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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 15 Esfand 1390.

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The editors require the following format styles:

- Informative title
- Abstract (150-200 words)
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- 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. All graphics used in the articles must be provided as separate files with the main word file.

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:

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Editorial

We are honored to provide you with the new issue of *Threshold Quarterly* in the advent of the new educational year. Throughout all these years, we have gone through a myriad of ups and downs, but your enthusiastic cooperation inspired us with perseverance and motivation to move on.

With regard to your sincere suggestions concerning the content of the journal, we decided to omit one paper from each of our three specialized sections in order to make more room for your contributions in the area of creative writing, composing poetry, doing translations and preparing reviews. Therefore, we hope to have more of your participation.

*Maryam Rahimi*

Editor in Chief
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## Abstracts
Literary Studies
N. Scott Momaday

Mamadoy is the son of the writer Natachee Scott Momaday and the painter Al Momaday, and was born on February 27, 1934 at the Kiowa-Comanche Indian Hospital in Lawton, Oklahoma, United States. He is enrolled in the Kiowa Tribe of Oklahoma but also has Cherokee heritage from his mother. He grew up in close contact with the Navajo and San Carlos Apache communities. He received his B.A. in political science in 1958 from the University of New Mexico. At Stanford University he received his M.A. and Ph.D in English, in 1960 and 1963, respectively. Momaday’s novel House Made of Dawn led to the breakthrough of Native American literature into the mainstream. It was awarded the Pulitzer Prize for Fiction in 1969. He was also featured in the Ken Burns and Stephen Ives’ documentary, The West, for his masterful retelling of Kiowa history and legend. Momaday is also featured in another PBS documentary concerning the Battle of the Little Bighorn. Momaday is the Oklahoma Centennial Poet Laureate. His 1971 essay “The American Land Ethic” drew public attention to the tradition of respect for nature practiced by the native peoples and its significance to modern American society in an era of environmental degradation. In 1992, Momaday received the first Lifetime Achievement Award from the Native Writers’ Circle of the Americas. He was awarded a 2007 National Medal of Arts by former President George W. Bush. N. Scott Momaday received an honorary Doctor of Humane Letters from the University of Illinois at Chicago on May 9, 2010. Momaday founded and operates the Rainy Mountain Foundation, and Buffalo Trust, a nonprofit organization working to
preserve native cultures, He paints in watercolors and illustrated his own book, In the Bear’s House. Momaday’s honors include the Golden Plate Award from the American Academy of Achievement, an Academy of American Poets Prize, an award from the National Institute of Arts and Letters, and the Premio Letterario Internazionale “Mondello,” Italy’s highest literary award. He is recipient of a Guggenheim Fellowship, and is a Fellow of the American Academy of Arts and Sciences. He holds twelve honorary degrees from American colleges and universities, including Yale University, the University of Massachusetts, and the University of Wisconsin. Momaday was a founding Trustee of the National Museum of the American Indian, and sits on the Boards of First Nations Development Institute and the School of American Research. He has taught as a tenured professor at the Universities of Stanford, Arizona, and California, Berkley, and has been a visiting professor at Columbia, Princeton, and in Moscow. He is currently the Regents Professor of the Humanities at the University of Arizona, and a member of the Kiowa Gourd Clan, a dance society.

**Works:**

- The Journey of Tai-me (1967)
- House Made of Dawn (1968)
- The Way to Rainy Mountain (1969) (illustrated by his father, Alfred Momaday)
- Angle of Geese (1974)
- The Gourd Dancer (1976)
- The Names: A Memoir (1976)
- The Ancient Child (1989)
- In the Presence of the Sun (1992)
- The Native Americans: Indian County (1993)
- The Indolent Boys (play) world premiere Syracuse Stage 1993-94 season
- Circle of Wonder: A Native American Christmas Story (1994)
- The Man Made of Words: Essays, Stories, Passages (1997)
- In the Bear’s House (1999)
The Status of Concept of Imagination in 17th and 19th Centuries: the Mirror versus the Lamp

Fatemeh Mirbabazadeh
English Literature, MA, SBU

Abstract:
This essay is an attempt to trace the role and the significance of the concept of imagination throughout the major historical and philosophical periods, such as the ancient times, the Neoclassical period, the Enlightenment as well as the Romantic period and the principal attitudes of the great figures of these periods towards this concept.

Keywords: imagination, fancy, Romantic period, the Enlightenment, Neoclassical period
Traditionally, imagination is the mental capacity for experiencing, constructing, or manipulating mental imagery. It is also regarded as responsible for fantasy, inventiveness, idiosyncrasy, and creative, original, and insightful thought in general, and, sometimes, for a much wider range of mental activities dealing with the non-actual, such as supposing, pretending, seeing as, thinking of possibilities, and even being mistaken.

It is true that imagination lies at the very heart of our existence so that we would not be human without it. However, just because imagining is such an immediate and inseparable feature of our existence, it is easy to take it for granted, to assume it as given. As a result, we fall into an attitude of inattentiveness, ceasing to worry about the ever day act of imagining and imagination, forgetting to ask about its origins (Kearney, 1).

Imagination, in every historical period, has been treated and accepted very diversely. One reason for the elusiveness of the very notion is the vague or strictly specified and often conflicting usage of imagination and its cognates: image, imagery, imagine, imaginative, imaging in and between various disciplines. Another reason is that even within a particular discipline, most notably in philosophy, the definitions and approaches towards this concept vary considerably in the course of its history. The third reason is linguistic divergence: in Greek we have phantasia (phantasma) and eikasia; in Latin phantasia and the more prevalent imaginatio; in English fancy, fantasy and most centrally imagination and its cognates (that is, terms drawing on both the Greek and Latin ones); and in German alone there are at least three central terms, Einbildungskraft (e.g. in Kant), Fantasie (e.g. in Schleiermacher) and Vorstellung (e.g. in Brentano, Wittgenstein) (philosophy.uwaterloo).

My purpose in this essay is to give an analytical investigation of the concept of imagination in 17th and 18th century. In those periods the notion of imagination was accepted and to some extent thinkers of the Enlightenment and Romantic periods was expanded, glorified, or even censured. In fact, this essay provides an analytical read, of how the notion and status of imagination was changed, transformed, or even displaced in the Enlightenment and Romantic periods.

To achieve this goal, this essay has been divided into four parts: the first part gives a thorough analysis of how the biblical tradition and the Greek one interpreted and reacted to the concept of imagination and also here the writer provides various etymological roots of the imagination and that how in each period the term of “imagination” changed alongside with the its meaning and significance. The second part of the present study is allocated to the idea of imagination from the perspective of the Neoclassic and Enlightenment thinkers; how they equated fancy with imagination and how they, with their aggressive rationalism, rejected any practical and creative power of imagination and considered it as the ornamental, mimetic faculty of the ancient world.
The third part is about the Romantics attitude towards imagination; how they glorified it and how they presented the idea that it is essential for human happiness, and that how they considered it as a creative and active power. Also this part focuses mainly on the Coleridge’s distinction between fancy and imagination and its sub divisions, namely, the primary and secondary imagination and the function and definition of each of them. Finally, the last part of this study is the conclusion of the essay and encapsulates the main points discussed in the essay.

Despite being a familiar word of everyday language, imagination is a very complex, disputed, and evaluatively loaded concept. It, like many cognate terms, often appears to have radically different senses and connotations when used in different contexts. Furthermore, although it plays only a small overt role in most contemporary theories of the mind, it has played a much more prominent part in the past. The concept will thus best be understood through its history (Philosophy. waterloo).

Imagination has always been acknowledged as one of the most fundamental, if concealed, powers of humankind. Its elusive presence is accurately conjured up in Kant’s famous words about “an art hidden in the depths of nature . . . a blind but indispensable faculty of the human soul without which we would have no knowledge whatsoever.” This formulation presents a transition between the ancient and modern accounts of imagination. By way of introducing our present study it may be helpful to take a cursory glance at some key moments in the historical genesis of such accounts.

Whether following the Greek version which traces the imaginative power of dating back to the Promethean theft of fire, or the biblical version of the origin of the creative drive (yester) in the transgression of Adam and Eve, it is striking that how the origins of mankind and of imagination coincide. In both these founding narratives of Western culture, the power to imagine is considered a property unique to human beings. Neither gods nor animals possess imagination. Only mortals are blessed with it. And it is a mixed blessing (Kearney, 2).

The biblical tradition of commentary identifies imagination with the knowledge of opposites. Such knowledge is inextricably linked, at root, to the human potentiality for good and evil—a potentiality faithfully activated with the Fall of the First Man (Adameth) into history. This loss of paradise in turn signaled the birth of time. It corresponded to the specifically human experience of temporal transcendence as an imaginative capacity to recollect the past and project the future—that is, the capacity to convert the given confines of the here and now into an open horizon of possibilities. Once in Eden, imagination was free to spread its wings beyond the timeless now into the neither regions of no-longer and not-yet. And, henceforth, the creative power of imagining would be seen as inseparable from the power to transmute nature into culture, to transform the wilderness into a habitat where human beings might dwell, or to put it in the specific terms of rabbinical exegesis: the yester is the freedom to
prospect a future of good and evil possibilities where we may choose to complete the Seventh Day of Creation (Yetsirab); or choose, for that matter, to lapse into an idolatry of false images by locking ourselves up in idle fantasies (Kearney, 5). As one biblical commentator put it:

Imagination is good and evil, for in the midst of it man can master the vortex of possibilities and realize the human figure proposed in creation, as he could not do prior to the knowledge of good and evil….Greatest danger and greatest opportunity at once. . . To unite the two urges of the imagination implies to equip the absolute potency of passion with the one direction that renders it capable of great love and great service. Thus and not otherwise can man become whole. (Kearney, 2).

The Greeks also recognized the dual tendencies of image-making. Plato notes its association with error and transgression—dating back to the Promethean theft of fire as recounted in Greek mythology—and he acknowledges that human ability to “erect images of the gods” means that mortals can set themselves up as rivals to the divine demiurge. Accordingly, in the Republic Plato cautions against the making of images (eidola demiourgia) as a mere imitation of truth whereby artist and sophist alike—and for Plato they are really alike—fabricate fake copies of reality. Imagination, named alternatively eikasia and phantasia by Plato and the Greek thinkers, is roundly condemned as a pernicious strategy of simulation one which tempts mortals to take themselves for omniscient gods, whereas in fact they are merely playing with reflection in a mirror. And, if it is true that Aristotle is more lenient in allowing phantasia a certain legitimacy as an aid to practical reason (by recalling past experiences and anticipating future ones it can mobilize our present behavior in a particular direction), even he is reluctant to permit phantasia any freedom in its own right (De anima,428-9). Aristotle was prepared to admit there could be no thinking ‘without images’ (De anima, 432a), but he still holds to the view that “imagination is for the most part false” (De anima, 428a). Moreover, the Latin authors, who generally translated phantasia as imagination, are no less suspicious of its pseudo pretentions, with Pliny remarking that “nothing could be more foolish than a man ruled by imagination” (Kearney, 19).

The conflation of classical and biblical cultures extended the litany of accusations against imagination. Christian thinkers like Augustine, Aquinas and Bonaventure all warned against its susceptibility to irrational passion (even demonic possession), while granting that in certain pedagogical circumstances it could be used, under the strict supervision of reason and revelation, to instruct the faithful. As one rather pragmatic prince of the early church puts it, “if one had the Holy Scriptures in one hand, one needed Holy Pictures in the other” (Kearney, 13).

The most compelling reason for the censure of imagination in the mainstream tradition of Western philosophy was the suspicion that it threatened the natural order of being. Many classical and medieval thinkers considered imagination as an unreliable,
unpredictable and irreverent faculty, which could juggle impiously with the accredited distinctions between being and non-being, turning things into their opposites making absent things present, impossibilities possible. Or, as Thomas Aquinas observed in a resonant phrase, imagination makes “everything other than it is” (Kearney, 25).

Modern philosophers developed the basic understanding of imagination as presence-in-absence—the act of making what is present absent and what is absent present—while generally reversing the negative verdict it had received in the tribunal of tradition. For Kant and the German Idealists such as Schelling and Fichte the imagination (terming Phantasie or Einbildungskraft) is celebrated as a creative transforming of the real into the ideal. Fichte even goes so far as to claim that “all reality is brought forth solely by imagination . . . this act which forms the basis for the possibility of our consciousness, our life” (Grundlage, 59). Moreover, Kant’s description of it as the “common root” of all our knowledge and Schelling’s identification of it with the “unconscious poetry of being” were to have a momentous impact on the entire Romantic movement. Samuel Taylor Coleridge, writing directly under their philosophical influence, was to set the agenda for the Romantic poetry when he defined the “primary imagination” in the following quasi-divine terms: It is the repetition in the finite mind of the eternal act of creation in the infinite I AM” (Biographia Literaria, xIII). But there was no doubt that the French poet Baudelaire delivered the crowning accolade of Romanticism when he nominated imagination “the queen of the faculties . . . which decomposes all creation and creates a new world, the sensation of novelty.” It is a short step from finite thrones to infinite ones. “Since it has created the world, it is fit that it should govern it,” concludes the author of Paradis artificiels, adding that since “the possible is one of the provinces of truth, [imagination] is positively related to the infinite.” Plato would not have been pleased, though he would probably have claimed the rueful satisfaction of “I told you so” (Kearney, 8).

The plurality of terms for imagination mentioned above—yetser, phantasia, eikasia, imagination, Einbildungskraft, fantasy, imagination—have at least one basic trait in common: they all refer, in their diverse ways, to the human power to convert absence into presence, actuality into possibility, what is into something-other-than-it-is. In short, they all designate our ability to transform the time and space of our world into a specifically human mode of existence (Dasein). This is the miracle of imagining which has so fascinated and confounded those philosophers who throughout the centuries have sought to explain it (Kearney, 1-4).

**Romantic Imagination**

During most of the history of Christian world, imagination was generally considered negatively, a dangerous faculty, likely to lead us into sin and error, and opposed to
reason, which would lead us to God (Kearney, 1988). This attitude continued into the early modern period, even as reason was coming to be linked with science rather than religion (cogprints).

The Romantic movement completely overturned this negative evaluation. For Wordsworth imagination is “Reason in her most exalted mood”. For William Blake, “the human imagination. . . is the Divine Vision and Fruition/ In which man lives eternally,” and Shelly says that “reason is to the imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.” The Romantic poets gave the idea that imagination is essential to individual happiness. Unlike the rationalism, which is a passive power, imagination is an active and creative power (megaessays).

The Romantics had inherited from the Enlightenment a conception of imagination that involved three connected functions: it was involved in perception, creating particular kinds of order and making sense of experience for us; it was a conjuror of images of what we had in the past perceived of images made by combining elements from past perception into new forms; and it was tied into our emotions, evoking responses to what was not present as though it was present. The Romantics added, with much emphasis, that the creative insight or intuition most is evident in the work of artist (Kieran, 9). In his seminal work on Romanticism, Abrams (1953) argues that a distinctive attitude to perception lies at the philosophical core of the movement. Whereas their 18th century predecessors regarded consciousness as a mirror, passively receiving the images projected into it from the outside world (Rorty, 1980), the Romantics saw it like a lamp, throwing its beams outward to illuminate the world and to constitute experience. (cogprints)

By following the trace of the origin of Romantic ideas about imagination, we find Kant, the most important philosopher on imagination, who, by his emphasis on its cognitive importance and by broadening the concept to include four functions, simply placed imagination at the centre of all philosophical discussions ever since. These functions can be paraphrased as below:

- the reproductive (the Platonic-Aristotelian tradition)
- the productive (unifying consciousness through time; pointing to the phenomenological tradition)
- the schematizing
- the creative (a central element in most definitions of imagination in the last two, centuries) (Petterson, 15).

However, the most influential Romantic work on imagination in the English speaking world is Samuel Taylor Coleridge’s Biographia Literaria. It is noteworthy that before Coleridge’s Biographia Literaria and its main contention about imagination and the division of it into fancy and primary and secondary imagination, the tradition
of double-natured imagination had been present in England over a century. Hobbes, consciously using fancy and imagination as synonyms, gave fancy two roles, one as the involuntary and immediate organizer and perceiver of separate sensory data, the other as “creator of civilization and arts.” And if Locke did not venture to discuss the arts or genius in the way Hobbes did, at least he spoke of imagination as a perceiving power that operates spontaneously but also of a “power” that acts “voluntarily” and joins simple ideas and images into larger and more complex whole. While Lock’s followers continued the empirical tradition of the imagination as the perceiver, Addison, with more aesthetic and artistic interests, carried the imagination further into the realm of art. Addison speaks of primary and secondary pleasures of imagination; the primary is essentially perceptive, the secondary is aesthetic with an implied creativity. And Wordsworth in the Prelude, traces how imagination grows from its earliest powers of engaging nature to the advanced stages of creating poetry and philosophy that illuminate that engagement, a topic that was a favorite one between Coleridge and himself (Engell, 110).

As it was noted before, the first person to discuss imagination systematically in the Romantic period is Coleridge. He distinguishes between fancy and imagination and divides imagination into primary and secondary: “The primary imagination I hold to be the living power and prime agent of all human perception and as a repetition in the finite mind of the eternal act of creation in the infinite I AM (Coleridge, Biographia Literaria, Ch. XIII). He goes on in Biographia Literaria to discuss the differences. As a repetition in the finite mind and operating in conjunction with “passive remembrance”, the primary imagination, the agent of perception, basically produces a copy of what has been created in nature or by other individuals. Once we perceive or experience Iliad, for example, we can more or less reproduce it, especially if gifted with a full memory. There is no originality in the primary imagination; it repeats and copies, however, the secondary or poetic imagination “dissolves, diffuses and dissipates” what has been perceived in order to “recreate”, “to idealize and to unify”. The secondary imagination produces a true imitation, not a mere copy. He reminds us that the primary and secondary imaginations are still of one “kind”, they are not independent. The secondary imagination must rely on the primary or “necessary” imagination for its raw materials. In this sense it is an “echo” of the primary. It takes the perceptions supplied by the more basic primary imagination and reconciles these perceptions with the full mind, not just with the understanding, but with the “self-circling energies of reason” with “the whole man.” The primary imagination is more “primitive”, that is, it must come first. In fact it is creative imagination which Coleridge dubbed primary imagination and productive and schematizing imagination as secondary imagination (Petterssen, 8).

The distinction between fancy and imagination, as Coleridge made it, is almost the reverse of that found in classical and medieval thought and which, in fact, persisted into
the eighteenth century. In this older distinction, the Greek *phantasia*, with its suggestion of a free play of mind, was a higher or more creative power. The Latin *imaginatio*, with its stress on the concrete and sensory (from the root word image), was the inferior power (Engell, 152). Coleridge defines fancy as essentially mimetic, involving the combining of the images from memory and the kind of ornamental (Kieran, 9). He wanted to stress that fancy is tied to sensory experience. It can aggregate and combine only what it has received. The choice of what it uses may be deliberate but it is limited, empirically, by what we can remember that we have perceived or experienced. Fancy may produce unreal or impossible combinations, but their component parts will all be part of the experienced world (Engell, 158). The rules of fancy are “from the law of associations”; but those of the imagination “are themselves the very powers of growth and production” (*Biographia Literaria*, Ch. XIII).

The Romantics had inherited from the Enlightenment a conception of imagination that involved three connected functions: it was involved in perception, creating particular kinds of order and making sense of experience for us; it was a conjuror of images of what we had in the past perceived or of images made by combining elements from past perception into new forms; and it was tied into our emotions, evoking responses to what was not present as though it was present. The Romantics added, with much emphasis, that creative insight or intuition is most evident in the work of the artist. William Wordsworth talks of the poet as “possessing... a disposition to be affected more than other men by absent things as if they were present; an ability of conjuring up in himself passions which ... do more nearly resemble the passions produced by real events than anything which, from the notions of their own mind merely, other men are accustomed to feel in themselves” (1802 *Preface to the Lyrical Ballads*) (Kieran, 9-10).

To conclude this part, it must be said that imagination was, for the Romantics, as it were the first principle of composition, and as such it has nothing in common with eighteenth-century principles of invention. These principles are the principles of association, combination, and design and they are clearly what Wordsworth and Coleridge intended to include under the term “fancy,” assigning to them a secondary importance in their scheme. Imagination, all Romantics agree, is a shaping, unifying power whose function is not to construct according to plan, but to produce an integrated whole which is more than simply the sum of its parts (Stone, 115-116).

**Imagination- The Enlightenment**

If the European Enlightenment did not invent the idea of imagination, it certainly brought it to its fullest expression, broadening its scope to include not only literature and the arts, along with philosophy and theology, but also political and social theory and even science. It became during the eighteenth century, in short, a crucial tool in virtually
every area of intellectual life. Until this time, intellectual inquiry had tended to focus on humankind’s relationship with God, with nature, and with others. Thinkers like Thomas Hobbes (1588–1679), however, began to look inward, to consider the processes of human perception, the psychological dimensions of human experience, bringing to bear the empirical method that was to become increasingly important throughout the eighteenth century (Science.jrank).

This aggressive rationalism, along with the beginnings of modern scientific inquiry during the same period, had no need for a sense of imagination as anything other than the mimetic and ornamental faculty of the ancient and medieval worlds. Francis Bacon observed that imagination “hardly produces sciences” but only poetry or art, which is “to be accounted rather as a pleasure or play of wit than a science” (1864-74, Vol. 4, p. 406). This rationalism was not without its critics, however, and it is in their work that we see the gradual expansion of imagination from a kind of ornamental, entertaining, mimetic faculty into a centre and source of meaning and originality in human experience (Egan, 7).

