

وزارت علوم، تحقیقات و فناوری
مؤسسه آموزش عالی
زند تیراز



فنون

مجله گروه زبان انگلیسی مؤسسه آموزش عالی زند

شماره ۳

PHOENIX



Editor-in- chief: Atefeh Karami Torkashvand
Chairman: Shiva Sadighi

Journal of the English Language and Literature
Department of Zand Institute of Higher Education
the 3rd Issue



ققنوس

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Journal of the English Language and Literature

English Department, Zand Institute of Higher Education, Shiraz, Iran

The 3rd Issue

This issue includes subjects such as:

- Discussions regarding learning and teaching the English language
- Critical approaches to literary texts
- A short story and some poems written by the students
- A critical approach to the movie The Old Bachelor
- Some translations of literary works; and a comparative study in translation
- A psychological interview about a short story
- Everyman, performed by the student on the stage

The name of the magazine: Phoenix

The Chairman of the magazine: Dr. Shiva Sadighi

The Editor: Dr. Atefeh Karami Torkashvand

Page layout by: Atlas Dehghani

The Purpose of this Issue:

Having their written words published has given the students in Zand Institute of Higher Education more courage and enthusiasm to be better learners and try harder in their own fields. English Language and Literature Department is glad and proud to give them the platform that they need, to not only express themselves, but also learn new materials. Like the previous issues, this one includes our students' translations of different texts, poems and a short story written by them, and articles about language acquisition, learning, communication, and etc. Great professors have given our readers the superb opportunity for learning deeper and better by sharing their thoughts and point of views. Therefore, the readers are able to get familiarized with new methods of thinking and innovative ways of analysis.

This magazine also tries to deepen and widen the readers' minds by giving them food for thought; that is the reason why this issue contains a critical approach to the movie *The Old Bachelor* which has been a very controversial subject of debate in our beloved country. Another topic, that has been very crucial in the world, is the horrible, man-made, and dreadful situation in Gaza. Thus, a text written by one the greatest minds of our century, Noam Chomsky, is translated about this issue. It would shed a new light on this very significant subject.

In Language and Literature Department, the students are given the chance to have a more tangible approach to their courses. A play, for example, is written to be heard on a stage. *The Summoning of Everyman*, written by anonymous, is the play which was performed on the stage by our students in May 2025. This issue proudly presents the pictures of this performance, in addition to some discussions regarding the performance and the play itself. There are many other interesting materials in this issue as well. This magazine hopes that the readers would be amused and enjoy learning new subjects.

Contents

Challenges and Modern Solutions to Learning English as an Adult	6
Examining the Principles and Significance of Communicative Language Teaching on English Language Education	14
A Critical Reappraisal of the Audio-Lingual Method in Language Teaching: Historical Evolution, Educational Value, and Integration with Modern Approaches	20
The Zombies: Absurdity and Alienation in the Modern World	24
A Spark in the Dark	26
Semantic Compatibility of English Translations of Two Poems of Hafez with the Original	28
Effect of Audio Recast on EFL learners' Output Modification and Perception of Recasts	52
A Humble Offering	70
The Silent Inferno	72
Working Memory and Anxiety: A Literature Review	74
The Significance of a Post-Structuralist Approach in Analyzing Literary Texts	80
The Old Bachelor: Patriarchy, Homosocial Bonds, and the Collapse of the Family	84
A Note for Students of English	91
Translation of The Fate of an Honest Intellectual by Noam Chomsky	93
Interference of Second Language into First Language Linguistic Productions	99
Miloo the Little Rider	108
Translation of Charles by Shirley Jackson	112
A Psychological Interview about Charles by Shirley Jackson	117
The Summoning of Everyman, a Performance	121

Challenges and Modern Solutions to Learning English as an Adult

I. Abstract

Learning English as an adult presents unique challenges such as limited time, cognitive differences, and lack of immersion. However, new solutions, including technology-based learning, flexible online platforms, and community-based practices are making the process more accessible and effective. In this article, the major difficulties faced by adult learners will be discussed; innovative approaches to overcome them, using insights from recent research and real-life examples, would also be mentioned. In conclusion, learning language as an adult might confront several limitations and blocks; however, new innovations and technology-based methods facilitate learning language for mature learners. Therefore, it will no longer be impossible for adults to learn a foreign language.

Keywords: Adult learners, English as a Foreign Language (EFL), language acquisition, digital tools, motivation, lifelong learning

II. Introduction

English is often considered the global language of communication, business, and academia. For many adults, learning English is essential for career advancement, travel, or personal growth. However, learning a new language later in life can be particularly difficult. This article explores the primary challenges adult learners face when studying English and discusses modern solutions that help overcome these difficulties. It aims to provide insight into both the obstacles and the opportunities in adult English education. It would also mention the barriers and bridges of language acquisition as an adult regarding the economic and political issues in Iran to familiarize learners with their blocks and alternatives to

facilitate their learning progress, increase their motivation, and orientate their attitude towards the language based on their beliefs for setting goals in learning.

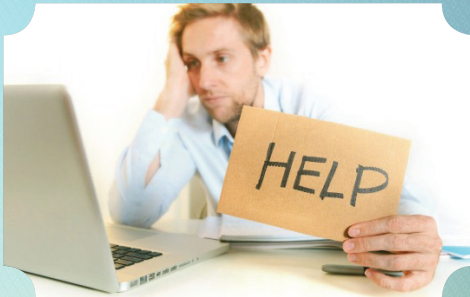


III. Literature Review

1. According to Knowles (1980), adult learners are self-directed and bring life experiences to the learning process, which can be both an advantage and a barrier. Adults often face time constraints due to work and family obligations (Merriam & Bierema, 2014). In addition, the “critical period hypothesis” suggests that language learning becomes harder after childhood due to reduced brain plasticity (Lenneberg, 1967).
2. However, recent research points to the potential of adult learners to succeed when provided with the right tools and motivation. For example, Stockwell (2010) highlights how mobile technology supports on-the-go learning, while Richards and Rodgers (2014) suggest that communicative teaching approaches significantly improve learner engagement and outcomes.

IV. Challenges in Learning English as an Adult

Acquiring a second language for mature cortex of society might be regarded as a challenging movement. They struggle with personal and environmental issues and provide excuses and barriers most of times to convince their Ego preventing them from starting language learning. According to research and experience, the majority of adult language learners find it tough to learn English with facility. An observation about L2 acquisition of immigrants showed that mature immigrants confront more challenges in learning the target language than those who were teenager or adolescent learners. Here are the most age-related blocks of L2 acquisition:



A. Time Constraints

Many adult learners struggle to find time for language study due to job responsibilities, childcare, or other personal duties. Evening classes or rigid schedules can be difficult and they find it impossible to participate in a classroom system. As an adult learner, they often find it challenging to balance language study with work and family obligations. In such case, adults might find it unhelpful, and in other words, useless to spend time and fees for language acquisition. Even in break times during shifts or off shifts, there are mental occupations distracting and aborting the process of learning in a perfect way. As a matter of fact, learning is possible despite shortage of time only with motivation and a free mind to engage with the educational content resulting in an effective learning process. Otherwise, the whole process would be futile. Considering all personal and environmental factors plays a key role in the lack-of-time issue, which requires personal decision selections that suit the most for each individual.

B. Psychological Barriers

Adults often face anxiety about making mistakes or being judged, which can lead to a lack of confidence and a fear of speaking. This state of embarrassment is regarded as a normal phenomenon in an adult personality. Thus, many adults hinder their motivations and purposes not to feel embarrassed while learning language in a social classroom. Such behavior, although common, could be prevented or at least controlled in high levels of nervousness. Practice and social engagement are the most common methods that provide positive results for controlling such unwanted stimuli. Self-practice lessons and mirrored conversations also facilitate the clarity of speech and reduce verbal hesitations in the beginning of this process which could be later turned into a purposeful and effective performance.

C. Slower Cognitive Processing

Compared to children, adults may take longer to absorb new vocabulary and grammar rules, partly due to decreased neuroplasticity. In addition, research proves that learning capability is diminished over time by learning multiple skills during time. "Cognitive load theory asserts that learning is hampered when working memory capacity is exceeded in a learning task (Sweller, J, 1988)." The nervous system in spite of being slowed by time, is still able to acquire a new language as there are many adult learners in a variety of ages ranged from 20 up to 60 in average. Motivation and purpose cannot be prevented by physical, mental, or environmental barriers. As long as they exist, the process could be turned into action with great pleasant results.

D. Lack of Immersion

Without living in an English-speaking country, many learners lack the opportunity to practice English in real-life settings, making the progress slower and less natural. Most learners lose their motivation because they believe that learning is not sufficient while not living in the target country of the language which they are learning. Even creating English environments could be flawed by the lack of fluency of participants which might contain negative impacts of learning such as mispronunciations and grammatical errors leading to wrong education. Since such risk exists highly in adult learners, this issue is regarded as an empirical

negative factor. A solution to this negative possibility, this article suggests utilizing the observation and the influence of expert and qualified teachers monitoring the participants. If you are an adult learner without a teacher or a supervisor to monitor your learning process and you have doubt about the accuracy of your learning, checking the pronunciations and grammar rules via online dictionaries and grammatical scripts such as Oxford and Cambridge grammar books can be useful. Such self-correctness actions are necessary and helpful when there is no immersion or less conflict with other speakers.

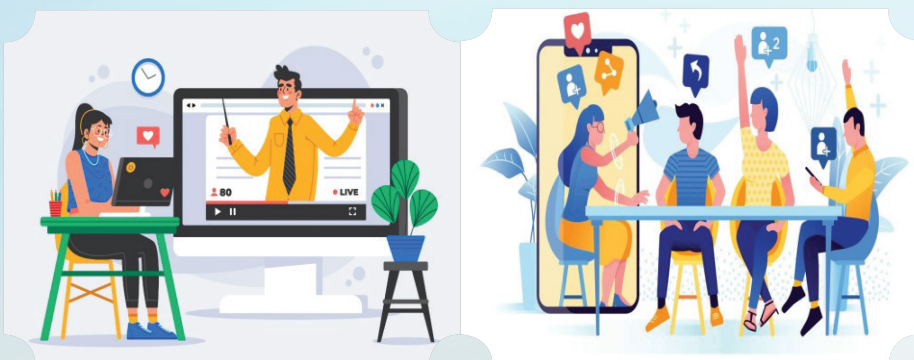
V. New Solutions and Innovations

Solving such barriers, mentioned so far, are not the only considerations to facilitate learning as an adult; despite all challenges and limitations of learning L2 as an adult, the development of technology has dealt a great impact on facilitating the acquisition of second language for adult learners. In other words, there are more facilities than challenges and blocks while learning language. The reason is that technical and scientific improvements in the 21st century include differentiations of learning process compared to the past as well. Scientists have been combining psychology and methodology compatible with the learners, resulting in modern and digital programs that accelerate learning with a significant feedback. This section introduces and describes the most trend digital items of language-learning system:



A. Digital Learning Platforms

Apps like Duolingo, Babbel, and Memrise allow learners to study anytime and anywhere. These platforms use gamification and repetition to help with vocabulary and grammar retention. In my experience, using online platforms like Duolingo helped me build a daily study routine. However, Due to sanctions in our country, some apps might not support Persian for Iranian learners. However, there are alternatives for them that I find useful for my students to improve their learning process. I personally have observed language apps like Larnit and Shiva which are made for Iranians to learn foreign languages, especially English, and I definitely suggest using these platforms as an alternative to the traditional classrooms and an improvement tool for my students with higher levels of motivation and learning speed, as well as the ones who need more engagement, practice and observation.



B. Online Classes and Flexible Scheduling

Websites like Coursera and iTalki provide access to qualified teachers and flexible lesson times, making it easier for working adults to attend regular sessions. The economic and political barriers might interrupt the access to all websites, but fortunately, online classes are available in almost every country. For instance, Language institutions in Iran provide online classes to facilitate learning language for learners with limitations of time or distant locations. In addition, human observation is always more effective and purposeful which could lead to a faster learning process. This article suggests joining online private classes with qualified teachers to benefit the best possible online learning out of technology associated with human observation and affordable budgets.

