجمه، دانشگاه شهید بهشتی)

ترجمه به عنوان پدیده‌ای شناختی، زبان‌شناسیک، فرهنگی و ایدئولوژیک، قلمرو وسیعی را رقم می‌زند که شامل شاخه‌های مختلفی است و نقش مهمی را در رشته‌های مختلف علمی ایفا می‌کند. نشانه‌شناسی - علم نشانه‌ها - از جمله حوزه‌هایی است که به طریقی با ترجمه ارتباط دارد. هدف از این مقاله پرداختن به این دو موضوع ظاهراً متفاوت - ترجمه و نشانه‌شناسی - به منظور کشف وجوه مشابهت، ارتباط و پیوستگی میان این دو رشته می‌باشد.

کلیدواژه: نشانه‌شناسی، علامت‌شناسی، نشانه، ترجمه‌پذیری، ترجمه درون‌زبانی، ترجمه بین‌انگانی

نقد و بررسی چند ترجمه از داستان «لاتاری»

فرناز صفدری (کارشناسی ارشد مطالعات ترجمه، دانشگاه شهید بهشتی)

این مقاله تاملی است در ترجمه‌ی داستان کوتاه شرلی جکسون به نام «لاتاری» از زبان انگلیسی به فارسی. این تحلیل شامل مقایسه دو ترجمه فارسی از این داستان توسط احمد گلشیری و یاشین آزاد بیگی همراه با نکاتی نقادانه در رابطه با ترجمه یاشین آزاد بیگی می‌باشد. در اینجا لازم است سه نکته را مطرح کنم:

(۱) با توجه به این که داستان اصلی متنی ادبی است، دسته‌بندی نقاط قوت و ضعف را بر اساس اولویت وجوه ادبی انجام داده‌ام و نقاط ضعف را بر اساس ناتوانی در انتقال مفاهیم درونی بررسی کرده‌ام.

(۲) از دیدگاه ادبی تمام مواردی را که ترجمه‌ی خام یا نادرست، اثر منفی بر محتوای ادبی کار گذاشته است جستجو کرده‌ام. البته با توجه به این که این کار متناسب با سیستم زبان مقصد برای خوانندگان فارسی زبان ترجمه شده است، ناهمگونی ترجمه آن ممکن است کمتر مشهود باشد.

(۳) جملاتی از ترجمه گلشیری را به عنوان ترجمه بهتر مثال آورده‌ام، اما در مواردی که معتقد بودم ترجمه دوم هم به اندازه کافی مناسب نیست، نظرات و پیشنهادهایم را نیز گنجانده‌ام.

در ابتدا دسته‌بندی و مختصر تعاریفی در باره معنای هر دسته‌بندی آورده شده است.

کلیدواژه: حذف، بدفهمی، تأثیر تماتیک، تحریف، تداخل، غرابت

چکیده‌ی مقالات زبان آموزش انگلیسی

مواد آموزشی واقعی و فرهنگ

هدی مهجّل کفشدوز (کارشناسی ارشد آموزش زبان انگلیسی، دانشگاه شهید بهشتی)

این مقاله می‌کوشد به مناقشه‌ی طولانی بر سر ضرورت ورود مطالب واقعی به چارچوب آموزشی و مضرات احتمالی آن بپردازد. به این منظور، رویکردی چندوجهی جهت بررسی مفهوم «وثوق» و «مطالب آموزشی واقعی» به کار گرفته شده است. سپس رابطه متقابل بین مطالب موثق و فرهنگ در کنار دسته‌بندی انواع فرهنگی که کتب درسی زبان ارایه می‌دهند، مورد بحث قرار می‌گیرد. نتیجه این که مواد آموزشی واقعی اگر به‌طور موثر به کار گرفته شوند، می‌توانند در ایجاد آن نوع فرهنگی که نوآموزان هنگام یادگیری یک زبان جدید به آن نیاز دارند، بهتر و موثرتر عمل کنند.

کلیدواژه: مواد آموزشی واقعی، وثوق، فرهنگ.