Imagination for Hobbes was an active, creative faculty, not a mere passive receiver of impressions; it is the power that shapes our thoughts and sense impressions into unity, even into a coherent view of the world. Even John Locke (1632–1704), however much he might deplore imagination as “illusory,” emphasized the unifying activity of the mind; later, David Hume (1711-1776), for all his skepticism, viewed the imagination as the power that brought together thought and feeling. Clearly the way was being paved for later thinkers like Coleridge, who would see imagination as the unifying power in human perception and creativity. At the same time that Hobbes pushed forward the “Aristotelian” dimensions of imagination, probing the processes of the mind, his contemporary Shaftesbury (1671–1713) emphasized the Platonic heritage. Standing in the line of sixteenth-century Cambridge Platonists like Henry More and Ralph Cudworth, he also returned to the works of Plato and his Neoplatonic successors (Science.jrank). The influence of Hobbes and Shaftesbury, along with that of other English and Scottish philosophers, reached far beyond England. Even as Burke propounded what was the advanced, educated view of the time, the Scottish philosopher David Hume (1711-1776) continued to publish his revolutionary ideas to a largely indifferent world. Indeed, for twenty years preceding Burke’s account of imagination, Hume had been writing and publishing work which laid the basis for a revolution in philosophy and psychology. Hume had initially expected enthusiastic applause, furious attacks, and through it all detailed scholarly scrutiny and controversy, for which he was prepared. Instead, his ideas were generally neglected, or were read with bewilderment, and the few who bothered to respond did so with dismissive scorn. But one of his readers understood him. The German philosopher, Immanuel Kant (1724-1804), one of the great thinkers on imagination in Germany- whose role was to synthesize two currents of thought: an idealist strain deriving from such thinkers as
Shaftesbury, Leibniz, and more empirical ones such as Hobbes, Locke, Hume and other empiricists—followed up Hume’s work, which led, among much else, to a significantly changed conception of the nature and function of the imagination (Egan, 9).

Hume distinguished between “impressions,” which are what we are aware of in perception, and “ideas,” which are images of these impressions which we form in the mind. This image-forming faculty plays, so far, much the same role between sense and reason conceived for it earlier. But Hume also argued that our perception of the world is fleeting, partial, constantly changing, and yet what is delivered to the mind is a stable, clear, constant image of the world. How is the latter stable and constant image generated from the flux of perceptions? Hume, who was very much a though empiricist, reluctantly concluded that this crucial role at the very foundation of our mind’s functioning was performed by the imagination (Egan, 10).

Kant went even further. He could not accept Hume’s notion that what we actually perceive are discontinuous and partial “impressions.” Kant argues that “impressions” are perceived as already organized and structured. So we do not need to see the imagination as somehow creating coherent images out of incoherent perceptions. Rather imagination is pushed, as it were, to perform the even more fundamental task of providing the prior structuring of our perceptions. That is, what we can perceive, and know, is predetermined by our imagination. What we experience is the world already structured by the imagination. So, at the most basic level of meaning making, the imagination is active (Egan, 10, Jrank).

Both Hume and Kant associate a number of other qualities with imagination, qualities that have affected our modern conception of it. Hume, for example, notes the connection between imagination and our feelings: “lively passions commonly attend a lively imagination” ([1739] 1888, p. 427). He notes further that: “It is remarkable that the imagination and affections have a close union together, and that nothing which affects the former can be entirely indifferent to the latter” ([1739] 1888, p. 424). Kant observes that the imagination can generate in us ideas that cannot be expressed or represented in any other form; ideas of infinite space, endless numbers, and eternal duration can also fill us with complex emotions involving wonder and the sense of the sublime. But what is sublime is only secondarily the intangible features of the cosmos: “What is sublime is our own minds in contemplating them” (Warnock, 1976, p. 63). So attention inward to the wonder of the mind itself comes along with the new conception of imagination. There is a world within, no less interesting and open for exploration as the world outside (Egan, 10).

Overall, it can be said that the key to associate imagination with centers of creativity and meaning is the separation of fancy and imagination, and the allocating to fancy those mimetic, ornamental, charming activities, and to imagination many of the faculties earlier associated with the soul, along with some other new ones and it was the
Enlightenment that lay the ground for what would later become Coleridge’s distinction between primary and secondary imagination; but this attribution was slow (Egan, 15).

**Conclusion:**

Imagination, despite its being a familiar word of everyday language, is a very complex concept. It is with no doubt that this faculty is considered a property unique to the human kind; none of the animals possess this faculty. It is a concept that appears to have different senses in different contexts and in different periods. Although its role seems small and insignificant, it has played an important role in the past; hence, it can be best understood through its history. This essay was an attempt to trace this significant role through investigating the attitude of the major philosophical and literary periods towards this concept. Overall, imagination is the capacity to think of things as possibly being so; it is an intentional act of mind; it is source of inspiration, novelty, and invention; it is not distinct from rationality rather it is a capacity that enriches and enhances rational thinking.

**Works Cited**


Joyce’s Epiphany and Gradual Revelation

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Abstract:

This essay tries to investigate the concept of epiphany in James Joyce’s short story “The Dead.” Throughout this study, the instants of epiphany in this story as well as their relationships with the concepts of death, music, and woman will be analyzed.

Keywords: epiphany, death, woman ,music
The issue of epiphany in literature usually reminds us of James Joyce and his stories. Joyce’s stories are considered to be carried out by series of epiphanies which are regarded to be his main intention and meaning. Joyce’s epiphanies are generally thought to be revealed for the reader at a climactic point, happening in a specific moment. But the epiphany happens in a process and the reader gradually apprehends it. Joyce’s stories are fraught with motifs and signs which little by little usher the reader toward the epiphany. In this paper I aim to show this gradual revelation of the epiphany by finding those motifs and signs in his short story, The Dead. In this story the moment of epiphany is apprehended by its presupposed, gradual revelation in relation to the motifs music, woman, and death.

The Dead begins with Misses Morkan’s annual dance at the Christmas night and progresses by the dominant presence of Gabriel Conroy, Misses Morkan’s nephew, his conversation, interaction, and his meditations till the revelation of the epiphany at the last pages of the story, when Gabriel sees his wife, Gretta, enraptured by a song sung at the end of the party. Later, he learns that she was thinking of a former lover who had died for her. He sadly falls into a deep, silent contemplation of his life, feeling passed away as he reckons that Michael Furey, a dead man, is many times more living in Gretta’s mind than him. A meticulous reader can easily get the crux of the matter by just reading the first paragraphs or the pages of a story written by Joyce. They are so embedded with footprints that gradually prepare the readers’ minds for Joyce’s central intention or meaning, that is the epiphany.

This story contains lots of musical allusions impelling us in advance to the coming folksong “The Lass of Aughrim” which serves as the originator of the story’s epiphany. The song’s significance becomes palpable from the opening of the story. For example, in the first page we become familiar with three teachers of music; Miss Julia, Miss Kate, and Marry Jane. Gabriel’s entrance to the party and his conversation with Lily occurs simultaneously with the waltz. Gabriel recaps on his approaching oration during the piano piece played by Mary Jane. The discussion between Miss Ivors and Gabriel takes place during lancers. Then we have Julia Morkan’s folksong “arrayed for the bridal.” After the dinner their discussion is concerned with music and musicians. Gabriel’s speech on adulation of the three hostesses ends with a short song. Finally we have Bartell D’Arcy’s performance of “The Lass of Aughrim”. Besides, we see that Bartell D’Arcy’s presence is distinguished before his performance as “All Dublin is raving about his lovely voice”, and Gretta is at the thought of persuading him to sing.

In The Dead Joyce tries to make a relationship between woman and music which, as we saw, becomes prominent in the Morkans, the three sisters, and the music teachers. Music, in fact, serves as a kind of matrix which puts in motion Gabriel and his taking offence at conversing with women.

Upstairs people are at the waltz when Gabriel takes umbrage at Lily’s retort and for
compensation condescendingly offers her a coin. Even with the passage of time he is still discomposed and tries to suture his festered pride by arranging his cuffs and the bows of his tie. His discussion with Miss. Ivors occurs during lancers and again he takes offence, disgruntled by his sardonic expression as “West Briton”. Finally, he takes offence at Gretta’s divulgence of her affair with Michael which again relates to music.

The story smells death. Music puts its footprints in motion. Joyce’s Christmas party is an embodiment of the whole world, and its guests stand for the whole people invited to dance. Music is the tune of life which gives currency to it and ushers the footprints toward death. When halting to play, music takes us to death. Death canopies the party. As the title reveals people in the party are all dead. Death’s footprints left in the story are painting oldness, color, snow, and statue.

Joyce with subtlety juxtaposes music with love-to-death framed in a painting. “The picture of the balcony scene in Romeo and Juliet hung on the wall above the piano” embodies the picture of the night when Gretta visited Michael. Juliet implores Romeo to desert the garden lest her father would kill him. Similarly, Gretta beseeches Michael to desert there in case he would get his death in the rain.

All of the guests except some of Mary Jane’s pupils and Lily, who is just out of school, are either decrepit spinsters or bachelors with wrinkled faces. Even Mary Jane who is considered to be the youngest of Morkans is more than thirty years old. Julia with “gray hair, gray large flaccid face, slow eyes and parted lips” appears as a woman who “does not know where she is and where she is going.” Aunt Kate is “all puckers and creases on her face like a shriveled red apple.” Mrs. Malins, is a stout feeble old woman with white hair who is susceptible to catching a cold.

One of the characters who is permanently present throughout the whole story is Mr. Browne. The point that made me delved in contemplation was his name, Browne, the color of earth, clay. It is the nearest color to black which is considered to be the color of death. Brown is one step before death, it is the shadow of death. It is the color of the autumn’s dead leaves, the burnt skin, the color of oldness, rottenness, and decay; it is the color of fruits peeled but not consumed. This color has been used more than other ones in the story, for example: “ripe nut color” of Miss. Kate’s hair, the picture of “the two murdered princes in the tower worked in red, blue, and brown wools,” the “waistcoat of purple tabinet, lined with brown satin” which Gabriel’s mother had worked for him as a birthday present, Miss. Ivors’ “prominent brown eyes,” a “fat brown goose lay at one end of the table and at the other end like the rivals,” “bottles of stout and ale which were black with brown and red labels,” Gretta’s “bronze hair,” Gretta’s shoes in a “brown parcel,” The “brown pudding” made by Julia who said that “it was not brown enough” and in response Mr. Brown says “I’m brown enough for you because you know that I’m all brown.” Then the subject of discussion suddenly shifts from the brown pudding and Mr. Browne’s confession to his color to the monks
who never speak, get up at two in the morning, and sleep in their coffins which is to remind them of their last end: Dead people just living to remind them of their last end. This action can be explained by the fact that James Joyce was greatly influenced by the anthropologist, Sir James G. Frazer. In his influential work, *The Golden Bough*, Frazer issues the myth of “killing the divine king” as the archetype of death/rebirth or crucifixion/resurrection (Handbook, 192-195). This archetype has been explored in the story by referring to the Christmas night as the night of nature’s death and Christ’s birth, and dead-alive people such as those monks sleeping in tomb, Miss Julia, and the Wellington monument which I will discuss about in the progressing paragraphs.

This shadow of death becomes many times more tangible in Miss Julia who is the focus of vigilance for Mr. Browne. At the end of the story, when Gabriel elicits truth from Gretta, he falls deep in meditation on death and Miss. Julia is the first image of death whom Gabriel believes will soon be a shade with the shade of the dead people. He had caught that haggard looking upon her face for a moment when she was singing “arrayed for the bridal. Browne also had caught that. When Miss. Julia wants to perform her song, you see Mr. Browne advancing from the door, gallantly escorting Aunt Julia who leaned upon his arm smiling and hanging her head. And when she performs the song and wins high praise from every one, again Mr. Browne extends his open hand towards her and says in the manner of a showman introducing a prodigy to an audience “Miss. Julia Morkan my latest discovery,” again laughing very heartily as if she is the monument of a would-be-dead person. He has subjugated the party. This has been admitted conspicuously in the opening of the last part of the story, when Aunt Kate asks someone to close the door which is open because Mr. Browne is out there, she says: “Browne is everywhere, he is very attentive, he has been laid on here like the gas all during the Christmas.”

One of the motifs in the story which greatly divulges death to us is snow. Snow is generally considered to be the symbol of death. Not to mention its allusions, this word has been used nineteen times throughout the story, only eleven times in the last part, where the death meaning of snow manifestly emerges. The story begins with snow (Gabriel’s entrance into party) and ends with snow (Gabriel’s sense of being dead): “Christmas is never Christmas unless we have the snow on the ground.” We exist with death. Gabriel gains admission to the party accompanied by death. Death has deep-seatedly enveloped him and he begins to scrap its sign from his galoshes. Death has lain like a cape on the shoulders of his overcoat and like toecaps on the toes of his goulashes. He has been dissolved in death as the bottom of his overcoat slips through the death-stiffened frieze, the sense of demise escapes from crevices and folds.

“In the distance lies the park where the trees are whited with snow, the Wellington monument wears a gleaming cap of snow that flashes westward.” the Wellington monument or more correctly the Wellington Testimonial is the largest obelisk in
Europe. It was built to commemorate the victories of Arthur Wellesley, Duke of Wellington, when he was alive. It was erected to a living person, that’s the point, as reminding him that he is dead. When Joyce refers that the gleaming cap of snow on the monument flashes westward, he means that snow beckons us deathward. In western culture west is generally a symbol of death; it also alludes to Gabriel’s decision at the end to set out on his journey westward, namely deathward. People are monuments of their own death.

Whenever a person reads a story written by Joyce it is like that the reader gets into a car and drives off a straight road till she feels a gentle upward slope which gradually changes into a sharp acclivity. It compels the driver to drive in low gear until the slope reaches its acme and suddenly shifts to a sharp declivity which makes the car to move with a greatly high acceleration. Little by little the sharp declivity changes into a gentle downward slope till the driver is again in the straight road and finally reaches the destination. This sudden sense of downward slope has been introduced in literature by Joyce as epiphany. Joyce discusses his theory of epiphany in Stephon Hearo, an early version of A Portrait of the Artist as a Young Man as “a sudden spiritual manifestation whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. It is the sudden revelation of the whatness of a thing. Its sole, its whatness leaps up to us from the vestment of its appearance. The sole of the commonest object seems to us radiant” (Abrams, 85). Though this “spiritual manifestation” is “sudden” and happens in a moment, usually there exist some signs and motifs which in advance prepare the reader for such sudden manifestation. Likewise epiphany in Joyce’s The Dead reveals gradually and in process through motifs music, woman, and death.

References:
Translation Studies
Profile:
Francis George Steiner
By Marjan Valavi

Biography

Francis George Steiner was born in 1929 in Paris to Jewish Viennese parents. He is an influential European-born American literary critic, essayist, philosopher, novelist, translator, and educator. He has written extensively about the relationship between language, literature, translation and society. He is a highly educated multilingual who has redefined the role of the critic. During World War II, Steiner’s family wandered frequently. Of the many Jewish children in Steiner’s class at school, he was one of only two who survived the war. “My whole life has been about death,” Says Steiner as a grateful wanderer, “Trees have roots and I have legs; I owe my life to that.”

Education and career

Steiner went to the University of Chicago where he studied literature as well as mathematics and physics, and obtained a BA degree. This was followed by an MA degree from Harvard University. After his doctoral thesis at Oxford, Steiner took time off to teach English at Williams College, and to work as leader writer for the London based weekly publication The Economist between 1952 and 1956. He wrote reviews and articles regularly for many journals and newspapers including the Times Literary Supplement and The Guardian. He has written for The New Yorker for over thirty years. He also held a position in Innsbruck in Austria and in Churchill College at the
University of Cambridge. Steiner was Professor Emeritus of English and Comparative Literature at the University of Geneva, Professor of Comparative Literature and Fellow at the University of Oxford. At present he lives in Cambridge, England and is married to author and historian Zara Shakow Steiner.

Views

George Steiner is considered a polymath and often recognized for recasting the role of the critic by exploring art and thought beyond borders of national frontiers or academic disciplines. Central to Steiner’s thinking, is his concern and interest in language and speech. As he puts it: “is my astonishment, naïve as it seems to people, that you can use human speech both to love, to build, to forgive, and also to torture, to hate, to destroy and to annihilate.”

As a translation critic George Steiner more than any other writer on hermeneutics, is under the influence of Heidegger, Gadamer and Walter Benjamin. Steiner draws on the notion that language is itself a fragment of a larger whole, and that the translator is actually piecing together the parts of an immense meaning, which has broken into pieces in the process of the fall from grace. Drawing on Heidegger’s analysis on understanding as an act, he explains that “access” is inherently appropriative and therefore violent. Heidegger’s elaboration of moving from Erkenntnis to Dasein holds that Da-sein is the “thing there”, “the thing that is, because it is there”, and it only comes into authentic being when it is comprehended, i.e. “translated”! To put in simple words, according to him, translation is the demonstrative statement of understanding. Consequently he asserts the predominance and prevalence of the matter of translation in all human interactions, including cross-cultural comparative work. He sees translation as functioning not only intralingually but also interlingually.

Among his works, the most prominent one regarding translation and translation theory is his opus, After Babel (1975). This book heavily investigates the relationship between language and translation, and translation as a human basic act. Therefore, this profile mainly focuses on his views developed in this significant book, which greatly influenced later translation theories and metaphoric language used to write and speak about translation.

What he does is combining a history of European translation theory with his own theoretical model of translation. His aim is to merge historical research and theoretical arguments of his own to offer practical insights to the development of contemporary theoretical models in translation.

Steiner’s influential model in translation illustrates the persistence of the politics of originality and its logic of violence in contemporary translation theory. In his After Babel, Steiner proposes a four-part process of translation, making use of repeatedly sexualized concepts of the relation between author/translator and the original/the
After Babel

Steiner’s 1975 influential book, After Babel, published by Oxford University Press comes from a very special and different tradition compared to other works on translation theory at the time. It is an inclusive study of the subject of language and translation, being a controversial and seminal work simultaneously. It covers huge amount of new arguments and has remained the most comprehensive book on this topic since its publication. Central to this book is the contention that translation is the most important philosophical question in existence. Steiner means to distance himself from earlier attempts by linguists and semioticians, to provide a better understanding and to explain the makeup of translations with the help of theoretical work. Steiner was certainly writing against the grain at a time when theory was on everyone’s agenda and the center of attention.

In After Babel, he summarizes the phenomenon in this way: ‘to understand is to translate.’ similar to Schleiermacher- another hermeneutic translation theorist- he believes that understanding is a task to which there is no end, since misunderstanding is indefinite.

The major move in this work is reshaping the idea of fidelity in translation regarding a ‘hermeneutic motion’ in four steps:

- Initial confidence that the foreign text has something valuable to be communicated
- An aggressive move of invasion into the alien territory and extraction of meaning from it
- Incorporation of new material into the receiving language and system of “self”
- Satisfaction that the original too has been enhanced by being translated.

These four steps demonstrate how the translator starts translating a text with a untried trust in the “other”, that the transfer will not be void and there is something there to be understood and translated. Then s/he starts to extract violently, “breaking” the code, and deciphering the fabrics of the original text into loosened ones. Next, this meaning and form need to be embodied into crowded “self”; the recipient culture. This incorporation brings about unsteadiness and “change” in the native organism. In order to compensate for all the violence and destruction, in the final stage translation arrives at an inflationary form claiming having enlarged the original, since translating a text implies that there are more unrealized potentials in the ST than meets the eye, and translation has made them visible. To sum up, Steiner’s four stages of entry into the text might begin with a submissive moment of trust, but end with a gesture of control on the part of the translator.
According to what Steiner writes, the metaphors of translation are indication of larger issues at work in western culture: the power relations divided in terms of gender, in addition to a persistent desire to equate language or language use with morality. There has always been a quest for originality or unity, and a consequent intolerance of duplicity, of what cannot be decided, throughout the history, history of translation being no exception to it. The two realms of translation and gender as a result, have been metaphorically linked in After Babel.

While George Steiner’s massive tome, which certainly claims to provide a theory of translation, is at times viewed by a number of scholars as yet a would-be theory of translation, Steiner is of the opinion that the reason behind the lack of novel developments in translation theory is the fact that translation is a hermeneutical task. Hence it needs to be viewed from hermeneutic perspective to overcome the sterile triadic model of literalism, paraphrase and free imitation that has dominated the history of translation theory. He then presents his translation model that combines philosophical hermeneutics with existing translation studies to form a “systematic hermeneutic translation theory”.
Abstract

The present paper is an attempt to investigate translation from a narrative aspect. It is based on the idea that Narratives are important means of constructing, reinforcing, or naturalizing meaning at all levels in a social organization. It initially tries to present an overall view of narrativity and narrative in literature, social and communication theory. In doing so it attempts to offers a definition of narrative that provides the basis for the model of analysis in translation. It then explores domains where translation and narratives meet and narratives can be applied as a principle model for translation studies. Finally, drawing on the four types of narrative proposed by Somers and implemented by Baker, the manners in which translators mediate their circulation in society are discussed. The main objective of the paper is to illuminate translator's narrative positionality and the way translation participates in this process.

Keywords: narrative theory, retelling, dominant narratives, conflict, naturalization, circulation, ideology
1. Introduction

Narratives are believed to be important means of constructing, reinforcing, or naturalizing meaning at all levels in a social organization. The cultural turn in translation studies added the important dimension of inquiry in power, ideology and conflict into the realm of translation. Translation in today’s world is known essential for circulating and resisting the narratives that create the intellectual and moral environment for conflict and power exertion on a global level. Nevertheless, the main focus here is on Mona Baker’s views on the relation between translation, power and competing narratives.