C. Community Learning and Language Exchange

Local language meetups and online conversation partners provide real-life speaking practice. Platforms like Tandem connect learners with native speakers for mutual language exchange. A Chinese platform called HelloTalk which has language lessons, as well as private and group meetups in order to speak to random learners of language has been tested and proved to be useful. Fortunately, this app works in Iran and Persian learners can communicate with people around the world and strengthen their lingual skills by talking online to foreign learners and native speakers.



D. AI and Adaptive Learning

Some advanced programs use artificial intelligence to personalize learning plans based on a student's strengths and weaknesses, making the process more efficient. The most popular language platforms acquire AI for better experience and impact of learning in their system. Derived from this concept, newer-built apps do the same process for their lesson plans in order to personalize learning according to ID factors. Today, even the original AI platforms have the ability to act as a teacher. For instance, in ChatGPT one can ask the model to teach a language and take exams and tests during or after each lesson. Although it cannot create an authentic educational environment, it functions as a great self-study method for learners, especially the adult ones. Learning language with AI is one of the crucial changes which appear in the future, which will be compared with traditional learning methods and newer methods will be derived from this global change.

E. Motivation and Goal Setting

Setting realistic and clear goals, such as passing an English proficiency test (e.g., IELTS or TOEFL), helps learners stay motivated and tracks their progress. As a language learner, motivation lies beneath the culture of the language which has deep root in the literature and historical back-

ground of art such as music and poetry sang in the target language. While the literature suggests adults have limited language acquisition capacity, this consistent practice helped many people retain vocabulary effectively. Additionally, a single goal does not lead to mastering a language perfectly. Good learners set multiple goals to achieve by learning a foreign language. This not only accelerates the learning process, but also arouses the motivation core of the learner him/herself.

V. Conclusion

While learning English as an adult comes with significant challenges, there are solutions for each one. In addition, new tools and methods have made it more accessible than ever. Time constraints, psychological barriers, and limited immersion can be addressed through flexible digital platforms, community engagement, and personalized learning systems. As adult learners, our experiences and motivations can also serve as powerful assets in the language acquisition journey. With commitment and the right support, success in learning English is entirely achievable. Looking back, combining research-based strategies with personal reflection can make any English learning journey both effective and fulfilling.

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Examining the Principles and Significance of Communicative Language Teaching on English Language Education



In the 1950s, Noam Chomsky challenged the behavioristic and structural models of language acquisition. He believed that humans are born with an inherent and innate ability to generate and understand complex sentences. In fact, language is not a series of habits, because humans are able to produce new sentences that they have never heard before. This perspective led to emergence of new methodologies in language education. In the 1970s, language teaching has affected a significant change. Teachers realized that learning grammar was not enough and students need to communicate effectively in different situation, which

lead to the emergence of “communicative language teaching” approach. It was influenced by linguists such as Dell Hymes and Michael Halliday who viewed language as a means of communication and focused on the importance of the functional use of language in social context (Hymes & Michael, 1975). This approach emphasized on meaningful interaction and practical use of language in real life which allow teachers to meet the demands of language learners. This paper will examine the key concepts, principles, and effective classroom activities of CLT in modern language education.

Key Concepts of Communicative Language Teaching

The concept of CLT method is that the focus of language learning should be based on communication and practical use of language rather than merely memorizing grammatical rules. Communicative language teaching method aims to foster an environment where students participate in meaningful interaction. Communicative language teaching method helps learners shared ideas clearly, apply language in meaningful ways, and helps students experienced and understand how language is used naturally in various situation.

- **Communicative Competence by Dell Hymes**

The term “Communicative competence” coined by Dell Hymes in 1972, emphasized the need to understand language beyond just grammar. Hymes argued that linguistic theory should include aspects of communication and culture rather than focusing solely on grammatical structures. He defined communicative competence as the knowledge and necessary skills for effective interaction within a speech community.

Communicative competence includes four components:

- A. Grammatical competence:** knowledge of morphology, syntax, phonology, and vocabulary.
- B. Sociolinguistics competence:** knowledge of behavior and social rules in different situation.
- C. Discourse competence:** the ability to communicate accurately, fluently, and appropriately.
- D. Strategic competence:** the ability to solve communication problems by some strategies.

- **Functional Language Use by Halliday**

Another concept that can be mentioned in connection with the CLT

method is Halliday's functional theory, which states that language is a tool for practical communication that learners use in everyday conversation. Halliday defined several functions of language which are divided into seven basic functions; that include regulatory, instrumental, interactional, personal, heuristic, imaginative, and representational function. This perspective indicates the different ways that language is used in communication and also encourages learners to participate in meaningful conversation.

Principles of Communicative Language Teaching (CLT)

The principles of communication language teaching serve as the foundation for successful interaction in real-life situation. According to these principles, CLT method emphasizes on meaning more than form and structure. Additionally, some features of it like integration of all four essential skills, utilizing authentic materials, and a learner-centered environment can enhance fluency, spontaneity in speaking, and confidence. In the following, some principles will be described:

- **Authentic Materials:**

The materials used in CLT classrooms are authentic which refers to resources that are created for real-life communication rather than teaching for educational purposes. These materials include newspapers, videos, podcasts, and etc. This helps students practice language that occurs in real life, learn language in context, and make learning more relevant.

- **Integration of Skills:**

CLT approach aims to combine listening, speaking, reading, and writing skills in learning and gives them confidence to use all skills at the same time. Therefore, activities and techniques are designed in a way to mix these skills to indicate how they are used in real context. This helps students use several skills together rather than using them separately.

- **Role of Teacher and Student:**

In CLT classrooms, the teacher's role is to encourage communication. They act as advisors, facilitators, group manager, and observer of students' progress. On the other hand, students in this way of teaching are active, negotiative, and autonomous. Therefore, students take responsibility for their own learning.



- **Use of Native Language in CLT Method:**

In the approach of communicative language teaching, it is important to use students' native language in a thoughtful way. While it is possible to use first language, teachers should focus on using the target language as much as possible. This helps students feel more connected to the language and promote their confidence and fluency over time.

Classroom Activities of CLT Method

Classroom activities that are commonly used in a communicative language teaching classrooms include:

- **Role Play:**

In this activity, students take part in a role-playing game where they adopt various roles, like ordering food at restaurant, buying ticket, and etc. This helps talking practice, enhances fluency, and increases their confidence in language use. This activity encourages students to communicate more spontaneously, react faster, and become more fluent over time.



- **Information-gap Exercises:**

In this activity, students pair up and each has different information. They have to finish a task, solving problems, picture description by asking each other question. This would help learners to enhance their communication and team-work skills. This gives students more opportunities to speak actively, listen carefully, and improve their language skills.

- **Group Discussion:**

For this kind of activity, students work in small groups based on a given topic. They share their thoughts, opinions, ask question, and respond to each other, which increase collaboration and negotiation among them. Students are divided into small groups of three to five members and teacher should guides and supports them when students require help.

- **Picture Strip Activity:**

In this activity, students work in small groups with picture strips. One student shows the first picture to the group and asks them to guess what the second picture will show. Since the others cannot see it, they make predictions and discuss how to express their ideas. This activity uses problem-solving to encourage students to share information and collaborate.

Conclusion

Communicative language teaching (CLT) was developed as a better way to teach languages than traditional grammar-based methods. Instead of focusing only on memorizing rules, CLT method emphasizes using

language for real communications. It was influenced by experts such as Dell Hymes, who introduced the idea of communicative competence and Michael Halliday, who introduced the functional roles of language. Therefore, approach defined language as a means of interaction which focuses on context and meaningful use of language. By encouraging the integration of all four language skills (listening, speaking, reading, and writing) and by using authentic materials, CLT creates a more engaging, and learn-centered environment. Classroom activities like role plays, information-gap tasks, and group discussions help students improve their fluency, confidence, and collaboration skills.



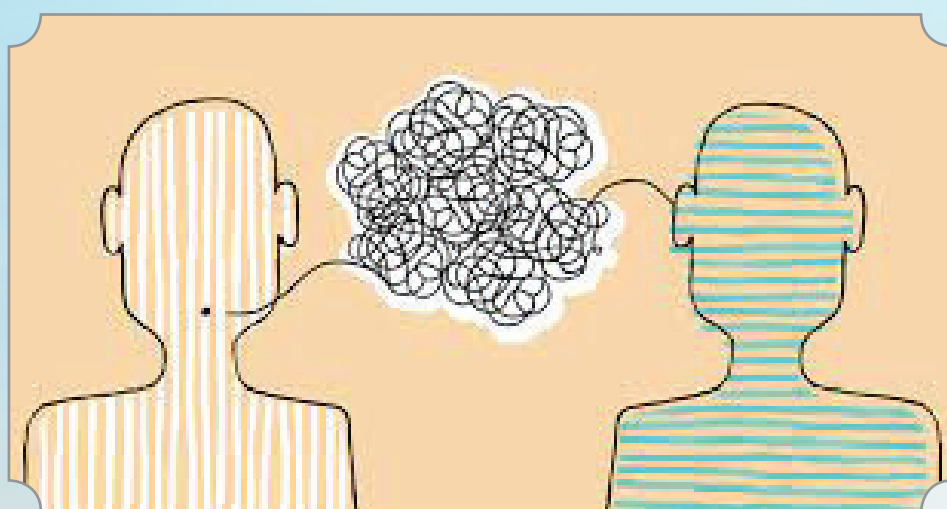
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A Critical Reappraisal of the Audio-Lingual Method in Language Teaching: Historical Evolution, Educational Value, and Integration with Modern Approaches



Introduction

The Audio-Lingual Method (ALM) was widely used in language teaching during the mid-20th century. It focused on listening and speaking through repetition and drills, helping learners form automatic responses. The method was influenced by behaviorist psychology, which viewed learning as a habit formed through practice. ALM became popular in the United States during World War II, when soldiers needed to learn foreign languages quickly. As it spread to schools worldwide, it became a dominant method for teaching languages. Although its use has declined, some of its techniques, like structured practice and pronunciation drills, **are still helpful today.**

History of the Audio-Lingual Method

ALM was developed in the 1940s and 1950s, mainly in the United States. It was based on the idea that language learning happens through repetition and reinforcement. Skinner (1957) argued that learners could acquire language by repeating correct sentences until they became automatic. Bloomfield (1933) also supported the idea that language should be learned as patterns rather than individual words. The U.S. military applied these principles to train soldiers in foreign languages efficiently, and soon, ALM was introduced in schools. By the 1950s and 1960s, it had become one of the most widely used teaching methods.

Educational Value of ALM

ALM benefited beginners by improving pronunciation and fluency through structured repetition. Lado (1964) highlighted how avoiding translation helped learners think in the target language. By focusing on error prevention and controlled practice, students built accuracy in grammar and pronunciation. Its systematic approach made classroom management easier and allowed teachers to track progress effectively.

Benefits of ALM

ALM had several advantages, especially for beginners. Lado (1964) noted that repetition helped students improve fluency and pronunciation. Because learners frequently practiced sentence patterns and phrases, they became more confident in speaking. One of the key benefits of ALM was error prevention. Since students only practiced correct sentences, they were less likely to develop incorrect habits. Teachers controlled the learning process by modeling correct language structures and guiding students through precise drills. Another advantage was that ALM encouraged thinking directly in the target language instead of translating from the native language. By memorizing dialogues and practicing structured patterns, learners developed automatic responses, allowing them to communicate naturally without hesitation. ALM also provided a clear framework for lessons. Because it followed a systematic pattern, students benefited from gradual skill development and consistent exposure to language structures. The structured nature of ALM made it easier for educators to assess progress and adjust lessons accordingly.