نگاهی انتقادی به مبحث ورودی و خروجی

ناصر نصراللهی (کارشناسی ارشد آموزش زبان انگلیسی، دانشگاه شهید بهشتی)

به تازگی مباحثی پیرامون نقش ورودی و خروجی در آموزش زبان شدت گرفته است. محققان بسیاری کوشیده‌اند از مواضع متفاوت به این بحث‌ها پاسخ دهند (مثلا وان پاتن، ۲۰۰۵). این مقاله می‌کوشد مزایای خروجی را سندیت ببخشد (سواين، ۱۹۸۵) و از سوی دیگر به نحوی پاسخی به وان پاتن است (۲۰۰۵) و استدلال می‌کند که خروجی تنها وجه حاشیه‌ای در یادگیری زبان به این معنی عدم دخالت در پیشبرد فراگیری زبان نیست، بلکه به تصدیق بسیاری نقش به مراتب مهم‌تری را در یادگیری زبان ایفا می‌کند. در این مجال پیش از طرح این گزاره که هم‌راستا با مباحث اخیر فراگیری زبان شامل خروجی و تولید هم هست، ابتدا نقش ورودی و خروجی به ترتیب بررسی می‌گردد.

بررسی شیوه‌های آموزش آواشناختی و املائی

اصغر افشاری (کارشناس ارشد آموزش زبان انگلیسی، مدرس دانشگاه آزاد اسلامی واحد قم)

این مقاله گزارش مطالعه‌ای تجربی است که به بررسی نحوه‌ی تاثیر دانش کلمات بر تشخیص لغات در قاموس ذهنی می‌پردازد. در واقع، این مقاله ارتباط میان ممارست و دسترسی به معنای کلمه را طرح می‌کند - متغیری که در بستر فرضیه‌ی تلفظ/ضبط آواشناختی نادیده گرفته شده است. این مقاله می‌کوشد بیان کند که آیا ممکن است تمرین بتواند موجب حذف برگردان حروف به آوا بشود یا خیر. جهت پاسخ به این سوال، دستاوردهای دانش آموزان در زمینه‌ی اشکال املائی و آوایی کلمات با به‌کارگیری ۱۰۰ شبه‌کلمه امتحان و تحلیل شد. هر شبه کلمه دارای یک صورت املائی، یک صورت آوایی و یک معنی بود که به‌وسیله‌ی شکل/نمادی هندسی نشان داده شده تا تاثیر اتفاقی بر روی افراد را کاهش دهد. ۷۰ نفر از پایه‌ی چهارم دبیرستان در این تحقیق شرکت کردند. نتایج تحقیقات حاکی از آن بود که تفاوت قابل ملاحظه‌ای میان دو موضوع مورد بحث و عملکرد افراد وجود دارد. افرادی که به آنان شکل املائی کلمه نشان داده شده بود نسبت به افرادی که شکل آوایی آن را دریافت کرده بودند، عملکرد بهتری در تشخیص معنی کلمه داشتند.

کلیدواژه: فرضیه‌ی ضبط تلفظ/آوا، قاموس ذهنی، شکل املائی، شکل آوایی.

چکیده‌ی مقالات ادبی مطالعات

مرگ و باورِ مرگ در داستان «تاج نقره»ی برنارد مالامود

مجتبی ابراهیمیان (کارشناسی ارشد زبان و ادبیات انگلیسی، دانشگاه شهید بهشتی)

در این مقاله معنا و مفهوم مرگ مورد توجه و تامل قرار می‌گیرد و ضمن بررسی داستان کوتاه برنارد مالامود با عنوان «تاج نقره» به مفهوم مرگ و مرگ‌باوری از زاویه‌ی نگاه دو شخصیت اصلی داستان می‌پردازیم؛ آلبرت گانز ملحدی است که پدرش در بیمارستان در حال احتضار است و پزشکان از درمان او عاجز مانده‌اند، و دیگری خاخام لایف‌شیتز، مومن به خداوند و قدرت مطلق او بر موجودات که در نجات پدر آلبرت می‌کوشد. در ادامه مقاله بحث خواهد گردید که این دو دیدگاه که خاخام و آلبرت نمایندگان داستانی آنهایند، در واقع دیدگاه نویسنده‌ای است که می‌کوشد مسئله‌ی ایمان و خاصه باورِ مرگ را در داستان خود به چالش بکشد. شبهه درباره‌ی مرگ پدیده‌ی تازه‌ای نیست و همواره فیلسوفان و متفکران به تفکر درباره‌ی مفهوم مرگ و میرایی مشغول بوده‌اند. به‌علاوه، خلق ابهام و عدم قطعیت درباب مرگ از مزیت‌های آثار ادبی است و مالامود توانسته مفهوم مرگ و مرگ‌باوری را با هاله‌ای از ابهام در داستان کوتاه خود تجلی بخشد.