This paper initially tries to present an overall view of narrativity and narrative in literature, social and communication theory. In doing so it attempts to offers a definition of narrative that provides the basis for the model of analysis in translation. It then explores domains where translation and narratives congregate and narratives can be applied as a principle model for translation studies. Finally, drawing on Somers (1997) four types of narrative, the manners in which translators mediate their circulation in society are discussed. The main purpose of this paper is to shed light on translator’s narrative positionality and the way translation participates in this process.

2. What is narrative?

In David Herman’s words (2007), narrative “is a basic human strategy for coming to terms with time, process and change- a strategy that contrasts with but it is in no way inferior to, “scientific” modes of explanation that characterize phenomena as instances of general covering laws.” Narrative is the representation of an event or a series of events; without an event or an action the result may be a “description” an “exposition” an “argument” a “lyric” or combination of them but not a narrative. Narratives help us to create social identity. Story is how we describe ourselves to one another and it is widely claimed nowadays that narratives plays a key role in construction of self (and other). It is through telling stories that we say and we perceive who we are.

“The awareness that every acceptance of a narrative involves a rejection of others makes the issue politically and personally vital. In a critical sense the differences among competing narratives give all of them their meaning.” (Bennet and Edelman (1985:160 cited in Thornborrow and Coates 2005:100)

There have been many attempts to ascertain criteria which would define the well-formed story. Among many, two appear to be broadly accepted. The first is that to count as a narrative, there has to be a sequence of narrative clauses which constitute the narrative “core”. The second is that the story has to have a beginning, a middle and an end (Aristotle’s definition). Indeed, any chain of events that can be related can also be
narrated. Therefore, not only narratives let us relate various events around us in which we are embedded, but it also empowers us to take stances toward them and be able to classify the phenomena and events within ethical or social continuums.

Margaret Somers argues that “it is through narrativity that we come to know, understand and make sense of the social world; it is through narratives and narrativity that we constitute our social identity. (Somers 1992:600 cited in Baker 2006:9) narratives are believed to be “meta codes” or a “human universal on the basis of which nature of a trans-cultural shared reality can be communicated” in Baker’s words (2006:10). In fact Evidence strongly suggests that humans in all cultures come to mold and cast their own identity in some sort of narrative form. Humans are ingrained storytellers.

The history of narratives and narratology goes back to Russian Formalism through Victor Shklovsky’s analysis of the relationship between composition and style. The epoch regarded today as the classical phase of narrative, developed as a strand within structuralism in France and includes the work of Bremond, Algirdas Julien Greimas, Tzvetan Todorov, Roland Barthes and Gererd Genette.

This field was significantly influenced by the studies conducted by the Russian scholar, Vladimir Propp (1895-1970) who in his morphology of the folktale (1928) analyzed the plots used in traditional folk-tales, identified distinct functional components and opened up the possibility of a narrative grammar. These trends continued in the work of the Prague School and of French scholars such as Claude Lévi-Strauss and Roland Barthes. Extrapolating from Propp’s work, Greimas sought to create a typology of actantial roles to which the numerous particularized actors in narratives could be reduced. The Structuralist narratologists such as Barthes and Greimas followed Saussure’s la langue and la parole focusing on the semiotic framework of language to privilege the study of narrative in general over the individual interpretations. The structural approach for analysis of narrative led to an increasingly influential body of modern work that rose important epistemological questions. Tzvetan Todorov (1969 cited in Toolan1997:6) coined the term “narratology” for the structuralist analysis of any given narrative into its component parts to establish their functions and relationships. Therefore, to them, the story is what is narrated as usually a chronological sequence of themes, motives and plot lines; hence, the plot represents the logical and causal structure of a story, explaining why its events occur.

It was Gerard Gennette a specialist in rhetoric, who played a distinctive role in the further development of narrative theory. He brought together the insight of many earlier researchers to create a new terminological framework. His narrative theory is based on structuralist principles through which he identifies three levels of narrative: narration, discourse and story. By analogy with these he postulates three categories in which the relations between these three levels can be classified: voice, tense and mode.

In the last few years narrative research has extended its scope beyond the
theoretical questions in literary domain and integrated the leading debates from history, anthropology and psychology, to discourse critical and generally ideological approaches. Thornborrow and Coates (2005) argued that today the study of narrative is no longer restricted to literary territory; rather it has emerged as an object of exploration in a whole range of disciplinary context, stretching from socio-linguistics to sociology, anthropology, psychology and beyond. Reasons for this fashion can be retrieved in the fact that narrative is not found in books only; rather, stories play an all-encompassing role in human’s daily life. Nowadays we have ample evidence of just how central narrative discourse is to the fabric of social interactions.

Elaborating on the significance of narrative in all aspects of human life, Flundenik (2009:2) writes: “Narrative provides us with a fundamental epistemological structure that helps us to make sense of the confusing diversity and multiplicity of events and to produce explanatory patterns for them” it is no surprise that a cross-disciplinary approach to the analysis of narrative has begun to grow. At this time stories and story telling is considered as supporting many cognitive and communicative activities, ranging from simple spontaneous conversations and testimonies in a court to painting, dance, and literature. Even though still a long path needs to be taken to advance the genuine exchange of ideas and dialogue between story analysts and other disciplines, it appears undeniable that especially the past decade has witnessed a growth in cross-disciplinary research.

The notion of narrative used in this article overlaps to some extent with Foucault’s ‘discourse’ and Barthes’ ‘myths’, especially in its emphasis on the normalizing effect of widely distributed representations. But the concept of narrative is much more concrete and accessible, compared with the abstract notion of discourse as a vehicle for social and political processes and myth as an element in a second-order semiological system (as defined by Baker). Also in Baker’s words (2006), “unlike myth, and much more so than discourse, the notion of narrative is not restricted to public representations but applies equally to individual stories.” By narratives human beings categorize the phenomena by which they are surrounded into taxonomies such as morally wrong vs. right, normal vs. eccentric, legitimate vs. illegitimate ,legal vs. illicit.

3. Narrative and translation studies

3.1. Why narratives?

To start with, Narrative theory stresses that narratives constitute reality rather than merely representing it. This is the exact notion in translation. Translation is no simple representation of pure neutral concepts and words of the source text. Translation is described by many scholars as a type of manipulation. Translation like narratives is a way of creating meaning. Translation can heavily influence the receiving culture,
hegemony and world. As a result it seems necessary for it to be analyzed via a model that more than anything deals with how translators and translation mediate circulation of different types of narratives in society.

Narratives in translation studies are dynamic entities; as people experience and become exposed to new stories on a daily basis they alter slightly or radically. This supposition brings about a number of consequences. As Baker explains first, narrative theory holds that people’s behavior is ultimately guided by the stories they believe about the events by which they are surrounded, rather than by their gender, race, colour of skin, or any other attribute. Second, since narratives are dynamic, they cannot be simplified into a set of stable stories that people simply choose from. Narrative theory recognizes that at any moment in time we can be posited within a variety of contradictory, criss-crossing, often fluctuating narratives, thus acknowledging the complexity and fluidity of our location in relation to other participants in interaction. Third, because narratives are constantly changing with our exposure to new experience and new stories, they have ‘significant subversive or transformative potential’ (Ewick and Silbey 1995 cited in Baker 2006:3).

Strength of narrative theory is that unlike much of the existing scholarship in translation studies, it allows us to examine the way in which translation features in the elaboration and expansion of narratives that cut across time and texts. ‘The value of the concept narrative’, Ehrenhaus (cited in Baker 2006) explains, ‘is its convenience as a shorthand notation for the multiplicity of interesting fragments that the critic circumscribes in constituting a working text – a story grounded in the social formations through which individuals, as members of an interpretive community, understand the world they inhabit and reproduce that world through their discursive participation and actions.’

Narratives enable us to deal with not only the individual text but more importantly the broader set of narratives in which the text is embedded. Hence it encourages us to go beyond the Immediate, local narrative given in a text or utterance to assess its contribution to elaborating wider narratives in society. What is more, Narrative theory allows us to link together and analyze a narrative that is impossible to be traced entirely in a stretch of text, and instead it has to be constructed from a range of sources, including non-verbal material. In so doing, it admits the constructed nature of narratives and persuades us to contemplate critically on our own embeddedness in them.

3.2. Translation as retelling

Retelling is a concept in the domain of narratives that is believed to make a story generally familiar in a group; as in Norrick’s words (2007): “what becomes increasingly important is not the news itself, but the way of telling it”. Stories help define and
approve group goals and values; co-narration of known stories demonstrates membership and contributes to group cohesion. Research on retelling was primarily a matter of defining what was meant by “the same story” in a theoretical framework. Then when actual data was presented and research started to focus on them, questions rose among which the followings can be mentioned: about when and how tellers repeat stories, the effect of retelling on telling rights, tellability, co-narration and on the internal form of the narrative.

These are concepts that can be reflected on in translation as well. Considering translation a more important act than a simple reproduction of the source text, as a consequence of the cultural turn in translation studies, act of translation itself can be perceived and defined as an act of re-telling. In other words, the shift of focus away from source text reproduction to the more independent challenges of target text production for trans-cultural interaction has brought an important element of innovation to translation theory. This is the conjunction of the concept of translation and re-telling. In translation also one deals with matters such as when and how a text is selected for translation, the determining factors of mode of translation and the effect of translation in conveying the truth of the text, translatability and the internal form of a translation.

Focusing on narrative events in which tellers reconstruct a story for separate audience renders a clearer view of the characteristics of retelling. Comparing two natural occurrences of a story told for different audiences, one can notice that particular scenes are expanded or suppressed by the teller even when the two versions maintain a shared underlying plot, the same primary focus of interest and more or less substantial overlaps in narrative statements concerning the events. It is the same case for translation. In translating a text, particular elements go under the process of expansion, omission, and alternations sometimes due to function that the translated text is expected to perform in the target society or as a result of having specific type of addressee. However, the underlying scheme and foci of interest are as yet the same.

According to Norrick (2007) storytelling is indeed “more than a process of retrieving information from memory, selecting from it and verbalizing it in serial” and it requires “contextually appropriate reconstruction rather than simple recall of ordered events”. Similarly, translation can not be a mere reproduction of the original work. It definitely is a form of interpretation (as defined by Gadamer) that requires contextualization in target culture and community and demands modification according to the audience. What is more, in retelling a story we create and recreate our memory of a story in light of our present needs and concerns instead of simply recapitulating material from our mind storage. Once more this is what happens in translating a text. On the definition of translation, Andre Lefevere writes:

“Translation is a rewriting of an original text. All rewritings, whatever their
intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a certain way.” (Bassnett and Lefevere 1990)

Hence any type of translation is an act of manipulation and any translator can be seen as a story teller, telling the story from her/his point of view, amended and manipulated by her/his ideology, world view, experiences and concerns.

3.3. Translation; circulating or resisting dominant narratives?

Translators appear to play a key role in management of conflict in the world. Baker (2006) argues that translation is part of constitute of war and translators and interpreters participate in circulating as well as resisting the narratives that create the intellectual and moral environment for violent conflict. She maintains that translation is not a product of social and political developments, nor it is a by-product of the physical movement of texts and people. Rather, it is the very process that makes these developments possible in the first place.

Narrative theory on the other hand recognizes that destabilizing the existing power structures can not be achieved only through concrete forms of activism such as demonstrations. Instead the first step involves challenging the stories that uphold these relations. Baker (2006 :5) writes “As language mediators, translators and interpreters are uniquely placed to initiate this type of discursive intervention at a global level”.

Normalizing effect is a significant consequence of narrativity. This means that any narration comes to normalize its own account of project and as a result they are supposed as natural, self-evident and unchallengeable ways of perceiving something. That is why it was and in some cases still is possible to speak of the white race as superior or men as more intellectually potent. This means that narratives absorb and disguise ideologies for people who intend to present themselves as passive or objective reporters of the world surrounding them. Since people’s interpretation of the world depends on their narrative location, different people looking at the same phenomenon, formulate diverse sets of categories to account for it.

It is generally accepted that narratives not only reproduce existing power structures but also they provide a means of contesting them. However, the dynamics of the intricate interplay between dominance and resistance is not easy to capture. Narrative dominance for instance reflects and reinforces real world dominance; nevertheless it does not necessarily silence the marginalized voices. Two main reasons for this according to baker (2006) are; firstly, championing the causes of marginalized groups and publicly supporting their right to narrate their own version of world by the dominant- if they are safe- can improve their appeal and enhance their political, social and financial position. Secondly, allowing the marginalized to speak freely prevents the build up of tension in the society.

A remarkable point in our conflict-ridden and globalized world is the undeniable role
of translation in naturalizing or promoting different narratives from corner to corner of linguistic boundaries. The main aim of connecting translation and narrative theory is to investigate diverse ways in which translators participate in circulating or resisting the dominant narratives. Then undoubtedly translators of science, fiction or any other genre must be aware of their significant role in elaborating and advancing a certain narrative vision of an event or phenomenon along with all its entailed outcomes in the real world. It is worth mentioning that narrative theorists believe scientific narratives are by no means more truthful or robust than other narratives which provide people’s crossing point with the world.

Once a version of a narrative is retold, or translated into another language, it is injected- or even contaminated- with elements from other, broader narratives flowing within the new setting (target culture or society) or from the personal narratives of the reteller/translator.

The definition of narrative which is widely used recently in realm of translation studies and translation criticism is the one that is adopted by Burner (1991:5 cited in Baker), Fisher, Landau, Somers and Gibson and Baker herself. In their vision narratives are “public and personal stories that we subscribe to and that guide our behavior they are stories that we tell ourselves not just those we explicitly tell others, about the world(s) in which we live” (Baker 2006:19). Narratives are known to form our views of rationality, morality, objectivity.

### 3.3.1. Typology of narratives

In the context of political movements Hart (1992 cited in Baker 2006:28) distinguishes between Ontological (or subjective) and Mobilizational (or inter-subjective) narratives. Pratt (2003 cited in Baker 2006:28) on the other hand suggests Biographical narrative (relying on the stories a group are told about their past present and future) and Vertical (which explains how they differ from “others”). Drawing on similar concepts, the typology proposed by Mona Baker’s for studying in domain of translation, is originally typology of Somers and Gibson (1994).

**Ontological narratives**

These are Personal stories that we tell ourselves about our position in the world and personal history. They deal with self but are interpersonal and social in nature since they are dependant on the collective narratives in which they are situated and without them the personal narrative remains incomprehensible. Collective narratives, as Hinchman (cited in Baker 2006: 30) calls them are cultural meta-narratives which form our personal stories as they are transmitted via diverse channels such as media. Vital to Shared narratives is the polyvocality of many personal stories and acceptance of them to be naturalized and function as accounts of the reality. Translation however, can
attempt to resist dominant narratives by applying personal narratives which have been neglected or marginalized by the social order and structures of power in real world.

**Public narratives**

These Stories are elaborated by and circulated among social groups such as family, religious or educational institutes, the media and the nation. It is on the basis of power relations that some of these public narratives will become normalized. Certain Literary works and films can be means of subverting domestic public narratives. As result they are often denounced or banned. In fact this is one of the main areas in which translation and translators are concerned. One of the main acts of translation is disseminating public narratives within target communities and ensuring that all members of target society are socialized into the view of the world promoted in these shared stories. Nonetheless, translators might be faithful to dissenting internal ideologies which can lead them to take a different stance regarding the domestic public narrative and even affect their strategies and decision makings for translation.

‘Translators…participate in circulating domestic public narratives beyond their national boundaries, either in an effort to gain a wider following for those narratives or to ‘expose’ and challenge them by appealing to a foreign audience with a different view of the world.’ (Baker 2006:36)

**Conceptual narratives**

These are concepts and explanations that are constructed by social researchers. More precisely, conceptual narratives are the stories and explanations that scholars in a field elaborate for themselves and others, concerning their object of inquiry. On James Mill’s “history of British India” Niranjana (1990) writes that throughout the book Mill uses the adjectives ‘barbaric’, ‘savage’, ‘rude’ and ‘wild’ perpetually in connection to ‘Hindus’. Therefore he creates a counter-discourse to the Orientalist hypothesis of an ancient civilization, by repetition. This book is known a responsible factor for the greatest misfortunes that India has seen. This is how conceptual (disciplinary) narratives influence the public opinion and shape public narrative of an era. Translator has the choice of promoting or challenging a conceptual narrative. However, as Dennet (2002 cited in Baker 2006:43) argues, the translator can never ensure that her/his attempt is interpreted the same way s/he desired. In other words, meanings of public and conceptual narratives are heavily influenced by their production and reception specifications and it is every so often the case that the strategy backfires.

**Meta- (master) narratives**

The concept of metanarrative was first introduced by Jean-François Lyotard in
his work, “The Postmodern Condition: A Report on Knowledge” (1979). In this text, Lyotard refers to what he describes as the postmodern condition, which he characterizes as increasing skepticism toward the totalizing nature of metanarratives and their dependence on some form of ‘transcendent and universal truth’. Drawing Lyotard’s concept, this category in narrative theory accounts for the narratives in which we are embedded as contemporary actors in history, self-indulgence, industrialization, enlightenment, etc. as Somers (1992 cited in Baker 2006) explains meta-narratives can also be epic dramas of our time. Instances can be illustrated as capitalism vs. communism, the individual vs. society, etc. One controversial meta-narrative in today’s world is “war on terror” which is vastly promoted through innumerable channels such as media. Evidently no narrative is able to travel beyond its linguistic and cultural boundaries to grow to be a meta-narrative, without translation. Therefore translators function as conveyors of public, local narratives to new territories and of course their role is by no means untainted.

Features of narrativity

- Temporality
- Relationality
- Causal emplotment
- Selective appropriation

Clazada Perez (2003) in her Apropos of ideology discusses that every task of translation is in first place a matter of ethical choice for the translator; to reproduce existing ideologies existing in the [narratives of the] text or to dissociate herself from those ideologies and not translate the text. Hence accepting a translation task is a first step of agreement. Baker (2006) maintains that subsequent to this choice translator can apply a number of strategies mediate the narratives of the text they handle. Translators are responsible for the text they produce since the text can effectively promote, challenge and subvert the target social reality. Translators can show their agency, manipulate the narratives of a particular text and function as means of promoting, legitimating, or resisting narratives in the real world in four methods as maintained by Baker (2006):

1) Temporal and spatial framing

Temporality means that all the things that humans perceive, our narratives of the world, are ‘history laden’. History in turn, is a function of narrativity, a notion which is simultaneously applied and elaborated in New historicism. On this matter, Ricoeur (1981: 294) argues that this might explain why in many languages history is characterized by ‘rich ambiguity of designating both the course of recounted events and the narrative that we construct.’ History is our narration of the past from the vantage
point of our position in the present.

The notion in translation studies entails selection of text and embedding it in a temporal and spatial context that accentuates the narrative it portrays and encourages us to set up links between the current narratives that we live with and that of text, even though, the events of the source narrative may be situated in a totally dissimilar temporal and spatial framework. This type of embedding requires no further mediation on the part of the translator; nevertheless it is permissive of such interventions.

2) Selective appropriation of textual material

This concept involves any patterns of omission and addition in the text itself or any choice of deleting or adding racist, xenophobic, political features or elements to a text. However in functions of narrative itself, selective appropriation involves excluding some elements of experience and privileging some others instead of them. Occasionally this occurs based on the theme and plot; however, it is not always necessarily the case. Baker argues that this selection is a matter of our experience of public, conceptual and meta-narratives that shape our sense of significance. Selective appropriation, occurring consciously or unconsciously, has an immediate and direct impact on the world and reality. Owing to this fact, selection of events in any narrative is often the main contestation of that narrative. All stories are selective representations of reality and the narratives that translators assist to interweave together are far from neutral and innocent.

3) Framing by labeling

Labeling means employing a lexical item, term or phrase to identify a person, place, group or any other fundamental element in a narrative. The labels used for elements of the narrative provides an interpretive frame that impacts addressee’s response to that narrative. Employing euphemisms in political or commercial contexts can account for such labeling or titles of novels and visual products can be used effectively to (re)frame narratives in translation. Translators, at times tend to pride themselves on their creativity in handling such linguistic challenges, more often than not without considering the political and social setting in which they are used and the consequences they will bring about as public narrative elements.

Counter naming is an interesting strategy that involves the activists’ response to the systematic use of euphemisms in the political sphere. For instance words such as FBI (Federal Bureau of intimidation) are deliberately used to demystify and undermine dominant social institutions. Names- if applicable in the text- are remarkable devices available to the translator for (re)forming narratives.
4) Repositioning of participants

Relationality in narrative functions accounts for the fact that human’s brain fails to make meaning of isolated facts that are not constituted as narrative:

“This Hermeneutic property marks narrative both in its construction and its comprehension. For narratives do not exist, as it were, in some real world, waiting there patiently and eternally to be veridically mirrored in a text. The act of constructing a narrative is…more than ‘selecting’ events either from real life, from memory or from fantasy and then placing them in an appropriate order. The events themselves need to be constituted in the light of the overall narrative.” (Burner 1991”8 cited in Baker 2006:61)

Therefore for every event to be interpreted, it is essential to be posited within a large arrangement of events. In translation,” participants can be repositioned in relation to each other and to the reader through the linguistic aspects of time, space, dialect, register, use of epithets and various mean of self- and other identification” (Baker 2006). What is more, a narrative is definitely translated with reference to a constructed configuration and to the narratives’ social and cultural settings. The use of one element from the narrative world of the target culture for instance, triggers a set of interpretations that are a function of its own relational context in the public narrative of the target language reader. In short, Relationality is the factor that leads to contamination in translating narratives. Both the source and target narratives are inevitably reconstituted through the act of translation.