Challenges and Decline

Despite its benefits, ALM had limitations. Chomsky (1959) asserted

that language learning required understanding and creative use, not just memorization. Richards and Rodgers (2001) noted that ALM did not encourage real communication. Although learners could repeat phrases correctly, they struggled to apply them in conversations.

Another criticism was that ALM relied heavily on memorization, which limited students' ability to produce original sentences. As newer methods like Communicative Language Teaching (CLT) gained popularity, ALM was gradually replaced. CLT emphasized interaction and creative use of language, making lessons more engaging and effective for long-term learning.

ALM in Today's Classrooms

Although ALM is rarely used as the primary teaching method today, some of its techniques remain useful. Controlled repetition can help students improve pronunciation and accuracy, especially when learning difficult sounds. Celce-Murcia et al. (2010) suggest that ALM drills can be integrated with modern methods, such as task-based learning, to create a balanced approach.

Some educators still use structured drills in exam preparation or beginner-level instruction, where students need repetitive practice to build confidence. In pronunciation training, ALM techniques can reinforce proper articulation and rhythm in speech. Additionally, modern technology allows educators to adapt ALM principles by using language apps and AI-based programs that provide interactive repetition exercises. While ALM is no longer dominant, its principles continue to play a role in specific language learning contexts, especially when structured practice is necessary.

Conclusion

The Audio-Lingual Method was an important step in the history of language teaching. It helped students develop fluency and accuracy but did not focus enough on creativity or real communication. While ALM is no longer widely used as a standalone approach, its structured drills and emphasis on pronunciation remain useful in certain learning contexts. Many aspects of ALM have been integrated into modern teaching practices, especially in beginner-level language instruction and exam preparation. By combining ALM techniques with communicative activities, educators can create lessons that balance accuracy with meaningful in-

teraction. Understanding ALM's strengths and limitations allows teachers to adapt its methods, ensuring that students gain both fluency and the ability to use language flexibly in real-life situations. Although language education has shifted toward more interactive approaches, ALM's influence can still be seen in structured learning techniques. Recognizing the method's contributions helps educators refine their teaching strategies, making language acquisition more effective for learners today.

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The Zombies: Absurdity and Alienation in the Modern World



Dear reader, in the previous issue the translation of this short story was published; also, the magazine asked the students to think about the story and send their insight about it. Here is a great one written by one of our students. All of the literary short stories have complicated themes when one reflects on the deeper levels of the meaning behind each element. The purpose of choosing this short story for translation was to make you, our precious readers, think deeper about the concepts portrayed by it. The magazine hopes you would enjoy reading this critical essay and it would assist you in seeing Mr Donald Barthelme's vision and his surreal portrayal of the cherished absurdity of the capitalist world of our time.

In his short story *The Zombies*, Donald Barthelme uses absurdity and irony to expose the emptiness of modern life. Written decades before the rise of social media, Barthelme's portrayal of people transforming into emotionless beings feels surprisingly relevant today. In a world where individuals often perform emotions online rather than genuinely experiencing them, the story's themes resonate more than ever. Through his ironic depiction of a society that accepts lifelessness as normal, Barthelme anticipates the way social media encourages surface-level connection, conformity, and the loss of authentic individuality. His work serves as a chilling reminder of how easily people can slip into emotional numbness while appearing vibrant and alive on digital platforms.

In *The Zombies*, Barthelme presents a world where the absurd has become ordinary: people turn into zombies, yet no one reacts with shock or

resistance. Becoming a zombie—an emotionless, hollow figure—is treated as just another stage of life. Barthelme’s use of irony highlights how society often accepts even the most unsettling realities without question. The zombies ‘pass as human,’ suggests that people maintain the appearance of normalcy even as their inner lives wither away. Through this absurd scenario, Barthelme critiques a culture that values outward appearances over genuine feeling, hinting at the dangerous ease with which people can lose their emotional and moral depth when conformity is normalized.

The world Barthelme imagines in *The Zombies* finds a strong parallel in the way people interact on social media today. On platforms like Instagram and TikTok, users often perform emotions—smiling, laughing, celebrating—but much of it feels rehearsed or superficial. Just as Barthelme’s zombies maintain the appearance of being human while lacking true feeling, many individuals’ online present curated versions of themselves that mask emotional emptiness or disconnectedness. The constant pursuit of likes, followers, and viral trends encourages repetition and surface-level engagement rather than authentic self-expression. In this sense, social media becomes a modern landscape of zombies, where conformity and performance replace genuine emotion and individuality.

Donald Barthelme’s *The Zombies* gives a powerful and unsettling picture of a society where emotional emptiness is normal—a warning that feels even more relevant in today’s digital world. Using absurdity and irony, Barthelme shows how easily people can lose touch with their true selves, falling into fake routines that hide who they really are. Social media, with its focus on looks and trends, reflects the world in the story, promoting repetition, sameness, and emotional distance. By making these connections, Barthelme reminds us how important it is to resist the pull of superficial living and to hold on to real emotions and a sense of individuality, even when the world often rewards the opposite.



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A Spark in the Dark



Always we'll find a spark
In the middle of the dark
In the midst of madness
Throughout all blackness
We'll find brightness
Inside the dimness

Through thick and thin
Hope is born in darkness' spin
A tiny spark of happiness
When all around is cold
I search for light like gold

When all around is still and silent
I search for light like vibrant colors
Follow my dreams bold
Like the stories they told

Cause in the heart of the night
I saw the light
I saw pure hope like the clearest skies

And step by step, the dawn will rise
Its golden hands will warm my eyes
The wind will sing, the shadows fade
A brighter path will now be made

And though the night may come again
I'll face it stronger than I was then
For once you've seen that spark ignite
You'll never lose your will for light



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Semantic Compatibility of English Translations of Two Poems of Hafez with the Original

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Abstract

Poetry translation has always been one of the most demanding types of translation, with which translators should be extremely careful. Poetry translation is not as easy as translating other types of texts. It is indeed much more difficult to translate poetry because one has to cope with a large number of terms that could mislead the readers concerning meaning comprehension if it is not carefully translated. Poetry translation is regarded as more challenging than other types of translation owing to the significance of form and content that must be painstakingly attended to. Hafez, one of the greatest poets of all time, is considered second to none by almost all great Persian literary scholars. So far, there have been studies regarding the problems of translating Hafez's sonnets from

Persian into English (Anushiravani & Atashi, 2013; Youssefi, 2009; Malmir & Ahmadi, 2018). This study intended to investigate semantic translation incompatibilities with the help of Newmark's method (1988) so that every sonnet can be examined semantically (verse by verse, phrase by phrase, and word by word). Amidst the studies, there are very few that qualitatively inspect the issue. To the researcher's knowledge, none of the preceding related studies have made a semantic comparison of two types of English translations of Hafez between a native translator and a non-native one. In this research, two sonnets of Hafez were randomly selected to embark upon the semantic comparison between the translations of Shahriari (2005) and Bell (1897). For every poem, each couplet was individually analyzed hemistich by hemistich and word by word, so that the semantic compliance of each couplet translation to the original would be precisely illuminated and pored over. In this qualitative research, most of the semantic elements of Newmark (1988) were adopted for the analysis of each poem. The results of this study showed that the languages of translators have had a marginal impact on their

comprehension of the Persian sonnets, and none of the translators have been attentive enough to prioritize the semantic intention of the Persian couplets.

Keywords: Hafez, Newmark's Elements, Poetry Translation, Semantic Comparison.

Introduction

Bassnett (1990) maintains that translation calls for the transfer of 'meaning' that existed in one collection of 'language signs' to the other assortment of language signs with adept use of the dictionary and grammar. The process also necessitates a whole set of extra-linguistic criteria. As a result, the necessity for communication encouraged people to represent an inclination towards foreign language learning. Indeed, we apply language to convey ideas and communicate with each other. The crucial task of language is meaning, and also, in translation, meaning has a central role. A translated text is to be read by readers in a totally new language, but it should have the same eagerness and conception as it had in the source language. It should have the same characteristics as the authentic ones and stimulate its readers' same reactions and responses. So, it can be concluded that a translator should both be a

reader and writer simultaneously. According to Sewell (1996), Translation is defined as a process in which one conveys a word or text from one language into another. He also stated that it includes interlinguas relationships and cultural differences to transfer the source text into the target language finally. In addition to that, Bahremand (2014) believes that teachers should be mindful of the vital role that translation plays in effectual communication, conveying ideas, and transferring culture. Thus, the teachers should not ignore the significant semantic role of translation in learning foreign languages. Among all types, when dealing with translating poetry, translators cannot accomplish their duty as easily as other kinds of text translations. Poetry is one of the most euphonious linguistic devices that human beings have ever constructed to embrace listeners' ears. As a literary, semantic, and rhetorical medium, it is beyond compare; as a means of preserving history, it has made an immense contribution, the trace of which has been brilliant in most civilized parts of the world.

Poetry translation has always been one of the most demanding types of translation with which translators should be extremely careful. Even a simple act of translation is combined with some difficulties and challenges. Poetry is regarded as one of the oldest types of literary texts. It is adopted to represent the poet's emotions. Hence, poetry translation is not as easy as translating other types of texts. It is indeed quite more difficult to translate poetry because one has to cope with a large number of terms which could mislead the readers with respect to meaning comprehension if it is not carefully translated. Poetry translation is regarded as more challenging than other types of translation due to the significance of form and content that must be painstakingly attended. Translating poetry is not an uncomplicated task. It is comparatively more demanding to translate poetry than other text types as it has some elements that can influence its meaning. Fani (2020) believes that poetry translators should be experts in what they are to translate as only a small amount of inattention will bring about misunderstandings with respect to semantic and aesthetic features of the poem. He stated that translators had better rely on translating a poem into prose if they are not fully experienced and skillful. Transferring meaning in poetry translation is a matter of the utmost importance.

Based on Anushiravani and Atashi (2013), what is not present in this

humanitarian definition is the performances of power and the political plans that have an impact on the translators' stance and their clarification of the text that they are translating. Simply put, they stated that the translator cannot stay independent of the society in which he/she is residing and is "chained in the web of discourses that decide the marketability, reception, objectives and the audience of his translation". According to Toury (1978), the initial norm of a translator is to render a translation that inevitably involves at least two languages and two types of cultural traditions, i.e., at least two sets of norm-systems on each level. Consequently, the 'value' behind it may be interpreted as comprising two substantial elements: (a) being a text in a language and (b) inaugurating a representation in that language or culture of another language.

Accordingly, the translator of poetry must be well informed about these things and grasp them acutely in order to do his job creatively. According to Raffel (2010), 'the translator of poetry must be himself a poet'. This fact is also honed in on by Tisgam (2014) who believes that the poetry translators ought to be excellent at their own mother tongue language and be submerged in its cultural and poetic depths. They should also try to be on par with the original poet at all levels. Thus, they need to be experts in both languages and make sense of the original text and allow themselves to be absorbed in its distinctiveness. Together with all the mentioned points, the translators must also be in conformity with the poetic ambiance of the TL. This is why the author states that most of the successful poetry translators are those who are poets themselves.

One of the greatest and challenging obstacles with which poetry translators face is semantic compatibility between SL and TL. Translators do not stand a chance of unconditionally translating a poem in the source language into a poem in the target one, as they encounter many linguistic barriers that result in semantic incompatibilities.

Hafez, one of the greatest poets of all time, is considered second to none by almost all great Persian literary scholars. For many years, many great literary figures have craved a successful translation of their sonnets into their own languages, especially English. Davis (2004) declared that those translators like he himself that were experts in the English language could not fully recognize or convey all Hafez's semantic depth or deep layers of meanings and, as a consequence, could not open all the semantic intentions of the Persian sonnets for the English readers. On

the other hand, Persian translators have run into innumerable problems concerning meaning elucidation to foreigners

because of cultural and linguistic differences, together with the fact that they are not as skillful and proficient as native English translators are. Hence, he insisted on not translating Hafez's poems because neither Persian nor English translators can exhaustively translate his sonnets, and this failure, he believes, can bring about semantic incompatibilities between the Persian poems their English equivalents. However, such studies have not focused on a clear semantic comparison between native and non-native English translations of Hafez's sonnets to indicate which translation can be more acceptable semantically. Thus, a study amalgamating teaching methodology and translation should be conducted to reach a logical conclusion about the semantic congruence of Persian and English translations of Hafez's poems.