کلیدواژه: مالامود، مرگ، باورِ مرگ، عدم قطعیت

دکتر جکیل مقاوم، آقای هاید دیوانه

سارا ناز کدست (کارشناسی ارشد زبان و ادبیات انگلیسی، دانشگاه شهید بهشتی)

بنای این مقاله بر خوانشی از داستان مورد عجیب دکتر جکیل و آقای هاید نوشته‌ی لوئیس استیونسون به عنوان نمونه‌ی مقاومت علیه قدرت به شیوه‌ای است که مشیل فوکو پرونده‌ی جنایت پی‌یر ریویر را مطالعه نمود. فوکو در زمان مطالعه‌ی پرونده‌ی ریویر به تشریح روابط قدرت موجود در زمان ریویر پرداخت و دریافت که عمل ریویر در کشتار خشونت‌آمیز اعضای خانواده‌اش نوعی «مقاومت» بوده است. مضافاً، وی شیوه‌های درمان پاتولوژیک چنین مواردی و نتایج آن را نیز مورد بررسی دقیق قرار داد. این مقاله می‌کوشد نشان دهد که عمل مسخ دکتر جکیل به شخصیت آقای هاید را تا چه اندازه می‌توان عملی در جهت مقاومت علیه نهادهای قدرت دانست، و تا چه میزان واکنشهای پاتولوژیک به وضعیت اجتماعی، منتقدان، و خوانندگان بر پایان‌بندی داستان تأثیر می‌گذارند.

کلیدواژه: استیونسون، فوکو، نهادهای قدرت، جنون، مقاوم

جهانی‌سازی و گوناگونی ادبیات

لیلا صمدی رندی (کارشناس ارشد زبان و ادبیات انگلیسی، مدرس دانشگاه آزاد اسلامی واحد پرند)

ادبیات به‌عنوان عالی‌ترین جلوه‌ی زبان و تمدن انسانی نقش مهمی در گفتگوی تمدن‌ها و فرهنگ‌ها در دهکده‌ی جهانی امروز ما دارد، اما این دهکده متأثر از روابط قدرت‌ها است. دنیا به‌جای جهانی شدن به‌سوی اروپا/امریکامحوری پیش می‌رود که در سرتاسر آن – سرزمین‌هایی چون آسیا، آفریقا، و امریکای جنوبی، ادبیات کشورهای استعمارگر فرهنگی و همین‌طور ایدئولوژی آنها خوانده، ترجمه و تحسین می‌شود. حالی که حتی ادبیات ملی این سرزمین‌ها نیز تقلیدی از فرم و محتوای ادبیات آن فرهنگ حاکم «دیگری» شده است. اما ترکیب دیالکتیک ادبیات استعمارگر و تحت‌استعمار همیشه به غلبه‌ی ادبیات استعمارگر ختم نمی‌گردد. فرهنگ ملی می‌کوشد هویت خود را حفظ کند؛ فرهنگ تحت‌استعمار هنجارهای تازه را به‌واسطه‌ی ترجمه از ادبیات دیگری کسب می‌کند و آن را با ارزش‌های خود درمی‌آمیزد و به هنر خلاق تازه‌ای دست می‌یابد که به سنتز حقیقی حاصل از دیالکتیک ادبیات جهانی‌ساز استعمارگر و ادبیات ملی تحت‌استعمار نزدیک می‌شود. وقتی ادبیات سرزمینی نسبت به وضعیت خود هشیار و انتقادی بماند و نهضت‌های ادبی جهانی را نادیده نگیرد، پویا و زنده می‌ماند. این مقاله می‌کوشد فرایند این دیالکتیک را بین ادبیات غرب و ادبیات ملی امروز ایران به‌عنوان کشوری تحت استعمار فرهنگی پی‌بگیرد.

کلیدواژه: گوناگونی ادبیات، جهانی‌سازی، دیالکتیک فرهنگی

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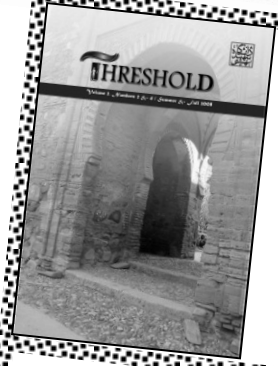
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معرفی محمد علی سپانلو (کارگاه ترجمه)

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