Conclusion

Everyday stories that we live by are reflection of life and real world orders. Stories tell us who we are; they are the basis dynamic entities of our individual, social and cultural identities. Narratives are means of promoting, naturalizing or resisting the dominant discourses in a society. On the other hand translation is an ideological act in essence. With every task of translation, the translator faces an ethical dilemma; to reproduce thus to reinforce the existing narratives in the text or to resist and dissociate them by applying various strategies. Translators circulate, promote, naturalize or resist different narratives across linguistic and cultural boundaries. Public, ontological conceptual and meta-narratives are all heavily influenced by the act of translation. A critical understanding of how narratives function and how, in spite of their normalizing effect, they allow us to contest social reality, may be a key to a more productive way of investigating the act of translation on every level. As social actors, translators need to understand that they are liable for the narratives they help circulate in addition to the
real-life consequences of giving these narratives legitimacy.

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Cultural Materialism and Translation

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Abstract

It appears that cultural materialism has many correlations and common points with translation studies, especially if it is applied to the Descriptive branch of studies in translation. First of all, I will elaborate a little on the advent of a new paradigm at the British universities which lay the basis for the foundation of an interdisciplinary approach toward cultural studies and operating cultural constructs within societies and the ideological forces which are interacting together as vehicles of power in order to retain their dominant positions within a specific culture that is extended to put constraints on a number of people in a particular community. Cultural materialism lends itself most conveniently to paradigms of feminism and post-colonialism and can easily deal with issues of manipulation and institutional power relations within the constructs of a society. It is also relevant to Polysystem and Norm theories and the law of interference in the translation process.

Keywords: Cultural studies, Cultural materialism, Ideological forces, Power relations, Translation Studies
Introduction

There is a large manifestation of concepts in cultural materialism that can be adapted to different tendencies, approaches or practices within translation studies. Therefore, to pave the way for such broad notions to be accommodated within the scope of translation studies as part of a general concept, I will briefly elaborate on each concept and its relation to translation theories. On the other hand, to draw a distinctive line between this path of knowledge and its American counterpart, New Historicism, I shall only explain a brief account of the existing distinctions between the two paradigms and the different influences that each branch has exerted upon translation theories.

The key notions that I may touch upon in this article concisely could be the following: the growth of cultural studies as a pivotal paradigm and shooting roots in Birmingham school and the ideological forces at work at the institutional level. I am attempting to underpin a theory of cultural materialism that would found a probable basis in the future studies of translation in either the theoretical or practical areas.

General Trends

First of all, I need to elaborate a little on the advent of a new paradigm at the British universities which lay the basis for the foundation of an interdisciplinary approach toward cultural studies and operating cultural constructs within societies and the ideological forces which are interacting together as vehicles of power in order to retain their dominant positions within a specific culture that is extended to put constraints on a number of people in a particular community.

According to Hall, the advent of cultural studies in Britain goes back to the postwar era, when “the debate about the nature of social and cultural change” became the topic of the day. There happened a break up between the “traditional class cultures” and the society began to take up a new approach toward analyzing the modern forms of “affluence and consumer society” within the social structure of Britain. As a result, the cultural body of the old United Kingdom went under dramatic transmutations and attempted to “come to terms with the fluidity and the undermining impact of the mass media and of an emerging mass society on this old European class society.” (Hall, 1990, p. 12)

The first attempt to establish a center for cultural studies in the academia was committed by Hoggart. It was “a Centre for Contemporary Cultural Studies at the University of Birmingham. Here Cultural Studies was understood as an interdisciplinary postgraduate research field, which would recruit from among people already trained in the social sciences, history, psychology, anthropology, literary study”. (Milner, 2002, p. 3)

After Hoggart, Hall was his successor as the Director of the School, to whom the
main concern was that of political issues that were involved within cultural studies and the status of this interdisciplinary approach toward society and culture in its interrelated terms. Eventually, this cultural movement which was struggling for a new position among other well-established disciplines, laid the foundations of an innovative proposition that later came from Raymond William, who was also an active teacher in the domain of culture and society and took issues with the way social and cultural studies had to be investigated. (Milner)

Generally speaking, two trends of thought had vital roles in forming the modern cultural materialism in Britain: one path open to such studies came from the Welsh scholar, Raymond Williams, and the other one was formulated by the “sociology of literature” conferences that were held at Essex University from 1976 to 1984. The journal of “literature and history” also played a significant role in this domain. These patterns of thought “made way for Cultural Materialism by emphasizing the importance of history as a shaping force of literary texts, and the importance of literary texts in shaping history. (Brannigan, 1998, p. 94)

However, we may define cultural materialism as “the study of historical” and cultural “material within a politicized framework.” (Barry, 2002, p. 182) This is a pertinent subject to the study of literature, insofar as it is helpful to analyze the huge corpus of textual material produced in the long course of history, within their related contextual and socio-historical approaches. Moreover, it will enable us to discuss their functioning procedures based on the status that is accorded to such products within their present day contexts and to analyze their functions further in accordance with their institutional power relations and the coercing ideological tensions.

When we trace the etymological roots of the phrase “cultural materialism” back to its first appearance in the academic discipline, we definitely come up with the name Raymond Williams, the “Britain’s premier socialist critic” in the 1980s, who was an active cultural materialist critic in the literary realm. By means of introducing such a concept, Williams became able to define culture in terms of its materiality which involves in “its own modes of production, power-effects, social relations, identifiable audiences, and historically conditioned thought-forms.” (Eagleton, 2005, p. 198)

In later works which dealt with the issue, culture was assumed to host a wide range of different layers of our everyday social lives, in the sense that “all forms of culture” such as television, popular music and fiction were also considered cultural artifacts; hence this approach never confined its interpretive borders to “high cultural forms such as Shakespeare.” In other words, it was an attempt to exclude the high and low cultural status that was accorded to different texts in various contexts in the past. Form this point of view, materialism opposes idealism, due to the fact that on the one hand, high culture is the self-expression of the “talented individual mind” and represents the “free and independent” role of one’s faculties, and on the other hand, the “materialist belief
is that culture cannot transcend the material forces and relations of production.” (Barry, p. 183)

Therefore, any text that is produced either by the mass or high culture alike signifies “a single underlying structure which functions so as to secure mass subservience to the dominant ideological discourse.” (Milner, p. 141) This attitude toward culture resembled some of the rudimentary theories that were deep embedded within Marxism. According to Eagleton, this approach led to “an enrichment or a dilution of classical Marxism: enrichment, because it carried materialism boldly through to the ‘spiritual’ itself; dilution, because in doing so it blurred the distinctions, vital to orthodox Marxism, between the economic and the cultural.” (Eagleton, p. 199) And consequently this notion bridged the well-known Marxism theory to postmodernism era and restated this idea that culture is not wholly dependent on the economic and political system, while at the same time it cannot operate independent of it. (Barry, p. 183)

There was a turning point in cultural materialism, when it was used as a subtitle in a collection of essays in “Political Shakespeare”. The book was edited by Jonathan Dollimore and Alan Sinfield in 1985. They have attributed four characteristics to this phrase and have defined it as “a critical method” in literary analysis. These features can be listed below as the following:

1. Historical context,
2. Theoretical method,
3. Political commitment, and
4. Textual analysis. (Barry, p. 182)

The first of these signifies the fact that most of the canonical texts which have received a great attention up to this date are “timeless”, in other words, they are not limited to their own historical context in which they were produced and are still exerting influence upon the national cultures of a country. The second characteristic underpins the fact that, this method has detached itself form “liberal humanism” and is ready to embrace other kinds of modernist approaches such as structuralism and post-structuralism paradigms. The third item, i.e. political commitment, indicates the impact of “Marxist and Feminist perspectives and the break from the conservative-Christian framework which hitherto dominated Shakespeare criticism.” And finally the last of these features puts the emphasis on the practical aspect of the approach, in the sense that it is not only an abstract theory of a kind, rather it begins to practice on canonical texts which are still “prominent national and cultural icons.” (Barry, p. 183)

The most important difference between new historicism and cultural materialism is that the former “situates the literary texts in the political situation of its own day”, while the former “situates it within that of ours.” (Barry, p. 186)
Today, both of these approaches are attempting to investigate such subject positions which have been constructed by “sexual, cultural or racial differences” rather than by “ideological determinism.” In other words, we are not facing various subject matters only because they have been structures of power or ideological motifs, they are rather mobilized constructs at different times and ages with varying degrees and various subcultures. “Indeed the subject may be an effect of various subcultural groups and identities, overlapping or clashing with each other.” Finally, critics in the area of cultural materialism have adopted strategies that deal mostly with the materialistic and social issues in diverse contexts. (Brannigan, 1998, pp. 124-125)

**Translation and cultural materialism**

**An overview**

It appears that cultural materialism has many correlations and common points with translation studies in its broad realm of theoretical views and may also prove useful in practical terms, especially if it is applied to the Descriptive branch of studies in translation. Cultural materialism lends itself most conveniently to paradigms of feminism and post-colonialism and can easily deal with issues of manipulation and institutional power relations within the constructs of a society that have an impact on the translation of texts within that specific community and also take issues with canonical conventions when selecting, translating and transferring data from our source text to the target text. It is also relevant to Polysystem and Norm theories and the law of interference in the translation process.

Therefore, cultural materialism can be analyzed and extended to both micro- and macro-levels of texts at hand and it may enable us to investigate both the intertextual and extratextual levels of translated texts. However, due to the limited scope of this article, I will spend my best effort to shed light on its most relevant and important spots of correlations between the two branches of knowledge.

The intertextual relationship within the texture of a text and its analysis can be followed with a semiotic approach. Therefore, here I will attempt to elaborate on the extratextual, i.e. the macro-level examination of the texts and the effect of their translations within the societies.

**Translation and the cultural turn**

“The move from translation as text to translation as culture and politics is what Mary-Snell Hornby terms the cultural turn.” (Munday, 2004, p. 127) On the other hand, in a collection of essays, Translation, History and Culture edited by Susan Bassnett and Andre Lefevere, these two scholars dismiss all kinds of approaches to translation which “have moved from word to text as a unit but not beyond.” Their main focus is
on the interaction of translation and culture which results in studying the texts within their larger contexts of history and convention. Cultural studies within this realm includes: “studying the changing standards in translation over time, the power exercised in and on the publishing industry in pursuit of specific ideologies, feminist writing and translation, translation as “appropriation”, translation and colonization and translation as rewriting.” (ibid. p.127)

Common Points to Study Translation and Cultural Materialism comparatively

Sinfield points out to this notion that “the main effect of cultural production will generally be the reproduction of an existing order.” (Sinfield, 2003) Cited in (Brannigan, p. 10) Consequently, from the point of view of a cultural materialist critic “ideology works in language and our deployment of language, but more than this ideology exists in a material form through institutions like the church, the school, etc.” and that they believe nothing of the cultural artifacts can be operating out of this circle of political sphere independently.

This notion is parallel with theories of translation as rewriting proposed by Lefevere and translational action proposed by Holz-Manttari. By assuming that any text produced in a certain society can be a cultural artifact within its own political and historical constraints and that is under the influence of institutional and ideological powers, it occurs to the mind that the process of selecting, translating and distributing any text would require the manipulation of a higher authority. Translational action theory “views translation as purpose-driven, outcome oriented human interaction and focuses on the process of translation as message transmitter compounds.” (Munday, p. 77) In this regard, translation is described as “a communicative process” which “involves a series of roles and players”:

- The initiator
- The commissioner
- The ST producer
- The TT producer
- The TT user
- The TT receiver (ibid. p.77)

All the people or institutions mentioned above are in a way or the other involved in the process of producing an artifact that has undergone a series of ideologically driven manipulations in order to reach the intended audience.

Another ideological manipulation of this kind can be depicted by the rewriting theory of Lefevere, whose works on “translation and culture represents a bridging point to the cultural turn.” He works from within the Polysystem theory and the
manipulation school. He focuses primarily on “the examination of very concrete factors that systematically govern the reception, acceptance or rejection of literary texts, that is, issues such as power, ideology, institution and manipulation.” (Munday, p. 127) Therefore, Lefevere asserts that all the people involved in the production and consumption of these artifacts, that is, translations, are in positions of power and they are the authorities who rewrite the literature and its consumption patterns within societies. “The motivation for such rewriting can be either ideological or poetological. He also sees that the same process is at work in the production of translation:

Translation is the most obviously recognizable type of rewriting, and…it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin. Lefevere cited in (Munday p.127)

The literary system within which the translation is operating is controlled by three main factors:

1 - Professionals within the literary system
2 – Patronage outside the literary system
3 – The dominant poetics (Munday, p. 127)

Lefevere is positive about the “clear indication of the conservative bias of the system itself and the power of rewriting regarding those canonized classics that never lose their status yet are reinterpreted or rewritten to conform to changes in dominant poetics.” This is in conformity with “Sinfield’s examination of a Royal Ordnance Advertisement in Faultliness” when he maintains that “Shakespeare in this advertisement acts as a guarantee of a secure English tradition” and it is supportive of the idea of “imperialism of England across the globe and its cultural superiority over the others, and thereby endorsing a conservative approach to English politics and society.” (Brannigan, p. 9)

“This is the case for example with the Greek classics which continue to exert influence on western European literature.” Lefevere notes that the boundaries of a poetics transcend languages, and ethnic and political entities. He sees the dominant poetics as tending to be determined by ideology. (Munday, p. 129)

There are also a number of other scholars such as Theo Hermans, Toury and Ezra-Pound Who have been working in the area of Polysystem theory and Norms. Therefore, parallel lines can be drawn between the translated texts within the systems theory, the strategies that the translators employ during the translation process as a source of authority and manipulation of ideology within the text, the canonical status of the source language in relation to its target culture and many other issues that deal with the translation process and the power positions within the cultural materialism perspective. All are affective factors on the proceeding of translation projects and their acceptance or rejections within the target system of a specific society.
Conclusion

Eventually, we can see that there is a similar theoretical framework between cultural materialism and translation studies in the areas above and there is still much more space to welcome ideas form literary theory into this approach toward textual analysis and further at the macro-level of ideological institutions which control the dominant cultural and political issues of producing and distributing such textual artifacts in a community.

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English Language Teaching
After studying Modern Languages at Oxford University, Swan worked in English Language teaching for around twenty years. He co-founded and directed the Swan School of English in Oxford and later worked in adult education in Paris. During that period, he began writing and publishing English language teaching and reference materials, and this is now his main occupation. He has published with OUP, CUP, and Les Editions Hatier. For some years, Swan was also the Series Editor for *Cambridge Handbooks for Language Teachers*.

Swan’s more academic interests include descriptive and theoretical grammar, mother-tongue influence in second language acquisition, and the relationship between applied linguistic theory and language-teaching practice. He has published a number of articles on these topics (see list below) and has given lectures and workshops in many countries. He has also worked in connection with the development of the National Literacy Strategy and is currently involved in a move to introduce linguistics into the English A-Level curriculum. From 2002 to 2008, he was a Visiting Professor at St Mary’s University College, Twickenham.

What might seem surprising is that despite all this, Swan, as he himself confesses, has received no professional training in the areas he is currently working in. Swan is also involved in writing poetry. He believes that it is possible to write good poetry that is neither difficult nor boring. He uses humour a good deal, sometimes for quite serious purposes. He mostly writes free verse, but he can do the hard stuff when necessary. He also translates poetry. An English version of Rilke’s Orpheus, Eurydike, Hermes...
won the Stephen Spender award in 2005. His collection, When they come for you, was published by Frogmore Press in 2003 to complimentary reviews.

“I write and publish poetry, perhaps as a desperate attempt to prove that even grammarians have souls.”

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Grammar, meaning and pragmatics: sorting out the muddle (TESL-EJ 11/2, September 2007)

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What is happening in English? (English Teaching Professional 40, Autumn 2005)
The Effect of Teaching Idioms to Iranian EFL Learners through Movie-Based Method vs. Descriptive Method

Gholamreza Hajipournezhad Ph.D
Abbas Mehrabi

Abstract

Idioms are prevalent in both written and spoken discourse in a manner which can have a striking impact upon language learners’ comprehension ability. Despite this, teaching idioms has not almost always been taken seriously in syllabus designing and lags behind other parts of language teaching practice. The traditional methods of teaching do not accommodate the needs of students, so that they often encounter many difficulties in construing these expressions. However, this very research aimed at comparing 2 methods in teaching idioms; Movie-based method and Descriptive method. To investigate the efficacy of teaching idioms by means of movies, two American movies were selected and 180 idioms were extracted to be taught to both control and experimental groups. Then, among 121 candidates according to their scores on Preliminary English Test (PET) test, two groups of 30 male intermediate EFL learners were picked out to act as control, taught through descriptive method, and experimental group, taught through Movie-based method. The upshot of the study indicated that experimental group clearly outdid the control group in recall performance of taught idioms.

Keywords: Contextualization, Descriptive method, Idiom, Movie-based method, Visualization.
Introduction

According to the most prevalent definition of idiom, it is a common form of expression of which the meaning of the whole is not the same as the total meaning of its constituent elements or even, according to Merriam-Webster Colligate Dictionary (1993), of its grammatical construction. In the broadest sense, an idiom is an expression or word which has a figurative meaning that is understood in relation to a common use of that expression or word. This is what can make idioms confusing (Prodromou, 2003). There is very often no way of guessing the meaning of an idiom simply by looking at the individual words it contains, which can make idioms hard for EFL students to understand. For example, in the idiom, kick the bucket, knowing only the meaning of the words kick and bucket would not enable one to deduce the expression’s true meaning: to die. Due to this fact, even advanced learners, familiar with separate words of idioms, are not able to decipher the expected meaning of the idioms and most often misinterpret the message.

Sinclair (1991) concluded that there are two principles which regulate the speakers’ choices to construct a discourse; the open-choice principle and the idiom principle. The first principle refers to the many options a speaker has in order to produce sentences in compliance with given language system of rules. The second principle means a speaker has at his/her disposal a large number of pre-constructed phrases which constitute his/her choices. The existence of this principle points at the unrandomness of the combinations speakers resort to so as to produce a discourse. In other words, learning a language demands dealing with a large number of ‘prefabs’ at an incredible scale.

Lackoff and Johnson (1980) assert that an idiom is generally “Colloquial Metaphor”; a phrase which necessitates fundamental knowledge, information, or experience, to use only within a culture, where speaker and listener must possess common cultural references and understanding. Thus, idioms are not solely regarded part of the language, but part of the culture as well. As culture typically is localized, idioms often are useless beyond their local context. Unlike many other aspects of language, an idiom does not readily change as time passes. Some idioms gain and lose favor in popular culture, but they rarely have any actual shift in their construction. This fact entails the culture-bound aspect of idioms and sociopragmatics property of language as such that must be brought into consideration while teaching idioms.

Idioms, however, are used in a broad range of everyday situations. For example Jackendoff (1997) has estimated there are at least 25,000 idiomatic expressions in American English. This pervasiveness of idioms relates them to L2 proficiency or at least to higher levels of L2 fluency. As learners’ proficiency improves, there is the reasonable expectation of language which is more accurate and appropriate. In natives, this is achieved to a large extent through the use of idioms. But, the idiomatic language
of L2 learners tends to lag behind other linguistic aspects (Irujo, 1993). There is also the
tendency to continue with familiar and safe sequences which the learners feel confident
in using (Granger, 1998), albeit De Cock (2000) found that some formulaic sequences
were over-used, some underused and others simply misused by non-natives when
compared to native norms. Many researchers (e.g. Ellis, 1997a; Yorio, 1989) suggest that
adequate knowledge and appropriate use of idioms in an L2 is an important indicator of
L2 communicative competence.

Besides the ubiquity of idioms, the study of idiomaticity is one of the most
neglected and underexplored aspects of teaching a foreign language. Students are
always complaining that they often encounter peculiar strings of words which are
hard to interpret. Teaching and learning idioms is deemed to be not the easiest part
of vocabulary instruction but rather a stumbling block (Laufer, 1997). Marton (1977)
argues that idiomaticity affects comprehension in a negative manner.

Even though complete mastery of idioms may be nearly impossible, learners must
be ready to meet the challenge simply because idioms occur so frequently in spoken,
for example in movies, and written English, such as books. Two methods that can
be employed to teach idioms are Descriptive Method and Movie-Based Method.
In the traditional method of teaching idioms, Descriptive Method, learners handle
idioms just by knowing and memorizing the meaning of constituent words and the
whole expression, deprived of any effect of linguistic or physical context and cultural
denotations in which the respective expression arises. Taking up Movie-Based Method,
the learners would take the opportunity to benefit much from the effect of visualization
and contextualization by being exposed to dynamic moving pictures and real situations.
In this method students would become conscious of cultural and pragmatic features
of language such as the status of listener towards speakers and consequently the
appropriateness of the piece of language in the relative context in a way that intended
idiom along with situational implications would be imprinted on students mind for
further recall or even production. Kisch (2006) argues that the most fitting method to
recall idioms is Movie-Based Method because idioms are fastened to visual and audio
pictures from the movies and lodge deeply in students’ brain. She claims students can
watch and hear idioms in context, which is “interesting”, “exciting”, and “enjoyable”.

This study aimed at comparing two methods of teaching idioms i.e. Movie-based
method, using authentic materials which are rendered in movies, in teaching idioms on
the recall performance of language learners vis-à-vis Descriptive method.

**Subjects**

Two groups of subjects were selected among intermediate students of Iranian
English Language Institute in Tehran for the two phases of the study, i.e. Pilot study
and the Main study. The first phase was made of a group of 30 male English language
learners who took part in the pilot study so as to indicate reliability of the multiple-choice item idiom recall test which was developed by the researcher. Applying PET test to 121 candidates, nevertheless, two groups of 30 male students were taken to enroll in the main study subsequently; that is, to act as control and experimental groups. With respect to all subjects’ age, they ranged between 20 and 28 years old.