Numerous studies have been conducted on the common fields of teaching methodology and translation in Iran. But, little research has been accomplished regarding the comparisons between native and non-native English translators of Hafez's sonnets. There have been some researchers who have focused upon the works of one specifically non-native translator (E.g., Anushiravani and Atashi, 2013) and analyzed his/her translations of Hafez's sonnets from the angle of either critical discourse analysis or discourse analysis; but no or few researchers have attempted to make semantic comparisons between native and non-native translations of Hafez's sonnets to observe how far or how close the translations are to the source language.

Hence, the present study evaluates the semantic aspects of a few translations of Hafez's sonnets based on Newmark's method (1988) of analyzing words, phrases, and sentences. Hence, from the viewpoint of semantic compatibility, this study attempts to have comparisons between two different renditions of Hafez's translations: one from an Iranian translator, Shariari (2005), and the other from an English translator and writer, Bell (1897), who both have translated the sonnets from Persian into English. So far, a large number of translators have attempted to translate Hafez's verses into English. In this study, I inspect only the semantic elements of natural-language utterances, which are discourses, and their component elements, such as words, phrases, verses, and other distinguishable semantic discourse constituents, to determine whose

translation is closer semantically to Hafez.

Therefore, due to the lack of research studies on the aforementioned subject, it examined this issue by evaluating the translations of a native and a non-native translator regarding semantic aspects in Hafez's poems. It is hoped that the present study will be an endeavor to see through this perceived gap.

To all appearances, there is a semantic incompatibility in literary translation, particularly in poetry translation, which sometimes brings about misunderstandings for the readers of other languages. Hence, delving into the area of the semantic aspects of translation could be very practical for both Iranian and foreign translators as they can perform better and be more careful with poetry translation. Accordingly, it has been attempted to compare the two translators' renditions of Hafez based on Newmark's framework to see how close or far they are from Hafez's poems semantically.

Based on all the aforementioned points, the study made an effort to answer the following questions:

1. How compatible are the two translations with the original in terms of semantic propositions?
2. Which translator has become more successful in case of conveying Hafez's semantic intentions? Why?

So far, there have been studies regarding the problems of translating Hafez's sonnets from Persian into English (Anushiravani & Atashi, 2013; Youssefi, 2009; Malmir & Ahmadi, 2018). They have been mostly focused on general literary translation problems, such as the insufficiency of translation equivalences to convey meanings and forms, focusing on some poems' common themes, and comparing the original texts with their target equivalents. However, this study, which is based on the findings of the previous studies, intends to investigate semantic translation incompatibilities with the help of Newmark's method so that every sonnet can be examined semantically (verse by verse, phrase by phrase, and word by word). A comparison between the original texts and their equivalents and also elaborating on what every single part of the SL and TL texts means, will help all translators to keep an open eye on how they should be heedful of conveying the exact meaning of a text, especially literary ones, which are more troublesome. As a result, readers of translated texts can better recognize the author's intention and meaning.

Blatantly, the findings of this study will also pave the way for having a clear and unobstructed view of the fortes and drawbacks of Persian and English translators and will hopefully represent which translator has generally been more successful in conveying the semantic aspects of poems. It is reasonably expected that this study will be practically significant to improve the Persian poetry translation by providing the Iranian and English native translators with some clear and exact comparisons of the two types of translations.

In literary translation, semantic incompatibilities usually appear between the source language and the target one. As Jones (2011) declared, Poetry translation involves controversial challenges, among which semantic management by a translator is the most predominant one. Poetry translators direct their attention to throwing light upon the source poems' layers of meaning so that they can manage to relay this meaning clarification efficiently. Hussain (2020) stated that literary translation, namely poetry, is among the most demanding tasks of translation, which requires a translator to be prudent, specifically with respect to semantic deviations. He believes that if translators are to choose between form and content in some cases, they should prioritize content and cling to the issue of semantic deviation.

In an overly different angle toward semantic analysis in poetry translation, Gadamer (1992) described poetry translation as an interpretive procedure that could not be simply reproduced. Even though he talked about "the fundamental gulf between the two languages", confirming that the translator "is always in the position of not really

being able to express all the dimensions of his text", yet his description presumes the instrumental model: "[T]he translator must translate the meaning to be understood into the context in which the other speaker lives".

In order to render explicating semantic comparisons between two translations of literary works, Maasoum and Davtalab (2011) have introduced Newmark's elements for semantic comparisons and recommended that translators adhere to Newmark's elements so that the translations of poems could be exhaustively analyzed. Also, Panou (2013) considered Newmark's elements (1988) as the vanguard of literary translation that professionally and thoroughly equips the translators with the criteria for semantic analysis. Indeed, Newmark (1988), in his method,

has brought forward a group of more or less exhaustive elements that are helpful for semantic analysis and highlight the interrelationship between translation and language teaching.

Method

The reason for conducting this qualitative study is that although a large body of research has been conducted on Hafez poetry translation, only a few of them have compared Hafez poetry translations in terms of the semantic adjustment strategies utilized by the translators. On the other hand, most of the studies pertinent to semantic evaluation strategies have not been conducted on comparisons between native and non-native translators of Hafez poetry. The researchers have so far investigated the translation of Hafez by many different translators (Arberry, 1947; Bahrami, 2012); Bell, 1897; Clarke, 1974; Gray, 1995; Kashani, 1984; Smith, 1986). But, the present study has adopted qualitative features in the design in which there is a semantic compatibility analysis of ten sonnets of Hafez which have been randomly selected from the two translators' renderings (Shahriari, 2005; Bell, 1897) based on Newmark's method (1988). Not many translators have been able to translate all the poems of Hafez. Among most of the Iranian translators who have made an attempt to fully translate the poems, Shahriari has been able to cover more types of Hafez's poems. On the other hand, the aforementioned non-native translator is selected since she has translated 43 ghazals (sonnets) of Hafez and is popular among many translators, as Dalal (1995). So, in this study, ten common poems of Hafez translated by both translators were adopted as the corpus of the study, together with their English translations. Also, it has been attempted to look up the words and phrases with the help of standard Persian and English dictionaries so that the semantic comparisons would be more reliable.

In order to embark on this study, first, there are the original poems so that readers comprehend the general meaning of each poem. Then, for the couplets whose comprehension is difficult, there are interpretations by Farshadmehr (2009), who has yielded an exhaustive yet illuminating simplification for each Persian couplet. Afterward, the English translations of each translator were provided separately. Subsequently, the two English translations of each couplet were semantically analyzed hemistich by hemistich, and a semantic comparison between the renditions

of the native and non-native translators for every couplet was made to clarify which translation is semantically closer to the original and which one has deviated from the essence of the source language text. Then, for each sonnet as a whole, there is a conclusion that elucidates which translator has succeeded in conveying all or most of the semantic aspects of the SL text to the TL. All of the semantic comparisons have been established based on Newmark's (1988) method, which has practical elements that shed light on the clarification of the semantic analysis of each couplet and eventually each sonnet. As a result, the researcher can clearly identify how close the two translations are to the original sonnets in terms of meaning and semantic content.

In order to throw light upon Newmark's method of Hafez's sonnets for semantic analysis, it should be stated that Newmark (1988) has brought forward a group of more or less exhaustive elements which have been stated by Maasoum and Davtalab (2011), so that the poems can be fully analyzed. These elements are as follows:

- a. Transfer: "Transfer is the process of transferring an SL word to a TL text as a translation procedure" (Newmark, 1988, p.82).
- b. Naturalization: This procedure takes the place of transference and transfers the SL word first to the normal pronunciation and subsequently to the standard morphology of the TL. Also, it is a domestication process that focuses on minimizing the strangeness of the translation to the target reader. (ibid., p.82).
- c. Cultural Equivalent: This strategy indeed includes an approximate translation where an SL cultural word is conveyed by a TL cultural word (Newmark, 1988, p.83). However, they are close, not accurate. Based on what Miremadi (1991) stated, "translation is a two-way process: from one culture to another and from one culture to one's own culture."
- d. Functional Equivalent: According to Newmark, functional equivalent, which is applied to cultural words, needs the adoption of "a culture-free word", occasionally, with a new specific term; it, accordingly, generalizes or neutralizes the SL word. In other words, Functional equivalence is considered to be the process in which the translator recognizes the concept in the source language and generates a way to convey the same concept to the target language (1988, p.83).

e. Componential Analysis: Componential analysis is described as comparing an SL word with its equivalent in TL, which has the same meaning but is not an apparently intimate or one-to-one equivalent, by indicating first their

common and then their differing sense constituent. As a general rule, the SL word has a more particular meaning(s) than the TL one (Newmark, 1988, p.114).

f. Synonymy: According to Newmark, synonymy is defined as a “near TL equivalent to an SL word” (1988, p.84).

g. Shifts: This strategy concerns a change in grammar when a text is translated from SL to TL (Newmark, 1988, p.86).

h. Modulation: In this strategy, the translators attempt to create the message of the SL in the TL in accord with the present norms of the TL. To put it another way, Modulation in translation refers to the technique of regulating the words of the source text in a way that the final target text goes along with the normal patterns of the target language. (Newmark, 1988, p.88).

i. Paraphrase: This involves explaining or amplifying the meaning of a part of the text. (Newmark, 1988, p. 90) j. Notes: a note is additional information in a translation which is a text situated at the bottom of a page (Newmark, 1988, p.91).

The above elements of translation analysis by Newmark have been attempted to provide researchers and translators with an accurate viewpoint on both SL and TL texts. As a result, they will stand a higher chance of success in text translation and text semantic compatibility creation. It should be noted that some of the elements mentioned above, such as transfer, cultural equivalent, functional equivalent, and synonymy, highlight the interrelationship between translation and language teaching.

Results and Discussion

This section concerns the results of the study and also discusses the findings. Semantic analysis of the translations by native and non-native translators is included here for each poem through the help of Newmark's elements (1988) discussed in the previous chapter. In this section, the Persian original is presented first, and the two translated versions are shown. Then, the two types of translations have been se-

mantically analyzed with reference to the Persian poems, line by line and hemistich by hemistich, based on Newmark's elements (1988). For each poem analysis, we have only used those Newmark's elements that are needed and pertinent to the poem.

Sonnet 1

أَلَا يَا أَيُّهَا السَّاقِي أَدِرْ كَأْسًا وَ نَاوِلْهَا
که عشق آسان نمود اَوَّل ولی افتاد مشکل‌ها
به بوی نافه‌های کآخر صبا زان طَرَه بگشاید
ز تاب جعد مشکینش چه خون افتاد در دل‌ها
مرا در منزل جانان چه امن عیش چون هر دم
جرس فریاد می‌دارد که بر بندید محمل‌ها
به می سجاده رنگین کن گرت پی رمغان گوید
که سالک بیخبر نبُود ز راه و رسم منزل‌ها
شب تاریک و بیم موج و گردابی چنین هایل
کجا دانند حال ما سبکباران ساحل‌ها
همه کارم ز خودکامی به بدنمای کشید آخر
نهران کی ماند آن رازی کزو سازند محفل‌ها
حضوری گر همیخواهی از او غایب مشو حافظ
مَ تَی مَا تَلَقَّ مَنْ تَهْوَى دَعِ الْ دُنْيَا وَ أَهْمِلْهَا

English Translation by Shahriari

O beautiful wine-bearer, bring forth the cup and put it to my lips
Path of love seemed easy at first, what came was many hardships.
With its perfume, the morning breeze unlocks those beautiful locks
The curl of those dark ringlets, many hearts to shreds strips.
In the house of my Beloved, how can I enjoy the feast
Since the church bells call the call that for pilgrimage equips.
With wine color your robe, one of the old Magi's best tips

Trust in this traveler's tips, who knows of many paths and trips.
The dark midnight, fearful waves, and the tempestuous whirlpool
How can he know of our state, while ports house his unladen ships.
I followed my own path of love, and now I am in bad repute
How can a secret remain veiled if from every tongue it drips?
If His presence you seek, Hafiz, then why yourself eclipse?
Stick to the One you know, let go of imaginary trips.