**Materials**

In order to try the effect of movies upon students’ idiom learning ability, two American movies were selected; “Ghost” (1990) produced by Weinstein and directed by Jerry Zucker, and “You’ve got mail” (1998) produced and directed by Nora Ephron. The criterion for choosing them was two books written by Kisch (2006) corresponding to idioms went to these movies, designated for intermediate level of ELT. To project these movies, however, a data projector was used too. To teach control and experimental groups in two different methods; that is, Movie-Based Method and Descriptive Method, two discrete booklets were shaped out. Each booklet consisted of 180 idioms, forming 12 lessons. All of these idioms were picked out of these American movies. In addition to showing the movies, to have the effect of written linguistic context upon teaching idioms too, the researcher provided a booklet for experimental group which was composed of 180 bolded idioms extracted from the movies along with accompaniment or supporting sentences in which the target idiom was used. In the Descriptive Method booklet, students were provided with simple dictionary definitions of these idioms and a sentence in which the relevant idioms were used, deprived of any visual or contextual elements. In spite of that, the time, and the number of idioms taught to both groups were precisely the same. However, A Preliminary English Test (PET, 2004) was administered to candidates to check the homogeneity of candidates before taking part in the study at the very beginning of the study. 30 idioms were randomly chosen out of 180 taught idioms to both groups as pre-test and post-test examination in order to measure subjects’ recollection ability of taught idioms.

**Procedure**

Before embarking upon the main study, 30 subjects were assigned to the pilot study in order to prove the 30 item multiple-choice idiom recall test, which was developed by the researcher, reliable. However, it turned out to be 0.75 which is an acceptable reliability coefficient. Thereafter, 121 EFL learners took a PET test in order to be found as homogeneous as possible, and following this, 60 students whose scores were one standard deviation above or below the mean found approximately on a par with each other to take part in the study. Then, they were divided into two equal groups of 30 participants as experimental and control group accordingly. Pursuant to this stage,
the idiom recall test, which showed reliable in the pilot study, was applied as pre-test to experimental and control groups to ensure that both groups were not different concerning their acquaintance with idioms at the outset of the instructional course. The results showed no significant difference whatsoever. Then, control group received only a booklet made up of 180 idioms with their relative definition of which, and a sample sentence in which the expected idiom was modeled. Regarding experimental group, they received special treatment; the cuts from the aforesaid movies, bearing 180 idioms, were displayed for them in the company of a parallel booklet to these cuts that was transcribed by the researcher. However, the time dedicated to teach idioms to both groups was equal and likewise both instructional courses continued for 12 successive sessions. Ultimately, the subjects took the post-test at the end of the course and whose raw data were gathered for coming to a logical analysis and evaluation of subjects’ performance in both groups against each other.

**Results**

First, the reliability of the researcher made idiom multiple-choice test was concluded by means of K-R21 formula. The acquired reliability was 0.75 which indicates that it is acceptable coefficient of reliability.

In order to find out whether the control and experimental groups were at the same level from the aspect of idioms the 30 multiple-choice-item test was administered in the beginning of the study. T-test was run to compare the groups. As displayed in Table 1, the t observed is .552 which is lower than the t critical which is 2. Therefore it can be concluded that there is no significant difference between the groups at the outset of the study from the aspect of idioms.

<table>
<thead>
<tr>
<th>Variables</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>30</td>
<td>8.3333</td>
<td>2.49597</td>
<td>.45570</td>
</tr>
<tr>
<td>Control</td>
<td>30</td>
<td>7.9667</td>
<td>2.64553</td>
<td>.48301</td>
</tr>
</tbody>
</table>

The descriptive statistics is shown in Table 2.
At the end of the study the 30 multiple-choice-item idiom test was given to all the participants in each group in order to find out the effect of the treatment employed in the study. T-test was run to compare the mean scores of the groups on the post-test. As displayed in Table 3, the t observed is 2.417 which was higher than the t critical i.e. 2.

<table>
<thead>
<tr>
<th></th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
<th>Mean Difference</th>
<th>Std. Error Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post-test</td>
<td>2.417</td>
<td>58</td>
<td>.019</td>
<td>2.0000</td>
<td>.82764</td>
</tr>
</tbody>
</table>

Therefore it can be concluded that the treatments had a significant effect on the participants’ idiom learning. So the null hypothesis is rejected. It can be concluded that there are differences between students who were taught using Movie-based method and those who did not.

The descriptive statistics for the groups is displayed in Table 4.

<table>
<thead>
<tr>
<th>Variables</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post-test</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experimental</td>
<td>30</td>
<td>20.9667</td>
<td>3.15664</td>
<td>.57632</td>
</tr>
<tr>
<td>Control</td>
<td>30</td>
<td>18.9667</td>
<td>3.25347</td>
<td>.59400</td>
</tr>
</tbody>
</table>

**Conclusion and Implications**

Regarding the upshot of this study, null hypothesis on account of both groups function on the post-test was rejected. As a matter of fact, the results suggested that the simultaneous cooperation of the attributes of movies such as audio-visual and contextual aspects can go hand in hand in teaching idioms to produce deep mammoth impact upon language learners’ recall performance. So, as a conclusion we can infer that teaching idioms by means of movies had the significant difference in comparison with the traditional teaching of idioms on Iranian male students learning ability. As Kisch (2006) has claimed in her series of books, “Idioms go to the movies”, movies will be very good vehicles to teach idioms, the findings of this study, however, was in conformity with her claim. The outcome of this study supports the idea of using modern technologies like films in teaching idioms.

The findings of this study can shed light on some areas of foreign language teaching practice. Considering the outcome of the present research, teachers may find it
beneficial to explicate, in the first place, the nature of idioms for language learners; that is, to make students understand that there are some culture-bound words or phrases in any language that meaning of which go beyond its constituents parts in a way that parts make up a different whole which has a different meaning or gestalt. So, students ought to be introduced to all kind of idioms, in the broad sense of the term, such as phrasal verbs, sayings, etc. so that as they come across them, they would work out a logical impression of which in association with the context of happening. Teachers should not teach idioms devoid of any context, because the context of usage can prepare a good ground for better understanding and maybe better production of idioms by language learners. Knowing that movies contain a vast reservoir of idioms, instructors can persuade students to build up their treasury of idioms by watching movies in order to acquire a vivid and more enduring image of idioms along with their usage in the context of production.

Results obtained in this study can also be helpful for material developers who assume the responsibility of designing materials for the curriculum in a manner that they rather can take different cognitive styles into consideration and provide learners cautiously with the kind of materials tailored for the diversity of whom. Therefore, materials for teaching idioms have to be provided in motivated ways that utilize techniques, exercises, and modern technologies to facilitate students understanding of idioms. Material developers can create textbooks and exercises corresponding to the movies, which can be used in idiom teaching courses and even vocabulary teaching ones. In this way, students will have the opportunity to learn idioms better while having fun time watching movies.

Finally, curriculum designers have to concede that idioms are so common in all forms of language use; hence, they should take it on the chin and embark upon allotting more time and didactic programs in order for making EFL learners ready to rise to the occasion.

References


A Planned Monologue: Summarizing Short Stories in EFL Classrooms

Siamak Rahimi
MA, TEFL, SBU

Abstract
This paper is a longitudinal study on two groups of learners, scrutinizing their discourses within six months in a developmental way to elucidate their fluency and accuracy by summarizing the stories in their interlanguage, which shows language use in constant plot equal to real-life events. Much of our language-teaching energy is devoted to instruction in mastering English conversation. However, numerous other forms of spoken language are also important to incorporate into a language course, particularly in a planned monologue. The use of literature has been emphasized iteratively, because of its authenticity, its relation with culture and tradition of the target language, and, in addition, the effect of stories on reading and vocabulary expanding has been probed in different fields. In this paper, however, an attempt was made to prove the merit of summarizing short stories through improving EFL learners’ abilities in not only language use but in language usage. Short stories help students to reinforce language skills and culture more effectively because of the motivational advantage embedded in the stories as well as higher order thinking benefits.

Keywords: short story, summary, accuracy, fluency, skills
1 Introduction

Summarization of literary prose is a relatively unexplored topic. There exists, however, a substantial body of research tackling the problem of story comprehension. During the 1970s and 1980s, a number of researchers in artificial intelligence built story-understanding systems that relied in one way or another on contemporary research in psychology and discourse processing.

Much of that line of research relied on an assumption that stories exhibit global cognitive structure (known as macrostructure [van Dijk 1980] or schema [Bartlett 1932]) and can be decomposed into a finite number of cognitive units. According to this view, diversity in stories is not due to an infinite number of plots, but to an infinite number of combinations of a (relatively) small number of cognitive units.

In the last decade, automatic text summarization has become a popular research topic with a vast scope of applications. Some innovative research directions have emerged, including summarization of books (Mehalcea and Ceylan, 2007), personalized summarization (Diaz and Grevas, 2007), summarization of speech (Fuentes et al., 2005), dialogues (Zechner, 2002). We attempt to make a step in this direction by devising a new approach to summarizing simplified short stories in EFL classrooms.

Every story consists of miscellaneous tenses, expressions, and words altogether that can occur in daily conversation. The learners can accumulate their attention just to one coherent plot and subject that will be easier to focus on because they have just learned some knowledge in a scattered way which needs to be tamed gradually.

Moreover, students can gain insight by gaining entrance to a world familiar or unfamiliar to them due to the cultural aspects of stories, and taking a voyage from the text to their own minds for ideas, leading to critical thinking (Muyskens, 1983).

Rather than focusing consciously on grammar and other aspects of sentence making, they follow spontaneously the process of summarizing the story and thinking in English that is the aim of every English class. Creating a pleasant picture of the story can stimulate the background knowledge (schemata and script) of learners and in a psychorelaxing environment they will be persuaded to interact better by means of authentic pictures that they have developed (Duff & Maley, 2007).

There are several distinct privileges in summarizing short stories in EFL classes. The most important aspects will be elaborated in details subsequently:

- instigating the motivation (to finish the story and accomplish the task)
- integrating the language skills into a constant plot
- giving the opportunity to beginners to make the first move toward speaking autonomously
2. Literature

It is not so far we initiated reading and writing literary texts in our native language. Reinforcing our language was optimized and peaked by literature. It was the time; we comprehended our language and its literature simultaneously and of course in high order thinking.

Every specialist in the field of language learning concurs that comprehending literature is the acme of language learning. Stories can be used to enhance student’s vocabulary and reading. Lao and Krashen (2000) present the results of a comparison between a group of students that read literary texts and a second group that read non-literary texts at university in Hong Kong. The group who read literary texts showed improvement in vocabulary and reading (Lao and Krashen, 2000). As a result of these subtle recommendations, short stories, considered as a comprehensible genre in literature, in comparison with other fields like poetry or drama, are selected to be utilized for English language learners, especially summarizing this genre will be emphasized by learners.

2.1 Literature as an integrated approach

Duff and Maley (1989) conclude that using literature in the EFL classroom, apart from offering a distinct literary world, which can widen learners’ understanding of their own and other cultures, can create chances of personal expression, and reinforce learners’ knowledge of lexical and grammatical structure as well. An integrated approach to use of language in classroom offers FL learners the opportunity to develop not only their linguistic and communicative competence but their knowledge about language in all language genres.

It is best to start with a graded reader that is one level below the actual students learning levels because the text should be manageable for them to understand easily and also discuss clearly.

Mark Furr (2004) states that, at least in the case of EFL, literature circles have performed the magic of motivating students to read a good deal outside of the class to write copiously in order to be prepared for the group discussions; to speak in English over 95% of the time; to eagerly point to passages within a text to support their arguments; and to question each other in order to understand what the text really means.
3. The effects of summarizing short stories in SLA

Whether to use simplified short stories as a materiel in teaching syllabus or not is a controversial argument, which seems impossible to be settled down among its pros and cons. Lazar believes that since literary texts are “authentic materials” they can be “motivating” issues for students to take part in discussions and communication. As Lazer (1993) states, it “encourages students to become broadly aware of social, political and historical events which form a background to a particular play or novel.” (17)

Since writers take their plots from people’s lives, it is authentic enough to encompass learners in challengeable events to solve the existing problem.

Why use short stories?

Ellis and Brewster (1991) give several reasons why teachers should use story books:

-- Story books can enrich the pupil’s learning experience. Stories are motivating and fun and can help develop positive attitudes towards the foreign language.

-- Stories exercise the imagination and are a useful tool in linking fantasy and the imagination with the child’s real world.

-- Listening to stories in class is a shared social experience.

-- Children enjoy listening to stories over and over again. This repetition allows language items to be acquired and reinforced.

-- Listening to stories develops the child’s listening and concentrating skills.

-- Stories create opportunities for developing continuity in children’s learning

(Adapted from Ellis & Brewster 1991:1-2)

3.1 Accuracy & fluency

These terms are the most challengeable terms in English language teaching since the amalgamation or separation of these processes may incur possibilities of a competent learner or vice versa.

In this procedure, fluency is more noticeable than its peer because in the process of speaking in a communicative arena conveying meaning is the final purpose. The accuracy will be brought out in the authentic context progressively because newness as we ascribe to authenticity is the product of a rhetorical, capable author not a “wissy-washy” parrot like interlocutor equipped with some mechanical sentences (Brown, 2001).
3.1.1 Corrective feedback

In the process of oral production and when the learners are using their “idiosyncratic language”, corrective feedback has not been ignored (Corder, 1971). Learners should not be interrupted by any mediators. Since stopping the learner in the time of fluency production will impede them from actual speaking, the instructor should try to tolerate the errors in order to allow the learners to finish the task and fulfill the sense of achievement. At this time, the learner’s errors, not mistakes, will be written on the blackboard to accentuate the necessity of accuracy and fluency altogether.

3.1.2 How to deal with beginners and reluctant speakers?

There is a tough problem with beginners. Because of limited lexicon and grammar, they usually don’t take the risk to speak or ask questions spontaneously. Thus, short stories give a lot of opportunities to the novice to break the ice and find a place in a quasi-real-life environment to interact with the writer and of course the learners in the classroom about a coherent subject that may occur every day in every moment, out there in real life. Tsui (1996) formulated six strategies for overcoming anxiety and reluctance to speak. The first strategy is to lengthen the amount of time asking a question and nominating someone to respond. The second strategy is to improve questioning techniques. Another strategy is by teacher to accept different answers. The fourth one is to let the learners work within a group. Another is to focus on content rather than form. The final strategy is for the teacher to establish a friendly relationship with the learners (cited in: Nunan, p. 234-235, 1999). This approach can be effective in motivating reluctant speakers as well as keeping average speakers focused.

3.2 Improving the five skills

Learners will expand their writing skills. Composition, either spoken or written, can be based on what include retelling and rewriting a story from a different narrative perspective. Such exercise enhances the speaking and writing skills of learners, thus the learners have the chance of improving their own writing if the teacher consciously directs and acquaints them with what makes good speaking.

Summarizing the story not only familiarizes the learners with the literature of the target language but also informs them of improving language skills unconsciously. Although integrative language learning has been endorsed by so many rhetoricians, due to the necessity of analyzing the paper, we have to scrutinize language skills separately in order to come to terms on fluency and accuracy of learners in general.

3.2.1 Listening

Probing through the history of language teaching, we see listening has frequently
been emphasized. Krashen’s ‘Input hypothesis’, Asher’s ‘Total Physical Response’, and so many other approaches advocated the benefit of this skill as a prominent and complementary module.

In this paper, we moved toward the goal disparately. The short stories of ‘Macbeth’ and ‘Hamlet’ both have audio CDs, which can be practiced not only in the classroom but also at home. Listening to a native speaker can improve the correct supersegmental aspects of language for second language learners that recurrently are encountered with artificial environment.

The other way of improving this skill is when a learner is telling the summary, the other learners can listen to new pronunciation and intonation of words, and sentences which are hidden by the “interlocutor effect”. As a result, there will be a huge amount of input for learners (Nunan, 1999).

3.2.2 Speaking

Meanwhile the learners are strengthening the listening module, they will be able to focus on the fluency practice. The learners attempt to utilize their practical speaking knowledge in a way that enables them to compound what they have grasped in a scattered way and change it into an integrated ability.

In pre-intermediate levels, speaking spontaneously and without planning is an arduous and unimaginable ambition. Oral language has been classified into “Monologue and Dialogue”. Monologues are classified into planned as opposed to unplanned. Planned monologues usually manifest little redundancy and are therefore relatively difficult to comprehend (Nunan, 1991). Consequently the learners have enough time to focus on the text and therefore make their speaking smooth and acceptable using their own lexicon and appropriate grammar.

Young adult learners are usually resistant and at the same time energetic and curious enough to initiate speaking by themselves. Accordingly, preparing a delightful atmosphere is the main duty of the instructor so that she can absorb both reluctant and enthusiastic learners simultaneously. Since young adult learners are most of the time seeking exciting and adventurous subjects to fulfill their insatiable desires, speaking about intrepid scenes that are not available in their daily routine activities motivates them to find more about the subject in target language and at the same time they attempt to show off themselves in front of other participants.

3.2.3 Reading

The first thing that occurs in the mind of every learner, when they hear short stories, is the skill of reading. This skill has always been accompanied by vocabulary learning. Since knowing more words ameliorate other skills indirectly, this is the suitable time we are able to approach our aim.
During the reading time, the learners have enough time to focus on grammatical sentences and new words as well. A corollary to the above is the processing time that the reader gains. Most reading contexts allow readers to read at their own rate. They are not forced into following the rate of delivery, as in spoken language. (Brown, 2001:304).

Besides, their background knowledge will be stimulated to help them comprehend in a slower rate. Mark Clarke and Sandra Silberstein (1977: 136-37) capture the essence of schema theory:

Research has shown that reading is only incidentally visual. More information is contributed by the reader than by the print on the page. That is, readers understand what they read because they are able to take the stimulus beyond its graphic representation and assign it membership to an appropriate group of concepts already stored in their memories...skill in reading depends on the efficient interaction between linguistic knowledge an knowledge of the world.

3.2.4 Writing

It is true that written English typically utilizes a greater variety of lexical items than spoken conversational English. Consequently, this module will be another section for vocabulary to be practiced.

Brown classifies writing into miscellaneous categories. One of the mentionable and related aspect is “controlled writing”, which reinforces testing grammatical concepts and is in the dominant control of teacher. The other category is “guided writing” that loosens the teacher’s control but still offers a series of stimulators. For example, the teacher gets students to tell a story just viewed on a videotape (Brown, 2001, p.334).

In this paper, the advantage of guided writing is significant and is emphasized by the learners themselves, but within the facilitating role of the teacher.

3.2.5 Culture

Short stories are effective when teaching culture to EFL students. Short stories transmit the culture of people about whom the stories where written. By learning about the culture, students learn about the past and present, about people’s customs, and traditions. Culture teaches students to understand and respect nations’ differences. As students face a new culture, they become more aware of their own culture. They start comparing their own culture with those of others to find similarities and differences.

The literature and culture of the target language will be presented indirectly by means of ‘Macbeth’ and ‘Hamlet’, which are written by one of the most popular English writers, William Shakespeare. Since introducing the cultural aspects of each nation is generally estimated by its optimal precedent, the author made an effort to comprehend this idea by the best example in English culture and literature.
Culture plays an active role in motivating and rewarding people for literacy. We cannot simply assume that cognitive factors alone will account for the eventual success of second language learners (Fitzgerald, 1994).

In order to justify that enhancing the proficiency levels, especially ‘fluency and accuracy’, not only involves practicing but also planning a monologue, this research was conducted to measure the learners’ proficiency level by means of summarizing short stories. The learners are not anymore dependent on a preplanned fixed-syllable course, thus they try to improve the language skills by the help of a planned summary of the chosen story, and finally they can bring out what they acquired to a real life condition. Consequently, the following queries were constructed:

4. **Research questions**

Do the learners’ proficiency levels strengthen when the process is completed?

Does the learners’ cultural awareness intensify simultaneously in relation with the learners’ proficiency level?

What skills do the learners recuperate the most?

5. **Method**

**Design:**

As mentioned in advance, this paper is a longitudinal research conducted within six months through two groups of learners. The experimental group is currently continuing their constant syllabus materials at pre-intermediate level, but the control group is equipped with two simplified short stories. In addition, the conclusion should be based on the hypothesis whether summarizing these short stories will improve learners’ communicative competence or not.

**Participants:**

Two groups of English learners at pre-intermediate level of 10 to 14 years of age were randomly chosen and participated in the study. The learners’ proficiency level was tested in the beginning session by written and oral questions conducted by the instructor in an institute in Tehran, Iran. These questions consist of listening, vocabulary, reading, and written grammatical items.

**Material:**

Having chosen the participants, the instructor introduced the simplified short stories; Macbeth: the first level of Dominoes for the first term of study and Hamlet: the pre-intermediate level of Penguin Readers for the second term of study.
In addition to their material in the constant syllabus, the story books have audio CDs and some extensive activity materials at the end of each chapter to ensure that the learners comprehend each chapter completely.

In order to make a bearing between the learners’ constant syllabus and these story books, attempts were made to match the grammatical and vocabulary content of story books with their existing syllabus. That is, the first book, **Macbeth**, holds simple past and simple present tenses and includes around 400 new words and the second story book, **Hamlet**, depicts present perfect and simple past tenses accompanied by 1200 new words. As a result, to ascertain that the learners’ proficiency level is totally matched with their available materials in the syllabus, some interconnected oral questions were conducted by the instructor. The questions include:

- Listening comprehension
- Reading comprehension
- Grammar (past, present, future questions—negative—affirmative)
- Vocabulary (elementary level—pre-intermediate level)

**Procedure:**

In the beginning of each term, the warm-up session is conducted:

**Warm-up session:**

Since motivating requires some preliminaries, the prerequisite of this asset is elaborated in this section. The instructor initiated the task through introducing the culture and literature of English language. Afterwards, he attempted to represent the story as an adventurous movie to make the learners excited and curious about the characters and ultimate purpose of the story. That is, they looked for some clues from the teacher and other resources to solve the problem.