English Translation by Bell

Arise, oh Cup-bearer, rise and bring to lips that are thirsting the bowl
they praise,

For it seemed that love was an easy thing, but my feet have fallen on
difficult ways.

I have prayed the wind o'er my heart to fling the fragrance of musk in
her hair that sleeps

In the night of her- yet no fragrance stays the tears of my heart's blood
my sad heart weeps

Where shall I rest when still night through beyond thy gateway, oh
Heart of my heart

The bells of the camels lament and cry: "bind up thy burden again and
depart."

Hear the tavern-keeper who counsels you: "with wine, with red wine
your prayer carpet dye."

There was never a traveler like him but knew the ways of the road and
the hostelry.

The waves run high, the night I clouded with fears, and eddying whirl-
pools clash each and roar

How shall my drowning voice strike their ears whose light-freighted
vessels have reached the shore?

I sought mine own; the unsparing years have brought me mine own, a
dishonored name.

What cloak shall cover my misery o'er when each jesting mouth has
rehearsed my shame!

Oh Hafez, seeking an end to strife, hold fast in thy mind what the wise

have writ:

“If at last thou attain the desire of life, cast the world aside, yeah, abandon it!”

Semantic analysis

Delving into the first couplet of sonnet 1 of Hafez, in both translations, it is intelligible that Shahriari (2005) has attempted to be devoted to the original sonnet and except for only a few added words in his translation, the whole couplet is semantically close to the Persian one. Indeed, Shahriari (2005) has included two words in his translation to convey what Hafez intended to say. Words are “lips” and “path,” which are not indeed present in the Persian poem. He has also forgotten to translate the word “در” which is an imperative verb and means twirl. This avoidance in his translation ruins the intention of Hafez, which is charming behavior by the cup-bearer. Nevertheless, Shahriari (2005) has been careful with the semantic intentions of both hemistiches of the first couplet. Based on Newmark’s elements (1988), Shahriari (2005) has indeed attempted to provide the readers with a functional a cultural equivalent. On the other hand, Bell (1897) attempted to add more words to the first line and tried to convey the couplet’s intention, but not what is present in the original poem. Words like “Lips”, “thirsting”, “praise”, “feet”, and “ways” were inserted into the English translation. However, according to the Persian interpretation of Hafez sonnets by Farshadmehr (2009), neither in the first hemistich nor in the second has Bell been faithful semantically to what Hafez intended to mention. She has added some extra words to her translation that do not represent what Hafez intended to semantically convey. Indeed, she has endeavored to paraphrase the first line. Also, Bell has instead clung to modulation based on Newmark’s method (1988) since she has conveyed the message based on the norms of TL. However, Bell (1897) has not successfully rendered a cultural equivalent of the first couplet. She has attempted to render a translation close to her own culture, which is not in accord with the Persian language.

Regarding the semantic evaluation for the second couplet, Shahriari (2005) has misunderstood the Persian couplet semantic intention; while according to Farshadmehr (2009), the Persian poem refers the fragrance or “perfume” to the hair locks, the translator has mistakenly referred it to the morning breeze and as a result, English readers consider the perfume to be a part of the morning breeze. In the Persian

hemistich, this fragrance is scattered when the morning breeze unlocks the beautiful hair, while Shahriari (2005) has failed to digest and convey the meaning. So, according to Newmark (1988), the process of transfer has not been accomplished. There are independent verbs in both hemistiches of the second couplet in the SL poem. However, Shahriari (2005) did not include a verb in the second hemistich of the second couplet. Actually, he has not accomplished his goal in translating the second couplet semantically. Based on Newmark (1988), translators are allowed to use shifts in their work but not in an improper

way. The reader cannot make head or tail of the purpose of the sentence when there is no verb. Regarding the semantic transfer of the second translation, Bell (1897) has recognized the meaning of the first hemistich of the second couplet, but she added impertinent words to her translation. In the second hemistich, Bell (1897) has utterly destroyed the meaning of Hafez. As the Persian poem declares, the intensity of lovers' passion towards the beloved increases when they notice her hair, while Bell (1897), has misunderstood the second part of the second line by stating that no fragrance can delay the tears of lovers' hearts and consequently, she has toppled the whole edifice of meaning in the second couplet. So, according to Newmark (1988), Bell (1897) has failed to convey functional and cultural equivalents, and as a result, the process of transfer for the second couplet was broken up.

Delving into the third couplet, Shahriari (2005) has successfully recognized and conveyed the Persian couplet's intention. No interpretation and no tautology can be noticed in his translation for the second couplet. Indeed, Shahriari (2005) has transferred this couplet as closely and precisely as possible. Regarding Newmark's componential analysis (1988), there is a high amount of semantic compatibility between SL and TL for this couplet. But, concerning Newmark's elements (1988), Bell (1897) in the first hemistich of the third couplet, has neither regarded modulation nor attended to the semantic intention of the original hemistich. She did not at all grasp the semantic intention of the first part of the third couplet. However, she has rendered a clear semantic equivalent of the second hemistich. Also, in the third couplet, there is too much redundancy in her translation which utterly ruins did not convey the brevity of the Persian poem.

Regarding the semantic deliberation of the fourth couplet and based on

what Farshadmehr (2009) has elucidated, both translators have more or less conveyed the meaning. However, Bell (1897) has been more precise in selecting the words. For example, the word "dye" is appropriate for clothes, but Shahriari (2005) has mistakenly chosen "color," which is a wrong application of this verb. On the other hand, since Shahriari's mother tongue is Persian, he knows the meaning of "پیر مغان" who is indeed a clergyman, while Bell (1897) has inaccurately selected "tavern-keeper" as a synonym for this word and has broken down the meaning in some part. Concerning Newmark's method (1988), both translators have made a mistake in synonymy; Shahriari (2005), because of his English knowledge and Bell (1897), for lack of dominance in Persian. Nevertheless, both translators have understood and conveyed the general meaning of this couplet.

Evaluating the fifth couplet, Shahriari (2005) has rendered an almost perfect translation in the case of semantic correspondence. Only a mistake is noticed in his work for the second hemistich of this couplet; he has selected the pronoun "he" while the Persian couplet is talking about a group of people. And also, it is not clear whether this group includes males, females, or a combination of both. Bell (1897), on the other hand, has not been careful enough with the semantic transfer of the first hemistich. She has changed the order of phrases in the first hemistich of this couplet, and, in the case of the componential analysis of Newmark (1988), there is no one-to-one correspondence between the original couplet and her translation. Also, Bell (1897) has misconstrued "شب تاریک" as "the night I clouded with fears." According to Newmark's method (1988), she has paraphrased the aforementioned phrase which is completely comprehensible and disregarded the process of transfer and the order while she could straightforwardly convey the Persian couplet into English.

According to Farshadmehr (2009), in the sixth couplet, both Shahriari and Bell have conveyed the meaning. But, Shahriari (2005) has attempted to yield a precise rendition and to the point. No extra word or paraphrase is seen in this couplet. Based on Newmark (1988), naturalization is blatantly palpable in his work for this couplet. Bell (1897), nonetheless, has added redundant words to her translation which are neither needed nor can they be justified their practice here. Although it is intelligible that Bell (1897) had grasped the meaning of this couplet, she has added several unnecessary words such as "years", "cloak", "jesting",

etc., to her own translation. Even though her translation is functionally equivalent, adding an unessential paraphrase to this couplet has distorted the brevity with which Hafez has been extremely careful. Consequently, based on Newmark (1988), Bell (1897) has not properly managed to convey the cultural equivalent of the Persian meaning to English as there are many inessential words in her translation that create a big gap between the two cultures.

Farshadmehr (2009) interprets the last couplet that if you want to have God in your mind and have ease of mind, never forget Him; when you encounter your beloved, you should abandon the world and what belongs to the world. Neither Shahriari (2005) nor Bell (1897) did grasp the last couplet's meaning exhaustively. Shahriari (2005) has used the word "eclipse" as a verb, which is utterly irrelevant to what Hafez has mentioned. And in the second hemistich, Shahriari (2005) has not mentioned anything about the world and what belongs to that. Instead, he has translated the world as imaginary trips. Bell (1897) also has only translated the final part of the second hemistich correctly. Since the translators have not fully recognized the last couplet's meaning, neither of them has transferred what Hafez meant plainly. So, according to Newmark (1988), transfer has not been completely accomplished in both translations.

In general, based on Newmark (1988), Shahriari (2005), in this poem, has attempted to rather cling to naturalization, cultural, and functional equivalents while Bell has preferably held on to paraphrase, functional equivalent, modulation, and shifts.

Sonnet 184

دوش دیدم که ملائک در میخانه زدند
گلِ آدم بسرشتند و به پیمانه زدند
ساکنانِ حرمِ ستر و عفافِ ملکوت
با منِ راهنشین، باده مستانه زدند
آسمان بارِ امانت نتوانست کشید
قرعه کار به نامِ منِ دیوانه زدند

جنگِ هفتاد و دو ملت همه را عذر بنه
 چون ندیدند حقیقت ره افسانه زدند
 شکر ایزد که میان من و او صلح افتاد
 صوفیان رق صکنان ساغرِ شکرانه زدند
 آتش آن نیست که از شعله او خندد شمع
 آتش آن است که در خرمن پروانه زدند
 کس چو حافظ نگشاد از رخ اندیشه نقاب
 تا سر زلفِ سخن را به قلم شانه زدند

English Translation by Shahriari

At the gates of the tavern I saw the angels knock
 Kneaded this clay we call human, and made it talk.
 The residents of the Celestial Court and the heavenly bloc
 Drank from the Wine of Love, with me, upon our common walk.
 The earth and the skies could not keep this trust of the clock
 Yet the poor insane me was stuck with such tough luck.
 People find good reasons for the wars in which they are stuck
 Since Truth they cannot see, to fantasies they would flock.
 In our midst, thank God, the dogs of war are put in chains and locked up
 The angels gratefully drink, gracefully dance, from block to block.
 Fire is not a flickering glow that a candle flame would mock
 Fire is the flame of a heap of moths that lightning has just struck.
 None like Hafiz, the mask of deceitful intellect can pluck
 Till the hair of the Bride of Verses was brushed lock after lock.

English Translation by Bell

Last night I dreamed that angels stood without the tavern door and
 knocked in vain and wept;
 They took the clay of Adam and, methought, moulded a cup therewith
 while all men slept.
 Oh dwellers in the hall of Chastity, you brought love's passionate red
 wine to me,

Down to the dust I am your bright feet' step.
For Heaven's self was all too weak to bear the burden of His love God
laid on it,
He turned to seek a messenger elsewhere, and in the book of fate, my
name was writ.
Between my lord and me such concord lies. As this makes the Huris
glad in Paradise,
With songs of praise through the green glades they flit.
A hundred dreams of fancy's garnered store assail me- Father Adam
went astray
Temped by one poor grain of corn, wherefore absolve and pardon Him
that turns away
Though the soft breath of Truth reaches his ears for two-and-seventy
jangling creeds, he hears,
And loud-voiced Fable calls him ceaselessly.
That is not the flame of Love's true fire, which makes the torchlight
shadows dance in rings
But where the radiance draws the moth's desire and sends him forth
with scorched and drooping wings.
The heart of one who dwells retired shall break, remembering a black
mole and a red cheek
And his life ebbd, sapped at its secret springs.
Yet, since the earliest time that man has sought to come locks of speech,
his goodly bride,
No one like Hafiz, from the face of thought, has torn the veil of igno-
rance aside.