Finally, the instructor played the audio CD for the learners and after covering each paragraph, the instructor or the learners paraphrase the previous paragraph and make it as obvious as possible. When a few pages were finished, the instructor summarized those pages into coherent and comprehensible sentences in order to show them how summarizing was possible.

**During the procedure:**

Every session some pages were read or played by learners and in the end, one or two knowledgeable learners were asked to retell the story to show others how summarizing was possible. Next session most of the learners were asked to retell the summary of the story in brief.
In the middle of the term and after the end of the first half of the book, some open-ended questions were written on the board by the instructor which should be answered by the learners. The process of summarizing and retelling was continued to the end of the term. In the last two sessions, all the learners were asked to retell the whole story by their own grammar and lexicon and in the last session, some more open-ended written questions were answered by learners.

**Data analysis:**

To assess the effect of summarizing short stories on the proficiency level of the learners, the descriptive statistics was performed. Furthermore, independent t-test was run to achieve to the significance of this effect. To analyze the data, the spss software was utilized which is commonly used for analyzing the result of the studies in the social sciences.

6. Results

After the scoring procedure, descriptive statistics was conducted in order to analyze the mean and the standard deviation of the control group and the experimental group.

In table 1, the calculated mean between the two groups shows a significant achieved increase by the control group and also the standard deviation of the control group is less than the experimental group that shows the distribution in the control group is accordingly less than the experimental one.

<table>
<thead>
<tr>
<th>group</th>
<th>N</th>
<th>mean</th>
<th>Std. deviation</th>
<th>Std. error mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>20</td>
<td>82.7000</td>
<td>6.72075</td>
<td>1.50280</td>
</tr>
<tr>
<td>Experimental</td>
<td>20</td>
<td>77.6000</td>
<td>7.80283</td>
<td>1.74477</td>
</tr>
</tbody>
</table>

In addition, a t-test was needed to investigate the significance of this difference. According to spss results; the T value with its 37.183 degrees of freedom (DF) was .033.

Therefore, the significance of the difference between the learners within experimental group was proved.
As it is presented in the table the means of the experimental and control were 77.6000 and 82.7000, respectively.

The result of the t-test also shows that the difference between the two groups is significant, that is; (.033) which is less than (.05). Subsequently, there is a significant difference between the groups in their performances in the final.

### 7. Discussion

Summarization of literary prose is a relatively unexplored topic. However, a better scholarly justification of the merits of short stories argues that human brain contains innate potential for learning both L1 and L2. This potential is known as language acquisition device or universal grammar (Chomsky, 1968). The large amount of meaningful and comprehensible input provided by short stories activates that potential. Consequently, learners foster language acquisition through inferring the rules of grammar and new vocabularies and other language elements, from the data they receive in the context of short story (Krashen, 1993).
Everybody consents to these nativist and input hypotheses, but it is more practical to take advantage from what interactionist theorists (Larsen-Freeman&Long, 1991; Swain, 1999) have proposed, specifically, that even though comprehensible input is an unquestionably essential condition for second language acquisition, it may by itself not be sufficient.

The effectiveness of short stories maybe further be enhanced by such means as students involvement in activities in which they talk and write about what they have read and will read (Richards and Renandya, p.299, 2002).

There exists a substantial body of research in accordance with using short stories in EFL classrooms. Oster (1989) suggests analysing short stories from different perspectives in multicultural EFL/ESL classrooms. She maintains that students should be encouraged to question and discuss short stories that are told from a single point of view. Following that, they can tell the story from a different character’s view or rewrite it from their own views. This activity not only integrates reading with the productive skills but also enables students to realize how their own experiences, culture and values affect their views.

8. Conclusion

Literary materials, which have embedded merits such as authenticity and acceptability, have iteratively been utilized in language learning.

In this framework, it was recognized that the learners’ proficiency level will be enhanced provided that some supplementary materials accompany the constant syllabus in order to achieve second language learning goals.

In the end of the due time, an unbelievable phenomenon occurred. The class, equipped with story books, was more fluent and accurate than before. Not only they were faster in recognizing the mistakes in their exercises but also they were so prompt in speaking about variety of planned and unplanned tasks.

Consequently, summarizing the story enabled the learners to have a profound understanding about language learning and specially in rendering real life events in a social setting.

Suggestions for further research

In order to diversify our research into other fields of operation, recorded news reports, cartoons, and selected newspaper columns are some more suggested materials to be worked on by other researchers.
Appendix

Summarized story samples (prepared by the learners):

**Macbeth**

There was a battle between Scotland and Norway. Macbeth, a Scottish soldier, killed the Norwegian general. So the Scottish king, Duncan, appointed Macbeth as a general. This event was predicted by witches for Macbeth.

Lady Macbeth wanted her husband to be the king according to the witches’ predictions. Therefore Macbeth murdered King Duncan. But, this wasn’t an end, and Macbeth continued killing more and more innocent people.

Finally Macbeth was killed by one of Duncan’s closest friend, Macduff.

**Hamlet**

Hamlet was a prince of Denmark. His father, the late king, was murdered by his uncle, Claudius. Claudius got married with Hamlet’s mother, Gertrude. When Hamlet understood that his father was murdered by Claudius, he acted very strangely.

Accidentally, Hamlet killed his girlfriend’s father, Polonius, so he was sent to England to be killed there. But he came back to Denmark safe and sound.

Finally, in a sword fighting, Hamlet and Laertes killed each other by a poisoned sword meanwhile Hamlet killed Claudius.

**Questions samples:**

**Macbeth**

- What did the witches predict about future?
- How was Duncan murdered by Macbeth?
- Why did Malcom decide to go to England?
- What happened to Macduff’s family?
- What happened to Macbeth in the end?

**Hamlet**

- How did Claudius murder Hamlet’s father?
- How did Hamlet understand his father’s murder?
- Why was Hamlet sent to England?
- How did Hamlet come back to Denmark?
- How would you finish the story if you were Shakespeare?
References


An Interview with Dr. Sasan Baleghizadeh on Teaching Grammar, Writing Academic Papers, and TESOL Seminars

By Mehrdad Yousefpoori Naeim

THRESHOLD: Thank you very much for accepting our invitation to this interview. I would like to ask you some questions concerning the courses you regularly teach, but, before that, can I ask you to say a few words about your academic background? What are some of your research interests?

Dr. Baleghizadeh: Before answering your questions, I would like to thank you and all your colleagues for all your tireless efforts in the academic growth and promotion of Threshold. Now back to your first question, I got my BA in English Language and Literature (1373) and my MA in TEFL (1376), both with honors, from Allameh Tabataba’i University. I also hold a Ph.D. degree in TEFL (1385) from the University of Tehran.

As for my research interests, in recent years, I have mostly been involved in cooperative learning research. In addition, I am particularly fond of ELT materials development.

THRESHOLD: OK. Now let me have your opinion on the status quo of Shahid Beheshti University students. Do you find them motivated enough? What is your advice for them?

Dr. Baleghizadeh: To tell you the truth, Shahid Beheshti University students, both at BA and MA levels, are among the most competent and most talented students compared to their peers in other Iranian universities. I say this, not simply because I teach here, but because I have taught at several other universities in Tehran and know their students. Of course, I should admit that a number of BA students lose their motivation toward the end of their studies and do not take some of their courses
to whom I am truly indebted, once saying that “anyone who does not know English grammar does not know English at all.” Given the principles of communicative English language teaching, this statement is far from true today, but it had an indelible impression on me many years ago as a student. This is one of the reasons why I developed an interest in English grammar.

**Threshold**: What is your general approach towards teaching grammar, especially at university level?

**Dr. Baleghizadeh**: My approach to teaching grammar at university level is deductive. The reason is obvious: Students at this level already know the grammar rules, so the inductive approach with an emphasis on discovering rules would not be very useful. Students at this level should gain a profound insight into grammar rules and learn them more analytically. After all, these students are going to be English teachers pretty soon one day.

**Threshold**: I know you have recently published in a number of scholarly journals lately and have been active in writing academic papers during all these years. What are some of the decisive factors that students need to observe to write publishable papers?

**Dr. Baleghizadeh**: Many MA students are eager to get their papers published in academic-research journals, but perhaps very few of them succeed. Based on my experience, the reason for the failure of most students’ papers is that they lack an in-depth discussion of findings. Our students do a great job
when it comes to writing the introduction, review of literature, and even reporting the results, but then they suddenly jump to the conclusion section and end the paper. Many of them are not aware that what constitutes an academic paper is mainly the justification of your findings rather than simply displaying them through statistical tables.

**Threshold:** You have been to a few countries, attending various TEFL seminars conferences. How have you found them? How would you compare them with the Iranian seminars conferences?

**Dr. Baleghizadeh:** I have recently presented at a number of conferences in Dubai, Syria, and Thailand. At the same time, I was on the organizing committee of the First ELT Conference in the Islamic World held in Tehran last fall. There is no doubt that the ELT conferences held in Iran are as good as, if not better than, similar conferences held in the Middle East or Asian countries, and the quality of the papers presented here is of unquestionable merit. However, one important point we should not forget is the role of keynote speakers invited to a conference. The reason why conferences held abroad is apparently more successful than ours is that they manage to invite more prominent, internationally well-known figures and hence attract more participants.
Army of Letters
A promise

Let's have a promise:
From now on
I'm a machine
And you are a scarecrow,
I promise not to think of you,
not to tell of you,
And you already not think of me,
Not tell of me,
That's fair.
That's the rule.
I'm a machine
And you are a scarecrow.

Farnaz Safdari
Translation Studies, MA, SBU
Two Poems by John Donne

Song

Go and catch a falling star,  
Get with child a mandrake root,  
Tell me where all past years are,  
Or who cleft the devil's foot,  
Teach me to hear mermaid's singing,  
Or to keep off envy's stinging,  
And find  
What wind  
Serves to advance an honest mind.

If thou be'st born to strange sights  
Things invisible to see,  
Ride ten thousand days and nights,  
Till age snow white age on thee.  
Thou, when thou return'st, wilt tell me,  
All strange wonders that befall thee,  
And swear  
No where  
Lives a woman true and fair.

If thou find'st one, let me know;  
Such a pilgrimage were sweet.  
Yet do not, I would not go,  
Though at next door we might meet,  
Though she were true when you met her,  
And last till you write your letter,  
Yet she  
Will be  
False, ere I come, to two or three.

Translated by Fateme Yaghoobi  
English Language and Literature, BA, SBU
The Good-Morrow

I wonder, by my troth, what thou and I
Did, till we lov’d? Were we not wean’d till then?
But suck’d on country pleasures, childishly?
Or snorted we in the Seven Sleepers’ den?
’T was so; but this all pleasures fancies be;
If ever any beauty I did see,
Which I desir’d, and got, ’t was but a dream of thee.

And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love all love of other sights controls,
And makes one little room and everywhere.
Let see-discoverers to new worlds have gone
Let maps to other, worlds on worlds have shown;
Let us possess one world; each hath one, and is one.

My face in thine eyes, thine in mine appears,
And true plain hearts do in the faces rest;
Where can find two better hemispheres
Without sharp north, without declining west?
If our two loves be one, or thou and I
Love so alike that none do slacken, none can die.

Translated by Fateme Yaghoobi
English Language and Literature, BA, SBU
THERE was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;--
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night
Are beautiful and fair;
But yet I know, where'er I go,
That there hath past away a glory from the earth.
Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep;
No more shall grief of mine the season wrong;

I hear the Echoes through the mountains throng,
The Winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday;--
Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd-boy!
پژواک ها را در سلسله کوهستان می‌شنویم،
بادها از سوی سرزمین‌های خواب به‌سوی من می‌آیند،
و تمام زمین‌شادمان است;
خشکی و دریا
سر به شادی می‌دهند،
و در دل ماه می
هم حیوانی جشن گرفته است؟—
تو ای فرزند شادمانی،
اطراف فریاد بر آور بگذار فریادهایت را بشنوی،
تو ای پسر چپمان شاد! 

IV

Ye blessed Creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fulness of your bliss, I feel—I feel it all.
Oh evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the Children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the Babe leaps up on his Mother's arm:--
I hear, I hear, with joy I hear!
--But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is gone:
The Pansy at my feet
Doth the same tale repeat:
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?
آن هنگام که زمین خود را می آراست،
این صبح شیرین ماه مه،
و کودکان می چینند;
درهر سوی،
درهرآن دره و سیا و دور،
گل های تازه را؛ آن هنگام که آفتاب گرم می درخشد،
وطفل در آغوش مادرش جست و خیز می کند:

می شنوم، می شنوم، با شادمانی می شنوم!
اما یک درخت اکنون همه، یکی،
یک دشت که از آن بالا تماشایش کرده ام،
هردوی آنها از درخت ودشت؛ از چیزی سخن می گویند که از آن رفت‌های بهردوی آنها که از درخت ودشت، ودشت ودشت، ودشت از چیزی سخن می گویند که از آن رفت‌های بهردوی آنها که از درخت ودشت، ودشت ودشت، ودشت

تولدمان نیست مگر خوابی و فراموشی: 
روحی که به ما با کلید خودشیت به ما در پر درده درجه‌ی دیگری دارد.
و راه آن دوردهست می‌آید:
نه درنسان محض،

V
Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But He beholds the light, and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature’s Priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.
ونه در عرصهی کامل،
اما به دنبال ابرهای باشکوه، ما می‌آییم
ازسری پروردگار، کسی که سرای ماست:
در کودکی مان، آسان دارا، آنان گسترده است!
سایه‌های زندان، خانه شروع می‌کند به بسته شدن
به روزی پسر در حال رشد.
اما او نور و جایی که آرا، سرچشمه می‌گیرد، را به تماشا می‌شیند،
او، آن را در شادمانی ایش می‌بیند;
شیب، که هرزوز شرق دوری گردید
با یاد بار اسفیر گیرد، همچنان، روحانی طبیعت‌است.
وشکوه‌مند جلوه، می‌کند
درمسیری که درپیش گرفته است;
سراج‌نام زمانی مرد، آن را درمی‌یابد که دیگر فرومرده است.
و درنوری که روزعمولی محو می‌شود.

VI

Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a Mother's mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her Foster-child, her Inmate Man,
Forget the glories he hath known,
And that imperial palace whence he came.

VII

Behold the Child among his new-born blisses,
A six years’ Darling of a pigmy size!
See, where ’mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes!
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art;
A wedding or a festival,
A mourning or a funeral;
And this hath now his heart,
And unto this he frames his song:
Then will he fit his tongue
To dialogues of business, love, or strife;
But it will not be long
Ere this be thrown aside,
And with new joy and pride
The little Actor cons another part;
Filling from time to time his "humorous stage"
With all the Persons, down to palsied Age,
That Life brings with her in her equipage;
As if his whole vocation
Were endless imitation.
Thou, whose exterior semblance doth belie
Thy Soul's immensity;
Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read'st the eternal deep,
Haunted for ever by the eternal mind,—
Mighty Prophet! Seer blest!
On whom those truths do rest,
Which we are toiling all our lives to find,

In darkness lost, the darkness of the grave;
Thou, over whom thy Immortality
Broods like the Day, a Master o'er a Slave,
A Presence which is not to be put by;
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
Full soon thy Soul shall have her earthly freight,
And custom lie upon thee with a weight
Heavy as frost, and deep almost as life!

تو، که صورت بیرونی ات انکار می کنند
عظمت روح را؛
تو، بیشترین فیلسوف، که هنوز حفظ کرده ای
میراث را، تو چشمی میان کردن،
که خاموش و ناشنوی، دریای ابژد را می خوانی،
تا ابد مسخر دهن لایزال،-
پیامبر توانای! من به بین تبیین گوی!
آن حقایق نزد چه گمی آریمده اند،
که ما به تنبال یافتننشان تمام زندگی مان گیمی،

گمشده در تاریکی، تاریکی قیرب؛
تو، که جاودانگی ات
احاطه کنند هست مانند روز، یک مالک برابر یک برده،
یک حضور که قرار نیست فراموش شود؛
توای فرزند کوچک، اماشکوهمند درقدرتی
اسمان—در بلندای وجود آرادی را حمل می گنی،
چرا باجنین تألیمی برحرارت سالها را ترغیب می گنی
تا آن یوگ گریزناپذیریلایزال،
پس آیا اکور کرده با تقدست درجگی؟
به زودی روحی بارگران زمینی اش را بر دوش خواهد کشید.
O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benediction: not indeed
For that which is most worthy to be blest—
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:—
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realised,
High instincts before which our mortal Nature
Did tremble like a guilty Thing surprised:
But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain, light of all our day,
Are yet a master, light of all our seeing;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never;
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.
Then sing, ye Birds, sing, sing a joyous song!
And let the young Lambs bound
As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.

پس بخوانید، شما پرندگان، بخوانید، آوایی شاد بخوانید،
و بگذارید بهره هاجست، خیز کنید،
گوئی که با اواز پیکویی می کنید،
ما در ذهن مان، به جمعیت شما می پوندیم،
شماری که نی می زنید، و شماری که باری می کنید،
شماری که توسط قلبتان امروز مسیرت مأه می را احساس می کنید،
اگرچه آن تالوکه زمانی انقدر درخشان بود، برای همیشه از دیدگانم دورماند،
اگر هیچ چیزی، درون گذارده یا ساعت شکوه و جلال در جمعران، را، زیبایی در گل،
مالونو تنواعش داشت، بلکه می یابیم، قدرتی در درآن چیزی که جامانده؟
در رحم و شفقت تختستین،
که چون بود، باید همیشه باشد،
در افزکاردل، نوازی که می تراود،
ازرنجهای بشر،
در اینمی که به مرگ می نگرد،
در سالهایی که ذهن فلسفي را می پوراند.
And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
Even more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The Clouds that gather round the setting sun
Do take a sober coloring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

وآه شما ای چشمه ها، مرغزارها، ته ها و قبرها،
سختی ودشواری عشق‌هایمان راحکایت نکنید!
اما من درقلب دلها قدرت شما را احساس می کنم؛
من تنها از یک لذت دست کشیده ام
برای زندگی کردن زیرسلطه معهود شما.
مین عاشق آن جویبارها هستم که در مسیرشان بی قرارند،
حتی بیشتر از زمانی که من مانند آنها به سبکی می لغزم;
روشنتی معصوم یک روز تازه متولد شده
هنوز دوست داشتنی ست;
ابرهایی که گردی‌گرد خورشید‌درحل غروب حلقه می زند
رنگ محوشان از آن دیده ای است
که چشم به فناه ادمی دوخته است;
رقابت دیگری بوده است، وشاخ خرماهای دیگری فتح می‌شوند.
سپاس قلب بشر را که ما به آن زنده ایم،
سپاس به لطافت، شادمانی ها و ترسهایش،
برای من احتیاج زشت ترین گلی که می رود می تواند
افکاری بسازد عمیقتر از آنکه فرو ریختن اشکها را موجب باشد.

Translated by Mahdieh Farshaddjou
FLE, MA, SBU
ITALIC LIE

I saw you in black and white
Then you turned left and then right
Alone and sad behind the trees
leaves were falling and it was a breeze
Inside my heart it was released
Came in white and went in black
Left me alone with my bag
Inside my heart there was a track
Ended my life just with a drag.

Akram Mirzaee
Linguistics, MA, SBU

You and Me
You are the moon in the sky
I am the only star next to the moon
You are the tree on the mountain
I am the withered vine on the tree
You are the water in the pond
I am the weed floating on the water

Ataollah Hassani
History, Associate Prof., SBU
Unchangeable

and still I'm talking with no one...
before me who was wistful beside you on the road?
but still I'm talking with no one... as I remind you my darling.
how riant we were ostensive when you backed.

but still I'm walking with no one and I close my eyes.
you knew the road was out of the circle. you knew that deviance.
it's the same road you'll find it someday when I'm lost into end.
but still I'm feeling the time and space... in another kind.
I stare senseless to unchangeable repeats...
how many times I have to die? I have to live?
I do belong to nought... neither eden nor hell.
let me close my eyes... I can't see nothing.

hope to stay in dreams forever and ever. hope to lose the truth.
hope to deadness of wake. hope to insanity... my desire.
let me close my eyes... I can't see nothing.
let me drown into vast width... let me laugh to life.
let me feel the inaction... let me know I'm dead.
let me see your dream... let me find your room...
how should I sing for you? please... my King!
I am coming to reborn but you are leaving to be dead.

I oath to my name... there's no way out for me.
I'm slave and saved forever in gloom.
you are well gone... I will sleep.

goodbye my darling... it's alright...

Ali Rashid Amin
Computer Sciences, MS, Karaj Azad University
To Bereaved Boar

Tomorrows
Ravenous memories of sorrows
Roam into dark windowpanes of your eyes,
Painted motionless in a flowerless panorama

Furious flames fade away
Fire melts all Love's profane lullaby,
Hissing in the ears of innocence

The Boar,
That found boredom too sore,
Shakes his load of silence down
And parts to face his double fawn:
Fair vain Adonis.

“I meant to murder you with kisses
For sure I'm a She-Boar”

Surrender
To the words that burn
Words that burn out and tender

Refute
Dance
Dance on her wounded Brute
When the screaming evening
Bends to Love's last abode
And takes refuge
In eternal nothing-ness

Farzaneh Doosti
English Literature, MA, SBU
Mansour Khorshidi, a poet, literary critic, and teacher of Literature in Mazandaran, was born in 1950. He is in charge of assessing books for the international website Piadehro, and is a member of the editorial board of Neveshta, an international magazine in Iran. He has also served as a judge in some poetry festivals in Iran.