Semantic Analysis

Regarding the semantic analysis of the first couplet of Sonnet 184 of Hafez, based on what Farshadmehar (2009) has interpreted, Shahriari (2005) has not clearly and exhaustively transferred the first couplet. In this couplet, Hafez meant that angels kneaded the clay of human with the wine of love and brought it into existence. However, Shahriari (2005) has not grasped the meaning or has not been able to transfer what Hafez intended to say especially, in the second hemistich. Conse-

quently, based on Newmark (1988), cultural and functional equivalents have been disregarded in the

first couplet. Bell (1897), on the other hand, has added a redundant paraphrase to the first couplet. She has neither understood the first hemistich nor the second one. The phrase “methought” has been used by her in the first couplet, which represents hesitation in her work. Not only has Bell (1897) failed to transfer the meaning, but, concerning the Newmark’s elements (1988), in case of componential analysis, she has broken down one-to-one correspondence between the Persian couplet and its English translation.

For the second couplet, Shahriari (2005) has rendered a translation that is semantically close to Hafez but, he has added some words to his work that somewhat devastates the intention of Hafez. Words such as bloc, walk, common, etc., are not included in the Persian poem. Nonetheless, his translation is semantically near to Hafez, and according to Newmark (1988), Shahriari (2005) has been careful enough with naturalization and functional equivalents. Oppositely, Bell (1897) has not has to some extent, appreciated the Persian couplet intention, she but has been thoroughly irresponsible for her translation. She has not been faithful to the original poem and added anything her heart desired. Neither in case of transfer, nor in case of functional and cultural equivalents has she been attentive to semantic features. Indeed, Bell (1897) has only grasped a general comprehension of Hafez in the couplet.

Investigating the third couplet, Shahriari (2005) has tried to hang on to the rhymes so that the first and the second hemistich rhyme with each other. However, by selecting this word, he has ruined the meaning about which Farshadmehr (2009) interprets as the “trust of God.” But, in case of the second hemistich, Shahriari (2005) has provided the readers with a close English equivalent. Yet, the English readers cannot make head or tail of his translation for this verse as the first and the second hemistiches are interwoven. Bell (1897), on the other hand, has clearly understood this couplet; yet, she has used too much paraphrasing and included some irrelevant terms in her translation that have toppled the edifice of brevity created by Hafez in the SL text. Based on Newmark (1988), Shahriari (2005) has disregarded both functional and cultural equivalents, while Bell (1897), in componential analysis, has only dismantled one-to-one correspondence.

Shahriari (2005), in the fourth couplet, has tried to provide readers with the essence of the poet's intention, but according to Newmark (1988), no transfer, no functional equivalent, and no naturalization are identified in this couplet. Farshadmehr (2009) states that since Islamic groups could not find the right path, they decided to fight against each other. Nevertheless, Shahriari has not clearly managed to convey the Persian couplet intention, especially in the second hemistich. Bell (1897), surprisingly, has translated the fifth couplet before the fourth one. However, adopting Newmark's elements (1988) as a yardstick, she has demolished this couplet functionally, naturally, and culturally. Only some redundant paraphrases are noticed in her work. In fact, Bell (1897) has not at all recognized the fourth couplet.

In the fifth couplet based on Farshadmehr (2009), the poet is stating his thanks to God as the differences between the old Magi and him were settled, and as a consequence, Sufis commenced dancing and drinking wine. But, Shahriari (2005) has neglected the important keywords like Sufis and Magi and inserted some irrelevant words to his translation that have been functionally correct and, according to Newmark (1988), they are not culturally equal to the SL couplet. As a result, no one-to-one equivalent is in his translation. Bell (1897), the same as Shahriari, neglected to yield a close semantic rendition of Hafez. Instead of "Sofis", which is a clear and specific term selected by Hafez, Bell has adopted "Huris". She has only understood the word "dance" in this couplet, and the rest has just been made up by herself. While the Persian poem declares that happiness is by "Sufis" in this world, Bell (1897) has used the word "Huris" as if it were in Heavens. So, hanging on to Newmark (1988), Bell has not transferred the meaning and has not rendered a functional equivalent.

Probing into the sixth couplet, Shahriari (2005) has painstakingly and clearly transferred the meaning. The translation is very close to the Persian couplet. According to Newmark (1988), cultural and functional equivalents are present in his translation. Also, his translation seems natural when compared with the Persian couplet. Bell (1897), however, has perceived the meaning but too much paraphrasing has ruined her work. Also, based on Newmark (1988), by delving into componential analysis, it is intelligible that there is no one-to-one correspondence between the Persian couplet and Bell's translation. Her paraphrases have

ruined her duty of accomplishing functional transfer. She has disregarded synonymy, and no cultural equivalent is represented in this couplet. Regarding the last couplet, and based on Farshadmeher's interpretation of Hafez, Shahriari (2005) has exhaustively conveyed the semantic intention of the Persian couplet with reference to functional, cultural, and componential equivalents of Newmark (1988). He has made an effort to be as close as possible to Hafez in both hemistiches. Bell (1897) also has made an attempt to convey the semantic intention of this couplet. Moreover, she has used fewer redundant words and phrases. And this could be the best couplet she has translated in this poem. Naturalization and functional equivalent are palpable in her last couplet.

Concerning what is comprehensible in analyzing these two translations, Bell (1897) has been more inclined to paraphrase and add some extra information that is helpful and devastating for the readers. She has, in many instances, deviated from clarifying the main issues of the SL text. On the other hand, Shahriari (2005) has refrained from tautology, but he has misunderstood Hafez's intentions in many aspects. In addition, improper selection of words and, in some cases, grammatical mistakes have somewhat demolished Shahriari's duty as a translator to convey the semantic intention of the SL text.

Conclusion

Based on the evaluations, almost none of the translations are perfectly compatible with the original poems concerning the semantic intentions. However, there are some independent features in each type of translation. Shahriari (2005) has attempted to provide the English readers with what Hafez has intended to state together with emulating the brevity of Hafez's poems in his translations. In some instances, as evaluated here, his excessive adherence to versification and brevity has caused Shahriari to go wrong and come up with some utterly impertinent renditions that are not semantically close to the original poems. Moreover, he has misconceived and mistranslated some of the Persian couplets due to his lack of enough research on perceiving the exact intention of Hafez. Bell (1897), on the other hand, has to a large extent relied on paraphrasing Hafez's poems, and in most of the couplets, she has only supplied the English readers with a very general grasp of the poems. Also, she has misapprehended some parts of the Persian poems and consequently misinterpreted the

couplets when translating them into English. Changing the order of the couplets when translating them into English is another semantic defect in Bell's translations which has deformed the whole semantic edifice Hafez intended to build for readers. To put it another way, she has not been faithful semantically to Hafez's poems.

In summation, neither of the aforementioned translators has been entirely successful in conveying Hafez's semantic intentions; yet, Shahriari (2005) has been more attentive in providing the readers with the exact intention of Hafez. However, there are many cases in which he has misrecognized the Persian couplets' semantic intentions and solely relied on his own recognition of them. As a result, he has failed to come up with close semantic equivalents for those couplets. But, altogether, Shahriari (2005) has been more faithful to Hafez semantically than Bell (1897) as he has neither changed the order of couplets when translating them into English, nor has he included too much paraphrasing in his translations of couplets. So, Shariari's rendering (2005) has been superior to and more successful than Bell's (1897) semantically.

In general, seen purely from a teleological angle, and based on the conclusion of the researcher, all translators can convey the intentions of poets from a source language into a target language provided that they are experts in both languages they are to tackle and they have accurately recognized the semantic intention of poems and attempted to stay as faithful as possible to them when translating them from SL into TL. Furthermore, the style of a poet should be conveyed to the TL as long as the meaning is not distorted. If a poet's semantic intentions are not conveyed in a work, the whole translation becomes worthless.

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Effect of Audio Recast on EFL learners' Output Modification and Perception of Recasts

Abstract

Corrective feedback is an indispensable part of language learning. Recast is a common corrective feedback in which the teacher just repeats the learners' utterance minus the error without any explication. This study aimed to investigate the effect of technology-mediated audio feedback on EFL learners' output modification- whether learners ignore, acknowledge, or try to repair the error- and their perception of recast. A 'fully-perceived' corrective feedback is one in which the learner not only understands the teacher's intention but also the source of the error. A 'partially-perceived corrective feedback' is one in which the learner understands the teacher's intention without realizing the source of the error. Otherwise, the feedback is said not to have been perceived. This study employed the quasi-experimental approach. The participants were 40 male and female EFL learners at a private language learning institute in Shiraz, Iran. They were divided equally into two groups. The first group was provided with corrective recast via audio, and the second group received recast in a conventional face-to-face class. Retrospective recall interviews were used to measure students' perception of recasts. Recordings were made to count and categorize students' uptake -response to recasts- as 'target-like modified output', 'non-target-like modified output', and 'uptake without modification'. It was found that technology-mediated audio and face-to-face recasts were equally effective in triggering 'output modification'. Yet, there was a significant difference among learners' perception of recasts in the two groups. That is, partial or full perception of recasts in the

face-to-face interaction was greater than that in the technology-mediated audio-based interaction.

Keywords: Corrective feedback, recast, uptake, technology-mediated interaction

Introduction

It is now generally accepted that language errors play a crucial role in both the teaching and learning processes. Thus, an important role is played by the so-called corrective feedback, the information that comes from the teacher to the student and indicates the errors of speech or writing (Lyster & Ranta, 1997). The ability of a teacher to use feedback in teaching foreign languages is considered to be critical. Yet, new techniques and tools, including new means of providing and receiving correcting feedback, are being developed that influence the actions and perceptions of the participants in the pedagogical process (Chapelle, 2007). The concept of 'technology-mediated corrective feedback' came to pedagogy in the 90s of the last century from the rapidly developing information processing at that time (Yousefi, 2020). Since 'technology-mediated corrective feedback' is mediated by technical means, there is no interaction between the teacher and the students. This type of interaction entails a contradiction: overcoming time and space is achieved at the cost of one of the most valuable qualities of interpersonal interaction, namely the ability to immediately see, feel and understand the direct reaction of a partner to his words and behavior in the interaction process. In technology-mediated audio-based interaction, it is not feasible for the teacher to see the student, and the other way round. Thus, it is now high time to address the issue of means of providing feedback in digital environments. Digital environments provide multiple means of providing corrective feedback (Eslami & Derakhshan, 2020). Many studies have dealt with the forms of feedback (Kukulska-Hulme, 2012); however, the means of providing feedback still needs further research because studies have shown inconsistent results so far (e.g. Chang & Hsu, 2011; Chinnery, 2006; Kukulska-Hulme & Shield, 2008; Lee & Lyster, 2016; Traxler, 2007; Viberg & Gronlund, 2013; Xu & Peng, 2017). Thus, the aim of this study is to examine 1) whether there is a significant difference in EFL learners' extent of output modification in response to the audio and face-to-face corrective feedback, and 2) whether there is any significant difference in EFL learners' perception of audio and face-to-face feedback.

Literature Review

Theoretical Background

The theoretical bases of this work are in interaction hypothesis developed by Long (1996). He argues that interaction facilitates acquisition because the conversational and linguistic modifications that occur in this relationship provide students with the input (information received) they need. Foster (1998) argues that during the negotiation of meaning, when students strive to communicate and are concerned with understanding and being understood, their attention can be on both form and meaning. Therefore, to make use of the possible benefits of interaction, students may need to understand meaning, and also notice the difference between negative feedback during receiving-input and producing-output.

Selinker (1972) reaffirms that errors are important components of language learning and must be corrected to help students with precision in the production of the target language. Students prefer to receive feedback from their teachers and also have a preference for a certain style of feedback that they personally find most effective. According to Panova and Lyster (2002), students maintain that they take into account the explicit ways in which they have felt pressured to self-correct, rather than the ways that are implicitly modified by teachers without their noticing. Similarly, Ellis (1994) shares the view that the acquisition process includes the steps of noticing, comparing, and integrating.

To explain how students progress from the mother tongue (L1) to another language (L2), theorists such as Selinker (1972) have established the concept of interlanguage. The interlanguage is a transitory state between L1 and L2. It has its own grammar, its rules of use and registers. Once the student progresses in learning, he/she can formulate hypotheses based on the state of the grammar of his/her interlanguage. When the error occurs, the student revises or rejects the hypothesis by taking into account the error and moves closer to L2. Error is seen as a natural and necessary part of the acquisition of the target language. When someone learns another language, the errors they make indicate the level of proficiency in that language. Without a doubt, the errors of a beginner are more frequent and different from those of an advanced student. Corrective feedback is considered to facilitate the development of the interlanguage, since it provides students with opportunities to notice the differences between output (information produced) and input (information received) through the negotiation of meaning (Long, 1996).

Technology and language learning

Drastic developments of science and technology in the recent decades have brought about inevitable changes in modes of education (Walker et al., 2016). Computer Assisted Language learning (CALL) came into existence as a direct result of such developments. Recent years, however, have witnessed the coming into existence of hand held devices such as smart phones with capabilities of a personal computer, which gave rise to the concept of Mobile Assisted Language Learning (MALL). The term mobile learning is relatively new. At the moment in foreign pedagogical literature, there are several interpretations and definitions of mobile learning. Originally it emerged as an aid to e-learning i.e., learning over a network in which the content is transmitted over the Internet, audio video cassettes, satellite TV, and CD. Traxler (2007) defines mobile learning as “any kind of learning that occurs when the student is not in a fixed, predetermined place, or learning that happens when a student uses the power of mobile technology” (p. 1). Kukulska-Hulme and Traxler (2005) note that MALL differs from computer-assisted language learning by the use of personal portable devices that make available new ways of learning, focusing on the continuity and spontaneity of access and interaction within various contexts of use. Thus, mobile learning seems to belong more to students than to teachers; however, it is a known fact that most students will face difficulties without the guidance and direction of teachers. On this view, in mobile learning ‘mobility’ refers to technologies, the learner, and the content. Thus, mobility is understood as the ability to overcome spatial and temporal boundaries (Traxler, 2007).

Corrective feedback

It was in the 1970s that researchers first started studying how teachers provide corrective feedback in classes and learners’ response to the different forms of feedback (e.g., Burt, 1975; Ervin-Tripp, 1970). Lightbown and Spada (1999) define corrective feedback as any indication to students that the use of the target language is incorrect. This includes the varied responses that students receive. According to Russel and Spada (2006), corrective feedback refers to any feedback provided to learners from any source that contains evidence of learner error of language form. It may be oral or written, implicit or explicit. Corrective feedback is either direct or indirect (Sermsook, Liamnimitr & Pochakorn, 2017).

Direct feedback refers to any technique through which the correct form or structure is provided to learners, so they can immediately identify where the error lies. Direct feedback can also include a metalinguistic explanation, which is considered an explicit correction taking the situation into account. The learner, therefore, has access to the nature of the error, which removes ambiguity and makes corrective feedback easier and more explicit (Sermsook et al., 2017). However, to ensure smooth communication, many teachers prefer not to use explicit direct feedback. Instead, they rely on recasts, or direct yet implicit corrections involving just the repetition of the erroneous part of the learners' utterance by the teacher minus the error. The alternative to the direct feedback is the indirect feedback, where teachers try to elicit the correct form from learners through prompts e.g. the repetition of the erroneous part in a rising intonation (Kim, et. al. 2020).

Corrective feedback, according to Ellis (2009), helps students learn a second language. When learners' reactions are effectively represented, Hattie and Gan (2011) feel that their utilization can assist to close the gap between current and intended performance. According to Narciss (2008), feedback is a critical component in adapting to new circumstances. When aspects such as attention, purpose, and linguistic function are examined, it has also proven to be a very potent ingredient for learning (Sheen, 2011). Providing feedback motivates students by allowing them to track their development in L2 (Sheen, 2011). Corrective feedback, according to Long (1996), allows pupils to self-correct.

According to Sheen (2011), the success of corrective feedback depends on whether students pay attention to the message and recognize the issue. She also claims that each type of feedback has a varied impact on the learning process. The efficiency of corrective feedback, according to Yang and Lyster (2010), varies depending on the language function.

Both the study of the efficacy and types of corrective feedback are of a great prominence in studies of second and foreign language teaching. According to Gass (2003), corrective feedback is any verbal reaction to a form that does not comply with the L1 aimed at bringing it into conformity. According to Lyster and Ranta (1997), there are two types of feedback strategies, namely Giving-Answer Strategies (GAS) and Prompting-Answer Strategies (PAS). In the former, the teacher directly gives the target form corresponding to the error in a student's answer, or

shows the location of the student's error. These include (a) Repetition, (b) Recast, (c) Explicit correction, and. (d) Giving answer. In the latter, the teacher pushes the students to notice a language error in their response and to target-like modified output. This group includes three types of strategies: (a) 'Meta-linguistic cues', (b) 'Clarification requests', and (c) 'Elicitation' (Karim, K. & Nassaji, 2020; Lyster & Sato, 2010; 2013).

Recast

Recast is the most frequently used forms of corrective feedback. According to Lyster and Ranta (1997), recast is the least effective in achieving the uptake, that is, a student response. It seems that in some cases, students take the teacher's recasts as correcting their content rather than correcting errors for specific linguistic features. In addition, teachers also repeat utterances that do not contain errors, which lead to a confusion of the true intention of the modifications as corrective feedback. Moreover, the repetitions of words, phrases or sentences could be taken as a simple acceptance commitment and participation of the interlocutors in the discussion with others (Duff, 2000).

Means of providing corrective feedback

Learners can engage in a variety of interpersonal interactions through their mobiles. However, several elements, such as the form of interaction, have yet to be properly examined in order to account for how this medium affects the acquisition of skills. Most teachers provide various sorts of corrective feedback to their students as a potentially effective teaching method, assuming that language learners should receive corrective feedback. Oral (face-to-face or technology-mediated), written and other forms of feedback are all possible (Eslami & Derakhshan, 2020). Some technology-based means of providing feedback have been reported to be more useful and provide a variety of options for L2 learning. Culnan and Markus (1987) proposed that video-based conversations are more meaningful than audio- or text-based interactions because the interlocutors may see more facial expressions and paralinguistic clues in the former. It has also been argued that technology-mediated interaction in various forms has the ability to assist learners direct their attention to the job at hand, because additional environmental and nonverbal distractions are missing in online classes (High & Caplan, 2009).

Perception of corrective feedback

It is crucial to know whether language learners have a correct understanding of the recasts offered by their lecturers or they see them as a non-corrective move (Gass & Lewis, 2007). Complete acquisition of target forms, according to Wallace and Gan (2020), requires learners to notice the correct form in the input presented to them. Positive evidence is specified as the correct form of a target structure that points out the correct grammatical form while negative evidence directs the learners' attention to what is ungrammatical and incorrect. According to Rassaei (2017), the medium through which corrective feedback is presented has a strong influence on the perception of error. In other words, the learner's perception of the error indicates that the correction has been achieved, which improves the acquisition of L2. However, failure to respond to the error does not always suggest that the corrective feedback was ineffective, since the learners may have internalized the correction even if they did not express it clearly.

Mackey (2006) maintained that there is a link between perceived corrective feedback and L2 enhancement. Gass and Lewis (2007) state that the learners who had an experience of learning a heritage language might be more prepared for the perception of corrective feedback they receive in learning a foreign language. Another factor that might be attributable to the perception of recasts is the linguistic context where the recast is provided. In other words, as a recast is detached from the original interaction, it might be less perceived than a recast generated within the meaningful interaction (Carpenter et. al., 2006).

Modified output

Modified output refers to the rephrasing or the reformulating of an utterance as a response to feedback (Salomonsson, 2020). When teachers provide feedback to the learners, they usually respond in a variety of ways, called uptake. Lyster and Ranta (1997) defined uptake as "learner's utterance that immediately follows teacher's correction and this response might take different forms" (p. 49). Learners' uptake can take three different forms. Learners may understand the corrective move and substitute their recent error with an accurate response (target-like modified output). They might produce an utterance that is still ill-formed and requires a correction (non-target-like modified output). Moreover, they may make no attempt in response to their teachers' corrective feedback,

or they respond with words that are irrelevant to the feedback (uptake without modified output). However, output modification might be constrained by certain impediments; for example, it might not occur just because there is no opportunity, or there might be some contextual barriers such as a shy learner in a crowded class being corrected (Sheen, 2008).

Research aims and questions

A growing body of classroom research proves that corrective feedback is feasible, effective, and in certain circumstances necessary (e.g. Abalkheel & Brandenburg, 2020, Goo, 2012; Loewen, 2004; Sheen, 2004; Ammar, 2008; Rassaei, 2013; 2014; 2019a; 2019b; Sheen, 2007, 2010). Many researchers have highlighted the need for interactions with certain characteristics, e.g., the means of providing feedback (Long, 1981; 1985). Yet, the question remains as to what extent recasts are perceived outside the conventional face-to-face interactions. The aim of this study is to see if learners' modified outputs have any association with their accurate perception of recasts in synchronous technology-mediated audio-based interaction. The followings are the research questions dealt with in this study.

1. Is there a significant difference in EFL learners' extent of output modification in response to the audio and face-to-face recasts?
2. Is there any significant difference in EFL learners' perception of audio recasts and face-to-face ones?

Participants

A total of 40 male and female EFL intermediate EFL learners from a private language learning institute in Shiraz, Iran, took part in the study. They were split into two equal groups. Intermediate EFL learners were chosen because to they were fluent enough to narrate a story, though not accurate enough to do so without errors. Corrective recasts were given to the first group through audio, while the second group received corrective feedback in a regular face-to-face class. The youngest participant was 18 and the oldest was 30 years old.

Instrumentation

Audio recording

Audio recording procedure was used to investigate learners' output modification, Audio recording enabled the researchers to document the learners' uptake and to notice the gap between the utterances produced and the target

language norms. With the audio instrument, the researchers were able to record the reality of learners' uptake in a much greater detail, too.

Stimulated recall interview

'Stimulated recall' was used to assess the participants' perceptions of audio recasts. The participants were asked to reflect on what they could recall from their previous experience with audio-based recasts. Overall, 405 recast episodes were extracted from the interviews. The students had to attend a dyadic stimulated recall interview with the researcher the day after the CF sessions. The participants were asked if they fully received what the teacher was saying at the moment it was said (partial-perception) and why they did (full perception). The stimulated recall sessions were tape recorded for subsequent analysis.

Data collection procedure

As the purpose of the study was to investigate the role of technology mediation on Iranian EFL learners' output modification and perception of recasts, the following steps were taken to collect data.

The participants had already been participating in online classes on a regular basis for six months because of the unavailability of face-to-face classes caused by COVID-19 pandemic. They were asked to stay online after their usual class time was finished. Then, three tales, namely Little Red Riding Hood, Peter and the Wolf, and the Pied-piper of Hamelin, were sent to them. They were asked to read them in ten minutes. The participants were requested to read the three fairy tales and recount them in English to their teacher/researcher. The teacher/researcher answered questions or confirmed information to assist the participant in telling the tale and identifying errors, as well as providing corrective recasts on how to utilize the target forms (a, an, the).

According to Hashemi and Murphy (2004), in English, articles are small words that we put before a noun: "the", "a" or "an." "The" is used before a noun that can be clearly identified by the reader; this is called the definite article. "The" is also used before most plural proper nouns and some singular proper nouns. "A / an" is used when talking about something vague or when you use the term for the first time; therefore it is called the indefinite article. "A" is used before nouns that start with consonants. "An" is used before nouns that start with a vowel or vowel sound. If there is a definition between the article and the noun, you choose "a" or "an" depending on

the words that come after the article, because everything depends on the sound. For non-native English speakers, or even native English speakers, the correct use of definite and indefinite articles can be the most difficult.