Mansuor Khorshidi has published two poetry books:

1. *Childhood Ancient Orations*, Kharazmi Publication
2. *From Thoughts of Being with You*, Nim-Negah Publication

And has the following under publication:

1. *The Uncrowning of Ashes*
2. *Sudden Blue*
3. *Spread Sajjada over the Moon*

Khorshidi has a number of published articles (published both inside and outside Iran) on linguistics, modern Farsi poetry, literary movements in Iran, literary schools, French surrealism, and literary criticism.
تو مثل ستاره
بر از تازگی بودی و نور
و در دستت انگشتی بود از عشق
و یاقوتی مثل درختنی
که از جنگل ابر برگشت به اشد
***
سرآغاز تو
مثل یک غنچه سرشار یاقوتی
زمین روشنی تو را حدس می‌کرد
تو بودی، هوا روشنی پخش می‌کرد
***
و من
هر گلی را که می‌دیدم از
دستهای تو از آغوز می‌شد
و آبی که از بیشه ای دور می‌آمد آرام
بود تو را داشت
***
من از ابتدای تو فهمیده بودم
که یک روز خورشید را خواهد آورد
دریغاً تو رفتی!
هر اسی ندارم
مهم نیست این دوست
خدا دستهای تو را
منتشر کرد...

سلمان هراتی

You like Star

You like star
Were full of freshness and light
And on your finger a ring there was of love
And pure like the tree
That from the cloud’s forest returns.

Your beginning
Like a bud replete with pureness
Earth guessed your luster
With you there, air spread lambency.

And I
Each flower I saw in
Your hands had its root
And a stream which from a far grove came by gently
Smelled of you.

I from your beginning had known
That one day you would bring the sun
Alas you went!
I fear not
It is not important friend
God your hands
Has diffused...

Ghiaseddin Alizadeh
English Literature, MA, SBU
You like a Star

You like a star
Were full of freshness and light
And had a ring of love on
And clean like a tree
Coming back down
From Abr forest*

***
Your beginning
like a bud rich with innocence
Earth guessed your lightness
You were around and air spread light

***
And I
whatever flower I saw
took off its start from Your hands
And the stream coming from a meadow far
Smelled You

***
From Your beginning I knew well
You would bring the sun one day
Alas you left!
No fears I have
Not a problem my friend
Your hands
Has God spread out...

* Abr, meaning cloud in Farsi, is the name of high hill forests near Shahroud, often submerged in an ocean of fog.

Ali Noorani
English Language and Literature, BA, SBU

You like a Star

You like a star
were full of freshness and light.
Your finger had a ring of love,
and you were clean as a tree
coming back from a forest of clouds.
Your beginning,
like a bud full of pureness.
Earth predicted your lightness.
You were, air smelled light.
And me,
any flower I saw,
it began from your hands.
And water coming calmly from a far thicket,
had your scent.
I knew from your beginning
that someday, you will bring sun.
Alas, you left.
I have no fear,
O, my friend! It’s not important.
God multiplied you hands!

Nahid Jamshidi Rad
English Literature, MA, SBU
You, like a Star

You, like a star,
were full of freshness and light.
And on your finger was a ring of love.
And you were as pure as a tree
seeming to have returned from the forest of clouds.

In the beginning, you
were like a bud, alive with purity;
The Earth could recognize your light.
When you were here, the air would spread light.

And every flower
I saw had its roots in your hands.
And the water that gently flowed from a wood far away
smelt sweetly of you.

From the very moment I saw you, I realized
that one day you would bring back the Sun.
But, alas, you left!
I have no fear!
Never mind, my Friend!
God has scattered your hands.

Mohammad Ghaffary
English Literature, MA, SB
نیلوفران تن

اضطراب تند نفسهای ابليس
در چشمهای تو جاریست
در این دمی که نور
بوی ستاره‌های دور
روی گور می‌برید
گوری که دهان باز می‌کنند
کنار نیلوفران تن
با مردگان قوی‌بیگی
که از اسارت ابليس
گریخته‌اند و
تكوين نفسهای سرد
به سرگ سپرده‌اند
وقتی هلاک وادی شیطان
روی گورهای بسته
دهان باز می‌کنند
از ترس وسوسه‌های نهان

منصور خورشیدی
Views & Reviews
A Brief Analysis of Robert Frost’s Design

Mehrdad Yousefpoori Naeim
TEFL, PhD, SBU

*Design* is a fourteen-line Italian (Petrarchan) sonnet consisting of an octet and a sestet. The lines are mostly in iambic pentameter (with few exceptions, e.g. line 7, which has eleven syllables), with the rhyme scheme of the poem being abbabba acaacc.

I found a dimpled spider, fat and white,  
On a white heal-all, holding up a moth  
Like a white piece of rigid satin cloth --  
Assorted characters of death and blight  
Mixed ready to begin the morning right,  
Like the ingredients of a witches’ broth --  
A snow-drop spider, a flower like a froth,  
And dead wings carried like a paper kite.

What had that flower to do with being white,  
The wayside blue and innocent heal-all?  
What brought the kindred spider to that height,  
Then steered the white moth thither in the night?  
What but design of darkness to appall?--  
If design govern in a thing so small.

The poem begins with a very simple description of a fat and white spider, which is carrying a dead white moth (a kind of flying insect) on a white heal-all (a type of woodland flower). The diction of the poem is not very poetic, and, in some lines, although this is a nineteenth century poem, archaic words are used, such as “thither” (line 12). What seems to be dominating in this description is the color white, the symbol of purity and innocence. According to many dictionary definitions, a heal-all is a kind of woodland blue-flowered herb, but, here in *Design*, it has been given the color white, which readily indicates that Frost has tried to lend this flower a sense of innocence and purity. However, this white color, because of the death imagery accompanied with it, is not thought of as a totally pleasant color.

In the octet, there are four similes. The octet serves as a reflection of what the poet sees, and thus it seems rather expectable and acceptable to have many similes used in this eight-line stanza. The first simile appears in describing the moth, which looks like a “white piece of rigid satin cloth.” The second simile is “the ingredients of a witches’ broth,” with the ingredients being “death and blight.” The third simile is found in the
description of the heal-all, resembling a “froth” in the poet’s eye. Finally, the last simile comes to picture when the dead wings of the moth are being carried by the spider like “a paper kite.”

All the three creatures involved in this poem have been portrayed as pleasant innocent creatures: “snow,” as used in the description of the spider suggests purity and whiteness; “froth” used for the heal-all has pleasant connotations; and “paper kite,” referring to the wings of the dead insect, creates a playful and joyful impression. This delicate imagery of the three creatures is of great significance in the poem. The reason is that the poet’s main obsession of mind is why these innocent, pure, delicate, and white creatures end up in a matter of killing and death! This is the main question that the poet poses and that is addressed below.

By the end of the first stanza, the depiction of the situation also ends, and the poet moves to another stage of the poem. In the second stanza, we are provided with the questions that the described imagery has triggered in the poet’s mind. The main point that attracts Frost’s attention and makes him wonder, as pointed to above, is how it is possible that a “white” innocent flower, a white “kindred” spider, and a “white” moth end up in such a dark fate in which the moth gets killed! The poet seems unable to find out the reason behind this natural event. With the limited knowledge of human beings, such an event looks rather cruel and dark, or even illogical. All the poet can conjecture about the reason for this phenomenon is that the “design,” law, or order of nature has been the cause. Here, it is referred to as “design of darkness.” It is the design of darkness probably due to the fact that this event has a dark and gloomy ending – it could also have another meaning which is discussed at the end of the paper – but the noteworthy point is the word design itself. Why should this specific word be used? Why not other words, such as law or force? What makes the poet use this word as the reason for this happening? The word design has been wisely chosen with respect to the meanings it conveys. The answer to these questions is that design means a plan or a program which is set with a purpose. Using this word implies that we are not dealing with just a mere force; there are some purposes, thoughts, and reasons behind it. Although the purposes and reasons behind this apparently cruel event are unknown to the poet, he is still aware that a design might be at work in this small incident.

A reflection of this answer – “design” – can be also witnessed in the imagery and the structure of the poem. In the octet, we are told that the heal-all, the spider, and the moth are the “assorted characters of death and blight,” which have been “mixed ready to begin the morning right.” The impression we get when we go through these lines is that a power has manipulated, or “mixed,” the three creatures in a certain way (“assorted characters of death and blight”) with a certain purpose, i.e., “to begin the morning right.” Such imagery can clearly show that a design is used. From another perspective, the structure of the poem also reinforces this answer to the questions. The sonnet has
consistency in its rhyme and rhythm (as stated in the first paragraph), which could be interpreted as the existence of a design in writing the poem.

We have three questions posed by the poet in the sestet. The first one is about the heal-all and the reason why it is white. Earlier on this paper, it was noted that the color white for a heal-all is rather odd because heal-alls are mostly blue, but Frost attributes such a color to this heal-all in pursuit of at least three goals. First of all, by saying that the heal-all is white, Frost can make it clear for us that everything is not always like what we expect them to be – as we did not expect these three white and innocent creatures to end up in that dark fate. This could serve as a preparation for the reader to be able to have a better reaction to the poet’s main question. Another point about the choice of the color white for the heal-all is that since this color is the symbol of innocence, it would make the heal-all seem pure and guiltless in its dark fate. This could also be the case for the two other creatures. Finally, the poet makes use of this color as a device to pose his first question, “What did that flower have to do with being white?” If the heal-all were blue, then the poet could not ask a question why it had been so because the heal-alls are normally always blue. The second question is what made the “kindred” spider and the “white” moth go on the heal-all. Again, we see that the poet deems neither the spider nor the moth faulty of this event. The poet portrays the spider as “kindred” and the moth as “white” to indicate that. The words “brought” and “steered” (lines 11 and 12) also hint that an external power has forced them to take part in this fate, so, again, there is the implication that they are innocent.

Another point which grabs the reader’s attention in the poem is the contrast present among the images set by Frost. To point out a single instance of such a contrast, we can mention “morning” (line 5) versus “night” (line 12). Up to here, the “white” and innocent images have been the center of attention of this paper; however, the devil-like and dark images should not be ignored, among which the phrase “ingredients of a witches’ broth” stands out. This could even make the reader assume that the designer of this whole design is an evil one (with the designer being the witches and the design the broth) or that the power dominating the three creatures is the devil. The other phrase which directs our attention towards this hypothesis is “design of darkness” (line13). The word “heal-all” sounds ironic. As the word itself suggests, it should be able to heal all, but here it is decided to be the very place where the spider kills the moth. This irony is enhanced by the poet giving the heal-all the color white.

Frost does not provide us with a fixed and certain answer at last. It is not a clear-cut issue, which could be appreciated easily. The word “if” in the last line further conveys the idea of uncertainty and imbalance present in the conclusion of the poem. Frost puts us in a situation that he has previously experienced, and he shares with us the thoughts that occurred to him, but he leaves the conclusion inconclusive to have the readers make their own interpretations.
David Damrosch is professor and chairman of Comparative Literature Department of the University of Harvard and is one of contemporary theoreticians of comparative literature; his theory of World Literature has been advocated by prominent world thinkers.

He has also supervised the compilation of Longman’s World Literature Anthology in six volumes and has so far written and contributed in the production of seventeen books and more than 50 articles in credible journals most of which have been translated into other languages.

Damrosch has lectured in more than 250 international conferences of comparative literature and has presided over the American Comparative Literature Association. He has mastery over German, French and Spanish and is familiar with eight more language. At the moment he is compiling five more volumes to be released in one or two years.

It should be noted that his well-known volume “What is World Literature?” is being rendered into Persian by Dr Anoushirvani, academic member of the University of Shiraz.

Monday Morning, June 13, 2011: During the conference held at the Academy of Persian Language and Literature on June 13, Professor David Damrosch, chairman of the Department of Comparative Literature of the University of Harvard made a speech on the definition of World Literature and its functions and then made a survey of the evolution of ‘One Thousand and One Nights’ in the western world and its modern practices as an example of world literature.
At the outset of the session held at the Academy of Persian Language and Literature with the presence of a selected number of Iranian thinkers, philosophers, linguists, translators and literati, David Damrosch expounded his theory of world literature and four dimensions of what shapes the World Literature.

I. World Literature’s Dimensions

According to this American theoretician, World Literature functions in a four-dimensional space each, consisting of multiple layers, including the universal, local, national, and personal dimensions. And since these borderlines change in the passage of time, we can infer that time can also make the fifth dimension of this cultural construct.

He believes that what is known as valid world literature is – even in our time – quite selective. While many works in Old Europe used to be read in original Latin, works of many contemporary writers writing in live languages of the world should be read in translations. And this is usually not undertaken unless the work is prone to global interest. In other words, one of the main characteristics of world literature is translatability into other languages.

II. World Literature and Translatability

Since literature totally relies on language, Damrosch continued, translatability becomes a serious issue in world literature.

Literary translation is a complicated task and literary translation often turns into a mirage that gives in an unrealistic and bizarre image of the culture of the other. Or it may even melt a foreign work within its own local values so much so that it loses all its cultural characteristics and turns into a lurid replica of the original text.

Yet instead of stylistic losses of a literary translation, the text may gain a lot more in
the target culture. Meanwhile many texts do not enjoy a new reading, for many reasons: one reason according to Damrosch is that translation is impossible without severe damage to the language. Another reason is that sometimes the subjects of these works are so local that could not be conceived in another place. So, no matter how meaningful and precious one work is in its hometown, it may not join the circle of world literature in a meaningful manner; and this has nothing to do with the quality or ideology expounded in these works.

Damrosch then referred to the movement from Eurocentrism in the trend of western comparative studies towards the inclusion of works by other countries including the orient and the peripheral literature and added: “Many American anthologies of world literature that are published in recent years include works by about 500 authors from different countries of the world.”

III. Goethe, pioneer of World Literature theory

Revived and expanded by Damrosch, the idea of World Literature was first introduced by Goethe in 1827. By “eltliteratur”, Goethe meant the growing availability of texts from other nations, including translations from Sanskrit, Islamic and Serbian epic poetry.

Elaborating on Goethe’s concept, Damrosch mentioned three types of world literature including the Classics, Masterpieces, and Windows of oriental literature opened up to the world.

According to Damrosch, the New Windows regained attention in the 90’s and with gradual withdrawal of the Eurocentric literature of the white male author, now newer works of literature from different parts of the world are taught in Comparative Literature classes regardless of being masterpieces or not.

IV. Arabian Nights, still regenerating in Contemporary World Art

The Harvard University Professor then made a survey of cultural transformations of One Thousand and One Nights through different translations and its regeneration in new forms of performance art – revealing the surplus American craze for the orient.

He regarded One Thousand and One Nights as the best example of what a text may lose or gain in the translation process. It is interesting to know, he continued, that One Thousand and One Nights was for long considered as a semi-literary work not worth to be taken seriously. Yet when translated into different languages, One Thousand and One Nights became a small window towards the Islamic culture for the Europeans. It soon turned into a masterpiece and affected many writers in the east such as Naguib Mahfouz, Asia Jabbar, and Orhan Pamuk and now researchers value this text as much as they do for works by Tolstoy and Proust.

He continued: “One Thousand and One Nights first attracted the attention of
western travelers. The first translation of this book was made into French by Antoine Galland.” Galland did not hesitate in adding up to the old script other stories he had heard from a Syrian storytellers, such as the stories of Ali Baba, Aladdin, and Sinbad. This translation became the source of later English translations. In fact, Galland’s twelve-volume version of *One Thousand and One Nights* was rather showing alterations made in the original text than providing a real translation.

Now what mattered in the reading of *One Thousand and One Nights* was which version had to be taken as the source, and to what extent had the western reader to know about the text’s cultural context in order to understand it. And even more, whether the erotic scenes of One Thousand and One Nights should be translated or censored.

Damrosch then displayed different illustrations of the main characters of *One Thousand and One Nights* and discussed how different readings of the text have resulted in different portraiture of the orient and fictional characters.

Then, he read parts of three different translations of One Thousand and One Nights, namely Galland’s, Lane’s and Burton’s, elaborating on cultural and linguistic transformations the text has undergone in each case.

**V. New Craze for One Thousand and One Nights**

According to David Damrosch, *One Thousand and One Nights* is still being regenerated in contemporary art, literature, and life. One of the newest cases of this is the construction of Barbie and Kent dolls in *One Thousand and One Nights* costume – where Barbie and Ken look like Scheherazade and Shahryar.

The next example of modern practices with *One Thousand and One Nights* posed by Dr Damrosch involves Wael Zuaiter’s story and Palestinian Performance Artist Emily Jacir’s exhibition.
Herta Muller: The Winner of the Nobel Prize for Literature 2009

Herta Muller was born in 1953 in the Banat region of Romania, home to a German-speaking minority incorporated into Romania in 1918 from the Austro-Hungarian Empire. The minority of this region were embraced by Hitler as part of the greater Germany, and many served in the German army in WWII. Muller’s own father served in the SS, and remained unrepentant to his death. At university, Muller became involved in a group of German-speaking students who formed Aktionsgruppe Banat. They soon came under the scrutiny of the Romanian Secret Services, leading to expulsion from university, harassment and interrogation. This process and the resultant mental deteriorations, betrayals and suicides are the subjects of Muller’s third novel, the prize-winning The Land of Green Plums (1993; translated by the poet Michael Hoffman).

Herta Muller is one of the most appreciated writers in Germany. She has represented Germany on shortlists for the Nobel Prize for Literature. She pursued German language and culture studies in Timisoara, and then took up a job as a translator in a car factory. Muller’s refusal to collaborate with the Securitate secret police caused her to lose her job, and she earned a living by giving private German lessons, before immigrating to West Germany in 1987.

Since her literary debut in 1982, Herta Muller has published more than 20 books which have been translated into many languages. Virtually every year has brought her an important literary award, such as ‘Ricarda Huch,’ ‘Kleist,’ ‘Joseph Breitbach,’ and the ‘IMPAC Dublin Literary Award’. Although her name was unfamiliar to many
Anglophone readers, her books have been translated into English sporadically, since 
The Land of Green Plums (published in German in 1993) appeared in Michael 
Hofmann’s translation in 1998.

Twenty years living in Germany has not clouded Herta Muller’s reflections 
on Romania, which she continues to draw upon. She herself says that the most 
overwhelming experience for her was living under the dictatorial regime in Romania. 
And that simply living in Germany, hundreds of kilometers away, does not erase her 
past experience.

Review

Lola, the main narrative force of The Land of Green Plums, is a poor girl from the 
provinces who goes to women’s university in Romania to study Russian. Underscoring 
the atmosphere of impoverishment, Lola and her roommates fantasize about owning 
yylon stockings, but they make do with what they have by combining their meager 
resources. Unprepared for her life in the city, Lola has a number of negative sexual 
experiences. In despair, she hangs herself, and after her death she is expelled from 
the Communist Party. One of Lola’s roommates, the narrator of the novel, refuses 
to accept that Lola’s death was a suicide. After she becomes the subject of political 
suspicion, she leaves the university. The narrator eventually immigrates to Germany to 
escape the regime and its oppression. This narrator, an unnamed young woman and her 
three friends, Georg, Edgar, and Kurt, the students when we first meet them are the 
children of the former SS men of German extraction, yet all of them are revolutionary 
figures who are under police suspicion, especially Captain Pjele. Their motivation for 
esisting the regime is unknown and their stand against it is limited to singing a folk 
song, known as their anthem by Pjele, reading and keeping German literary books, and 
after finishing the college corresponding letters in crude codes. There is not so much 
action in the novel. All the characters appear to lead a sort of routine life without any 
especial motivation. Even the main characters are entrapped in a sort of repetition; 
they meet each other frequently and correspond regularly without doing any specific 
new action or deciding to act any particular thing. They just chat about the events 
 happening to them and express their disgust, not often, against the situation they are 
living in. There is a common desire among all people to leave the country and escape 
from the claustrophobic situation created by the dictator and his agents who spread all 
over the country. Indeed in Muller’s The Land of Green Plums a sort of miasma hangs 
over in the whole society, mad men, drunks, wanderers roaming in the streets; the city 
is replete with peasants who have left their villages to fill the factories, slaughterhouse- 
workers drink hot blood and chase girls at night in the streets for having a short savage 
sex. Indeed, the novel acutely portrays the way in which the worst instincts—fear and 
greed especially—are manipulated by the state to gain the complicity of the general 
populace. The school children in this novel desire to be policemen and officers when
they grow up; everything is rotten and there seems to be something wrong with every bit of society. All these facts seem to be the result of the totalitarian regime whose dictatorship has made the people puppets who either practice harsh acts as the state guards or live a passive life of routine acts without any action in the opposite line except for a desire to leave or gossip about the disease of the dictator, a sort of self-comforting maneuver to make them tolerate the unbearable situation imposed on them. The rare people who dare to escape from the country are mostly arrested by guards who have been informed on their escape account by some friends of the poor people who have dared to risk escaping the country. In this novel Lola’s resistance against the regime takes the form of a growing perception of the perverseness of Romanian society, her descriptions of which strive to reflect the surreal logic of the regime: so exceptional are they that high-heeled shoes walk about with a life of their own, the wearer unseen. In this novel men hunger after Lola like starved dogs, farmers come to the city to work in factories to build tin sheep and woodenwatermelons. These form part of a set of images which are constantly returned to in the novel. Unripe fruit (the green plums of the title) is consumed greedily; hungry slaughterhouse workers steal fresh offal and drink the animals’ warm blood which all conveys that the general populace are steadily teaching themselves to consume the poisonous realities of the world in which they live. These images achieve even greater resonance after we are told that the leukemia-ridden dictator habitually has blood drawn, vampire-like, from the heads of new-born babies, to provide himself with red blood. In this book the narrative does not organize itself according to any strict chronology, but rather by a sequence of association, including the narrator’s memories of her home life. These fragments are presented in a broken grammar and deadpan voice which is resolutely understated, on the surface conveying little emotional involvement on the narrator’s part. The driving narrative, of course, is the development of the narrator’s psychological state, inferred from the associations she makes between one phenomenon and another, and from the terms in which she perceives the world. The repeated use of a store of key images creates a claustrophobic, inescapable reality which the narrator carries around within herself, even after she has escaped to Germany. By the end of the novel, it is obvious that those who have suffered under this regime as well as those who have served the regime can no more shake off the sense of suspicion with which they continue to regard everyone and everything about themselves than they can the memory of such images as these.
There are several stages of editing books, magazines, and other materials. The job titles and exact duties vary from one publisher to another. Generally, developmental editors work with authors at the earlier stages to bring the parts of the book together. Perhaps one chapter needs more detail. Another chapter may be too long. Can it be broken into two, or should material be deleted? Are the arguments well presented and logical? Would it work better if this section were moved? Does the book need art work, photographs, figures, or tables? These and other “big” issues are handled by developmental editors.

At a later stage books go to a copyeditor. Copyeditors make sure that the writing follows the Four C’s: correct, clear, concise, consistent. Copyeditors are sometimes also asked to do fact checking, or they might simply note items that need to be checked. They will also query the author if anything is unclear.

Ideally, all written material that is meant to be published should be copyedited. Unfortunately, much of the material on the Internet is not edited, and newspapers and publishing houses have cut back on their copyediting staffs. The result is that often poorly edited or even non-edited materials are published.

After the copyeditor has finished, the work normally goes back to the author, who can accept or reject the changes made by the copyeditor. After this, the work might go back to the copyeditor for “clean up,” but this is not always the case.

Most people do not understand the difference between copyediting and proofreading. Proofreading is done at the final stage when the book or article has been designed and typeset. Proofreaders can only make the most necessary changes, such as misspelled words. They might check the typeset material word for word against the marked-up manuscript, or they might do a “cold” proofread and just read the final product.

Many people think that copyeditors check only for grammatical mistakes. Certainly they do this, but much more besides. Correctness covers grammar, word choice, spelling, and also facts. Copyeditors have to be alert to possible plagiarism and note where passages (may) have been taken from others without citation. If the material contains footnotes and references, CEs check that everything that needs a reference
has one, that the reference numbers match the references, and that the references are correctly formatted according to whatever style book is being used. Consistency covers not only spelling and whether and when to use abbreviations, etc., but also within the content. For example, the text reports that there were 250 subjects in a study but the table only shows results for 249. Or in a novel a character might be described as fat in one chapter but thin in another. Copyeditors will query such matters and allow the author to correct it.

Copyeditors often specialize, and those who edit any kind of technical matter usually have one or more academic degrees in that field. It is difficult for someone who is not familiar with the subject matter and the jargon to correctly edit technical material.

My own experience as a copyeditor began with friends asking me to check their research papers, and they later recommended me to a translator who was working on a book for a publisher. The publisher in turn asked me to edit other books for their house, and I did a dozen books as a freelancer before moving on to a full-time job with a website (IslamOnline.net, now OnIslam.com). This work for the publisher was very difficult because I was new at editing and had not yet learned certain tricks of the trade. Also, for many of the books there were several translators, none of them professional, and they did not have contact with each other nor a senior translator, so there were many inconsistencies. I was half-way through such a book when I realized that *amir al-mu’mineen* was being translated differently by each person, and I had to go back and find all of the instances and make them consistent.

The hardest task in all my editing is deciding which Islamic terms to keep in Arabic and how to spell Arabic names and terms for the average English reader. There is no one correct solution, I believe, for a general audience, and the same name can be spelled different ways in different books.

When I joined the website, I found that they had no spelling standards, so one of my tasks was to develop such standards with the help of others on the staff. We never agreed on how to spell words with *lam shamsiya*. I wanted to always spell (alif lam) as *al* because this is a morpheme that the English readers are familiar with, but the Shari`ah department insisted on changing the *l* to the following letter. I had to give in to the majority.

The problem is, of course, that there are some Arabic letters that have no equivalent in English and there is no way to show the long vowels without diacritics. Transliteration is not a problem when the intended audience is an academic one that is familiar with Arabic. Dots, macrons, and other diacritics can be used. The words might even be given in Arabic script on first use.

But for a general audience, I usually prefer to avoid diacritics because they are not understood and I doubt that they help anyone to pronounce the Arabic words correctly.
A general reader is not going to even know that there are pairs of letters that sound alike to an English speaker (س، ص، ط، ت، etc.). And if the person is vaguely familiar with Arabic but can’t hear or pronounce the difference, a dot under the letter s isn’t going to make any difference. It might be argued that the dot should signal the reader that there is something different about this letter, and perhaps the reader will at least be able to distinguish this word from another without the dot. Our spelling at the website did not use diacritics because we were not certain that they would appear correctly in HTML, and we did not want anything strange looking that would induce readers to go to another website. With a print book, on the other hand, readers may be more inclined to push on and get beyond strange spellings, especially if they have spent money for the book.

The other issue of which words to translate to English and which to leave in Arabic transliteration also has no one solution. There are times when it is necessary to use Arabic terms, such as in some fiqh material. Try writing or translating something that uses the words fard and wajib without using Arabic, for example. Some Arabic terms are commonly used by English-speaking Muslims and may even have been included in mainstream dictionaries. Hijab, for instance, was included in the American Heritage Dictionary’s 2000 edition. This is one word that sometimes gets into the news because of discrimination issues.

But if readers know little or no Arabic, a text with many words left in Arabic can turn readers away. Again, if the subject is fiqh, it might be best to leave the terms in Arabic, but some explanation of them should be given.

If there is no one solution for these spelling problems in non-academic texts, what are writers or translators to do? If there are no spelling standards given by the intended publisher, I can only suggest that, before they start working, writers or translators try to determine what names and words will need to be considered, and then try to come up with some system for spelling. They should determine if these words or names appear in the news and, if so, check how they are spelled in various news style manuals. Most likely there will be more than one spelling, unless it is a common place name.

There are certain spelling conventions carried over into English that should be observed. For instance, the ending -i (yay) has been borrowed in English for nationalities (Kuwaiti, Saudi, etc.), and I believe that spelling should be retained in other names as well.

It is not my intent here to give any rules, nor any but the broadest guidance. I simply want to draw attention to these matters and open some discussion. Again, in materials intended for academic audiences who know Arabic, there are several transliteration methods available and little problem. For a general audience, however, there are plenty of questions and plenty of answers to each.
ThreShelf
This book is a collection of lectures on translation and can be an entertaining, fluid tour around the problems that arise from the awkward fit between the world's languages. The essays are thought-provoking and compelling discussions on the difficulties of translating faithfully. It is to a great deal about mistranslations and misunderstandings. As a semiotician, philosopher, literary critic, and novelist, drawing on examples from classic literary texts including his own bestselling novels, Eco examines the rights and wrongs, the misunderstandings and the 'negotiations' needed in order to translate.

He interrogates various struggles in translation with great wittiness and humour. Pointing out the drawbacks in literal translation, he provides a memorable scene. He asks a machine to translate the beginning of the Bible first into Spanish then back into English, then into German and then again back into English. The result is hilarious but as Eco points out, it is still vaguely recognisable as a version of the Bible and obviously not the first adventure of Harry Potter!

Eco discusses every form of interpretation and expression from poetry to film and music always demonstrating with vivid examples the disastrous but often amusing outcome of mistranslation. The main point in his work is to restate and illustrate in details, how translation is always a matter of negotiation; whether it be a loss or a gain on either side, a translator's job is to decide what elements are central and which may be neglected. To achieve the best possible equilibrium, a translator is a true diplomat, a messenger between her/his own cultural setting and that of the source text.

• (Source: Amazon.com)
Why Translation Studies Matters

Edited by Daniel Gile, Gyde Hansen and Nike K. Pokorn
February 2010/ price: $135.00

One of the critical issues in every field of study is defining and clarifying its importance. Sometimes the existence of a field appears to be self explanatory for its being essential; therefore we take them for granted.

The question of significance of Translation Studies and if it really matters, is an important and challenging one which has repeatedly been raised and discussed by scholars and practitioners of translation and interpreting.

The twenty papers of this thematic volume, contributed by authors from various parts of the world, address it with a positive attitude. Some cases it is done through direct critical reflection and analysis, arguing in particular the fact that the bound between TS and practical translation in the society should be strengthened so that the second one can benefit more from the first. Some others try to exemplify the relevance and contribution of TS to society and to other disciplines from various angles.

Papers in this volume cover fundamental issues such as cultural mediation role of translators, issues in literary translation, knowledge as intellectual capital, along with more recent topics among which are globalization through English and risks associated with it, bridging languages, mass media, corpora, training, the use of modern technology, interdisciplinarity with psycholinguistics and neurophysiology.

(Source: Amazon.com)
This volume addresses the complex issues surrounding language teacher education, especially in EFL, and the development of professionalism in this field. By applying such concepts as Shulman's *pedagogical content knowledge*, the development of teachers' knowledge base is investigated in a variety of settings, thus underpinning the contextual nature of teacher learning. The vital role of critical reflection at all stages of teacher development is shown to be an integral part of language teachers' knowledge constructions in areas such as pedagogical grammar, assessment and testing. The contributions shed light also on the perception and development of teacher expertise. This volume sets out to bridge the gap between theory and practice, and in so doing shows that these constructs are far from monolithic. Rather, both theory and practice are created and developed dynamically in close interrelation.

Julia Hüttner is a Lecturer at the University of Southampton, where she teaches applied linguistics and teacher education courses. Her current research project investigates oral language use and proficiency. Barbara Mehlmauer-Larcher currently coordi

[Paperback]
Alison Mackey (Editor), Susan M. Gass (Editor)

“With its cornucopia of information, both thorough and practical, this book is a must for our methodology shelves. Its study questions and project suggestions will be a boon for many research methods courses.” - Robert M. DeKeyser, University of Maryland

“This guide to collecting, coding and analyzing second language acquisition data will be an essential reference for novice and experienced researchers alike.” - Peter Robinson, Aoyama Gakuin University

“Comprehensive and technically up-to-date, yet accessible and cogent! This remarkable textbook is sure to become a premier choice for the research training of many future SLA generations.” - Lourdes Ortega, University of Hawaii

“Allison Mackey and Susan Gass’ valuable new book offers hands-on methodological guidance from established experts on all kinds of second language research.” - Michael H. Long, University of Maryland

Research Methods in Second Language Acquisition: A Practical Guide is an informative guide to research design and methodology for graduate students and scholars. Each chapter of this volume offers background, step-by-step guidance, and relevant studies to create comprehensive coverage of each method.

Includes chapters by expert scholars on an array of topics, including second language writing and reading, meta-analyses, research replication, qualitative data collection and analysis, and more

Includes feature boxes in each chapter highlighting relevant research studies, discussion questions and suggested further readings

Utilizes research methods and tools from varied fields of study including education, linguistics, psychology, and sociology

Paperback: 336 pages
Publisher: Wiley-Blackwell, 1 edition (February 14, 2012)
Language: English
ISBN-10: 1444334271

(Source: Amazon.com)
This finely-edited and timely collection represents a splendid analysis of issues and challenges facing ESL/EFL academic writers at textual and sociocultural levels. It achieves this by profiling wide-ranging geographical and learning contexts and presenting a kaleidoscope of research topics and approaches. Without doubt, the book will remain a landmark anthology and a standard citation in research on ESL/EFL academic writing in years to come. (Yongyan Li, Assistant Professor of Education, University of Hong Kong, PRC) Ramona Tang has assembled a collection of chapters that brings together a wealth of practical knowledge and experience of teaching and researching academic writing, together with insightful discussion of the position of and practices that surround English in higher education and academia more generally. This book captures the breadth of current thinking around academic writing and will be invaluable for practitioners and researchers. (, )

It can be a challenge writing in a language that is not your native tongue. Constructing academic essays, dissertations and research articles in this second or foreign language is even more challenging, yet across the globe thousands of academics and students do so, some out of choice, some out of necessity. This book looks at a major issue within the field of English for Academic Purposes (EAP). It focuses on the issues confronting non-native-English-speaking academics, scholars and students, who face increasing pressure to write and publish in English, now widely acknowledged as the academic lingua franca. Questions of identity, access, pedagogy and empowerment naturally arise. This book looks at both student and professional academic writers, using qualitative text analysis, quantitative questionnaire data, corpus investigations and ethnographic approaches to searchingly examine issues central to the EAP field.

Hardcover: 288 pages
Publisher: Continuum (March 15, 2012)
Language: English
ISBN-10: 1441112162
(Source: Amazon.com)
The Great Enigma: New Collected Poems

Author Tomas Transtromer
Translator Robin Fulton

In day's first hours consciousness can grasp the world as the hand grips a sun-warmed stone.

Translated into fifty languages, the poetry of Tomas Transtromer has had a profound influence around the world, an influence that has steadily grown and has now attained a prominence comparable to that of Pablo Neruda's during his lifetime. But if Neruda is blazing fire, Transtromer is expanding ice. The Great Enigma: New Collected Poems gathers all the poems Tomas Transtromer has published, from his distinctive first collection in 1954, 17 Poems, through his epic poem Baltics ("my most consistent attempt to write music"), and The Sad Gondola, published six years after he suffered a debilitating stroke in 1990 ("I am carried in my shadow / like a violin / in its black case."), to his most recent slim book, The Great Enigma, published in Sweden in 2004. Also included is his prose-memoir Memories Look at Me, containing keys into his intensely spiritual, metaphysical poetry (like the brief passage of insect collecting on Runmaro Island when he was a teenager). Firmly rooted in the natural world, his work falls between dream and dream; it probes "the great unsolved love" with the opening up, through subtle modulations, of "concrete words."

Paperback: 288 pages
Publisher: New Directions (October 17, 2006)
Language: English
ISBN-10: 0811216721

(Source: Amazon.com)
I, Steve:

Steve Jobs in His Own Words

George Beahm (Editor)

Drawn from more than three decades of media coverage—print, electronic, and online—this book serves up the best, most thought-provoking insights ever spoken by Steve Jobs: more than 200 quotations that are essential reading for everyone who seeks innovative solutions and inspirations applicable to their business, regardless of size. Jobs, the longtime CEO of Apple, Inc., which he co-founded in 1976, stepped down from that role in August 2011, bringing an end to one of the greatest, most transformative business careers in history. Over the years, Jobs has given countless interviews to the media, explaining what he calls “the vision thing”—his unmatched ability to envision, and successfully bring to the marketplace, consumer products that people find simply irresistible. Jobs has made an indelible mark in multiple industries, and played an enormous role in creating others. Consider how Jobs and Apple shaped the following fields: personal computers (laptop and desktop), apps (for multiple electronic devices), computer animation (Pixar), music (iTunes), telecommunications (iPhone), personal digital devices (iPod), books (iBook), and, most recently, tablets (iPad). Jobs is the great business visionary of our era. I, Steve is the perfect gift or reference item for everyone interested in this great American original.

Paperback: 160 pages
Publisher: Agate B2 (November 8, 2011)
Language: English
ISBN-10: 1932841660

(Source: Amazon.com)
به خصوص اگر آنرا در شاخه توصیفی ترجمه به کار ببریم، در ابتدا، توضیحی در مورد بیدایش دیدگاهی میان رشتی ای دادی می شود که باید به تنها مدل جدیدی از مطالعات فرهنگی را در دانشگاه‌های بریتانیا نشان دهد و همچنین از سازه‌های بافتی فرهنگی و نیروهای ایدئولوژیکی که به صورت اهرم‌یا یک نیروی قدرت عامل در هر جریان اصلی در حال خلاف‌یافته نشان‌دهد. در این مبحث، توضیحی در مورد مدل‌های جدیدی از مطالعات فرهنگی بریتانیا در دانشگاه‌های آنها می‌دهد.

و پس از استعاره راهنما و به راحتی به سبک‌های از قبیل manipulation و Robat قدرت سازمان‌دهی شده در سازه‌های خاص اجتماعی می‌پردازد. این موضوع همچنین به توجه به صورت خاص و خاصی مطرح می‌شود.

کلیدواژه‌ها: مطالعات فرهنگی، ماتریالیسم ایدئولوژیک، نیروهای ایدئولوژیکی روابط قدرت، مطالعات ترجمه

مقاله آموزش زبان انگلیسی

- تاثیر آموزش اصلاحات در زبان آموزان ایرانی از طریق روش مبتنی بر فیلم درباره توصیفی

غلامرضا حاجی پور و عباس محرابی

اصطلاحات هم در کلام افتخاری و هم نوشتاری بسیار شایعند، به شکلی که روی توانایی درک زبان آموزان تأثیر شگرفی دارند. با این حال تدریس اصطلاحات تقریباً همیشه در برنامه‌ریزی مبتنی بر زبان آموزان عقب مانده است. به طوری که به عنوان یکی از اصول مهم، اصطلاحات به صورت آزمون در نظر گرفته می‌شود. به منظور اطمینان از اینکه دانشجویان نیازهای زبان آموزان را در مبحث اصطلاحات در بر دارند، باید عملیاتی انجام شود.

در این مطالعه، با استفاده از طرح دو کناره‌گیری، مطالعه انجام گردیده است. این طرح شامل دو گروه کنترل و آزمایش بود. در این طرح، اصطلاحات به صورت فیلم و مبتنی بر ویدیو ترجمه و حذف گردید. در نهایت، گروه آزمایشی بهتر عمل کردند.

کلیدواژه‌ها: وابستگی، روش توصیفی، اصطلاح، روش مبتنی بر فیلم، تجسم

- تک گویی طرح ریزی شده: خلاصه کردن داستان‌های کوتاه

مریم حقیقی و مهربان حسینی

این مقاله بررسی کرده است که در کلاس‌های زبان انگلیسی، ممکن است استفاده از صدها کلمه به صورت واقعی یا توصیفی نشان دهد. با این حال، لازم است اکثریت اصطلاحات را در صورت واقعی آورده شوند. در این مطالعه، با استفاده از دو تکنیک، مطالعه انجام گردیده است. این دو تکنیک شامل: طرح توصیفی و طرح ویدیویی بود.

تکنیکی طرح ریزی شده: خلاصه کردن داستان‌های کوتاه در کلاس‌های زبان انگلیسی

سیامک رحیمی

این مقاله، مطالعه‌ای در مورد استریت‌ریتی در زبان آموزان که به بررسی کلام آنها به شیوه ای توصیفی ای در طی شش ماه بررسی کرده است. این مطالعه شامل دو گروه کنترل و آزمایش بود. در این مطالعه، با استفاده از تکنیک‌های مختلفی، مطالعه انجام گردیده است. در نهایت، گروه آزمایشی بهتر عمل کردند.

کلیدواژه‌ها: مطالعات فرهنگی، ماتریالیسم ایدئولوژیک، نیروهای ایدئولوژیکی روابط قدرت، مطالعات ترجمه.
چکیده فارسی مقالات

مقالات ادبیات انگلیسی
- چکیده مفهوم تخلیه در قرون ۱۷ و ۱۸ میلادی
فاطمه میربابازاده
این مقاله تلاشی است برای پیگیری نقش و اهمیت مفهوم تخلیه در دوره‌های فلسفی و تاریخی عمده‌ای همچون دوران باستان، دوره نوکلاسیک، عصر روشنگری و همچنین دوره رمانتیک. به علاوه، در این مقاله نگرش‌های مهم جهت‌های برگشت این دوران خای ادبی برپایه مفهوم تخلیه مورد نقد و بررسی قرار می‌گیرد.
کلید واژه‌ها: تخلیه، خیال، دوره رمانتیک، عصر روشنگری، دوره نوکلاسیک

- تجلی و الهام تدریجی در آثار جویس
معصومه زارعی
این مقاله تلاشی است برای بررسی مفهوم تجلی در داستان کوتاه "مرده" اثر جیمز جویس. در طول این نوشتار لحظات تجلی در داستان "مرده" علاوه بر رابطه آنها با مفاهیم مرگ، موسیقی، و زن مورد نقد و تحلیل قرار می‌گیرد.
کلید واژه‌ها: تجلی، مرگ، موسیقی، زن

مقالات مطالعات ترجمه
- نظریه روایت در مطالعات ترجمه
مرجان ولوی
مقاله‌ی حاضر جستاری است در بررسی ترجمه از دیدگاه نظریه‌ی روایت. در اینجا ایده‌ی زیر بنا به این است که روایت‌ها ابزارهای مهم بررسی در مطالعات ترجمه هستند. ابتدا به بحث‌هایی کلی از روایت‌های گوناگون و روایت‌های ساختاری، اجتماعی و فلسفی می‌پردازیم. برای انجام این کار سعی شده است ترجمه‌ها را از روایت به دست دهیم که اساس مدل تحلیلی در ترجمه را تشکیل می‌دهد. سپس به حوزه‌هایی که پرداخته می‌شود که نقاط تلاقی ترجمه و روایت هستند و جاییست که روایت می‌تواند به عنوان مدلی قاعده‌ای در مطالعات ترجمه به کار رود. در آخر، با استفاده از چهار نوع روایت که سومر معرفی کرد، به تحلیل این روایت‌ها در جامعه تبدیل می‌شود. هدف اصلی در این مقاله روش‌های ساختن داستان‌های روایتی و تأثیر این روایتها در ترجمه بوده است.
کلید واژه‌ها: نظریه‌ی روایت، مطالعات ترجمه، بازگویی، روایت‌های غالب، تعارض، طبیعی سازی، رواج

- ماتریالیسم فرهنگی و ترجمه
پریسا پهبایی فرتن
به نظر می‌رسد نقاط مشترک و تفاوت زیادی بین ماتریالیسم فرهنگی و رشته مطالعات ترجمه وجود داشته باشد.
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