In the next step, the teacher contacted the learners via audio calls. While the learners were narrating the tales, the teacher employed recasts to correct their erroneous utterances, if any. The learners had been taught how to narrate stories, and they had also been provided with some sample storytelling tasks, so that they would become familiar with the nature of the task. It was decided to use only partial recasts for the sake of homogeneity of treatment for all the participants. Previous research suggested that partial recasts are more likely to be perceived by learners because they have a narrower focus than full recasts (Philp, 2003). Each learner in each interview received approximately eight recasts. The audio sessions were recorded by the researchers for further analysis.

Data analysis

First the audio recordings were listened to. The recasts were categorized as 'uptake without modified output', 'non-target-like modified output', and 'target-like modified output'. When the participants displayed a reaction to the recast without realizing their teacher's corrective intention, the response was coded as 'uptake without modified output'. Next, the simulated recall interviews were transcribed and the participants' responses were categorized to three groups, namely 1) 'fully-perceived' 2) 'partially-perceived' 3) 'not perceived'. The participants' comments were coded as 'fully-perceived' whenever they could identify the source of their error and verbalize it. The second category was 'partially-perceived'. In this category, the participants were able perceive the teachers' corrective intention, but they failed to locate the source of error. The third category was 'not-perceived'. Here, the participants could neither perceive the teacher's corrective intention nor locate the source of the error. The results were subjected to Chi-square analysis for the test of statistical significance.

Findings

The findings are reported in two sections, namely descriptive findings and inferential findings, for each research question. In the descriptive findings section, the frequencies and percentages of the variables are presented. In the inferential findings section, Chi-square tests are reported.

Answering the second research question

The first research question asked, “Is there a significant difference in EFL learners’ extent of output modification in response to the audio and face-to-face recasts?”

Table 1. Descriptive Statistics of Learners’ Output

Types of uptake				
Groups	Uptake without modified output	Non-target-like modified output	Target-like modified output	Total
Group 1 (audio)	13 (14.54) [0.16]	21 (21.58) [0.02]	156 (153.88) [0.03]	190
Group 2 (f2f)	18 (16.46) [0.14]	25 (24.42) [0.01]	172 (174.12) [0.03]	215
Total	31	46	328	405
$\chi^2=.03931$		$P=.821579$		

As table 1 shows, among the two means of providing feedback, the learners in the audio-based group produced target-like modified output after 82.10% of their erroneous utterances, whereas in the face-to-face group this figure was 80.28%. It is concluded that the learners in the audio-based group were slightly more capable of correcting their erroneous structures following a recast by their teacher. Moreover, regarding the responses in all of the groups, the majority of the learners’ productions tended to be target-like modified output since 80.98% of the entire responses were corrected by the learners, 8.80% of them were non-target-like modified output, and 13.06% were regarded as uptake without modified output. In other words, target-like modified output was the most frequent response in all the conditions, and uptake without modified output was the least frequent. Finally, the learners in the audio-based condition conveyed the highest rate of modified output (82.10%).

To investigate the statistical significance of the difference among the learners of audio-based and face-to-face groups in terms of their output modification, the simple frequencies were submitted to Pearson’s chi-square analysis. The contingency table below provides the following information: the observed cell totals, (the expected cell totals) and [the chi-square statistic for each cell].

Table 3. Descriptive Statistics of Learners' Uptake

Perception of recast				
Groups	Fully- perceived	Partially-perceived	Not perceived	Total
Group 1 (audio)	78: 41.48%	92: 47.89%	20: 10.63%	190
Group 2 (f2f)	61: 28.38%	135: 62.79%	19: 8.83%	215
Total	139: 34.32%	227: 56.04%	39: 9.62%	405

Table 2 displays the frequency of the three categories in terms of recast perception, i.e., 1) 'fully-perceived' 2) 'partially-perceived' as CF 3) 'not perceived' among these three groups. The learners in the audio-based group fully-perceived 41.48% of the recasts they received and partially perceived 47.89%. They were not able to perceive 10.63% of the recasts as corrective feedback. The f2f group, i.e., the conventional face-to-face group, signified 28.38 % of the recasts as 'fully-perceived', 67.79 % as 'partially-perceived' and 8.83 % as 'not perceived'. Accordingly, with respect to perceiving the recasts, the learners in the audio group outperformed the other group since out of 190 episodes of recasts, 78 were fully-perceived by this group. However, the number of recast episodes in the face-to-face group was much higher than that in the audio group. To investigate the statistical significance of the difference among the learners of audio-based face-to-face groups in terms of their perception of recast, the simple frequencies were submitted to Pearson's chi-square analysis. The contingency table below provides the following information: the observed cell totals, (the expected cell totals) and [the chi-square statistic for each cell].

Perception of recast				
Groups	Fully- perceived	Partially-perceived	Not perceived	Total
Group 1 (audio)	78 (65.21) [2.51]	92 (106.49) [1.97]	20 (18.30) [0.16]	190
Group 2 (f2f)	61 (73.79) [2.22]	135 (120.51) [1.74]	19 (20.70) [0.14]	215
Total	139	227	39	405
	$X^2=8.7402^*$		$P=.01265$	

The results of Chi-square procedure illustrated that the estimated p value in this table was .01265, which is lower than the alfa level (.05); thus, the differences between frequencies and percentages were statistically significant. In other words, there is a significant association between means of providing feedback (audio v.s. f2f) and perception of recasts (fully-perceived, partially-perceived, and not perceived).

Discussion

The first purpose of this study was to see if there was a significant difference in the level of output modification among EFL learners in response to recasts given through audio tutorials. There was no statistically significant difference in the level of output modification between the learners in the face-to-face and audio tutorials. As a result, it was shown that audio-based method of providing corrective feedback is just as effective as the conventional face-to-face method. Moreover, irrespective of the means of providing feedback, 'target-like modified output' was the most frequent one. In contrast, 'uptake without modified output' was the least frequent. Therefore, the answer to the first research question is negative; that is, technology-mediated recast via audio as well as face-to-face communications can be regarded as equally effective in triggering modified output. The current findings are congruent with prior investigations in the literature (e.g., Loewen, 2004; Loewen & Philp, 2006; Rassaei, 2017; Sheen, 2004).

The second aim of the study was to investigate the learners' perception of recasts. The findings revealed that there was a significant difference between learners' perception in the two groups. That is, partial or full perception of recasts in the ftf context was much more frequent than that in the technology-mediated audio-based context. This finding is consistent with those of prior research, pointing to the positive contribution of recasts submitted through face-to-face instructional modes (e.g., Lyster & Izquierdo, 2009). The results in not in agreement with those reported by Yilmaz and Yuskel (2011), who found computer-mediated contexts to be superior in this respect.

Our results can be compared with the findings reported recently in the literature. Canals et. al. (2020) reported that teachers and learners found corrective feedback in online classes less effective than that in conventional face-to-face classes. Likewise, Kim (2017) observed greater amounts of learner-learner interaction, including corrective feedback, in conventional face-to-face classes than in synchronous computer-mediated communication (SCMC). Choi (2016) reported that even in Intelligent Computer Assisted Language Learning (ICALL) systems equipped with a process-oriented corrective feedback function, the perception of corrective feedback is less effective than in conventional face-to-face classes. All these findings, as well as our own finding, point to problem

that seems to be incoherent with technology-based communication. An additional finding of the present study was that the effect of means of providing feedback appeared to differ for fully-perceived and partially-perceived recasts. A comparison of the two types of perception showed that although the recasts given in the face-to-face interaction were more amenable to perception in general, most (62%) were only partially perceived. Indeed, partially-perceived recasts were more than twice as many as the fully-perceived ones in face-to-face interaction. In contrast, technology mediated audio interactions, the partially-perceived recasts were only slightly more numerous than the fully-perceived ones. It is possible that when recasts are mediated by technology, they are still ambiguous. However, when they are accompanied by extra-lingual features such as body language, they become more discernible. Hence, they become more likely to be fully-perceived. Yet, this conclusion needed to be further investigated.

Most importantly, we found greater amounts of recasts in the conventional face-to-face classes than in the technology-mediated audio-based ones (215 v.s. 190). However, we did not count the number of words in narrated tales. In other words, we do not know whether the participants in the face-to-face group gave a lengthier narration or not. Therefore, it is too soon to speculate about the reasons behind this difference. Having said that, this might be an indication of the superiority of face-to-face classes when it comes to 'willingness to communicate'.

In sum, the two crucial findings of the present study were as follows: (1) in technology-mediated interaction through audio, recasts are at least as effective conventional face-to-face ones in triggering 'output modification'. One plausible justification for this finding could be the potential of technology-mediated interaction through audio to reduce the learners' stress levels and to provide them with additional processing time to contemplate about the correct reformulation. Moreover, the positive effect that technology brings about due to its accessibility and prevalence. (2) The recasts provided through the audio-based technology-mediated interaction appear to have lower perception potential due to the absence of the teacher's extra-linguistic tools.

Conclusion and Implications

This quasi-experimental study incorporated technology into CF research so as to investigate the Iranian EFL learners' uptakes provided by au-

audio-based technology-mediated means. The findings showed that audio-based technology-mediated interaction is just as effective in triggering 'output modification' as conventional 'face-to-face' means in response to teacher recasts. Yet, audio-based technology-mediated interaction is less effective than face-to-face interactions in helping learners to perceive recasts as corrective feedback. The findings imply that sole reliance on technology-mediated audio-based classes may not be advisable. By contrast, a mixture of conventional and technology-mediated contexts may be more helpful to language learners. Thus, teachers are warned against excessive reliance on technology mediation, in particular audio-based ones.

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A Humble Offering *

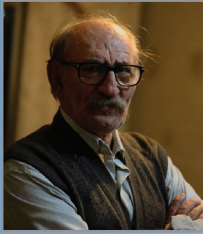
A scholar's heart He bore,
For knowledge did He yearn;
And though He's gone,
His love within my soul doth burn.
Alas! Alas!

A void_
Remains.

A silence whispers_
Where His vibrant words once echoed. Yet
The memory of His radiant smile
On That day*, a bittersweet jewel,
And a constant source of inspiration
Remains.

This humble offering, a testament to his manners,
Dedicated with a tear,
To the memory of my Father,
Though absent, here,
Continues to guide my every
Intellectual voyage.

*این "پیشکش فروتنانه" را به پدر گرانقدرم، دکتر عزیز شبانی، تقدیم کرده‌ام.
باشد که بتوانم راه پرآوازه و ارزش‌های والای ایشان را پیگیرانه ادامه دهم.
*در روز دفاع از پایان‌نامه‌ی دکتری‌ام، چشمانش از شادی می‌خندید. روانش شاد
و جایگاهش والا باد.



Name: Dr. Saeb Shabani

Adjust Assistant Professor of English Literature at Shiraz University

In the great memory of dear Dr. Aziz Shabani: Poet, University Professor, Researcher, and Literary Critic. May you rest in peace dear Sir!

The Silent Inferno



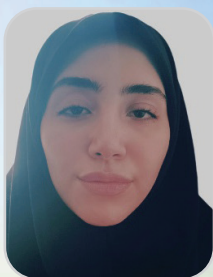
In this fanfare of bear and the constant playing of dare,
Through parades of masks and dictated tasks,
Beneath piles of routine and deathless, repeating scenes,
Longing for oracles in the ruins of old,
But those voices have faded and will no longer hold.

Giving in to shadows of doubt and misguide,
Blind to the fire that burns inside.
In awe of the merit ascribed to each soul,
Yet chained by the luster of a distorted role.

Blending and borrowing one practiced tone,
Struggling alone to claim its imprint their own.
The masquerades of shadows, devoid of themselves,
In borrowed skin they pick masks off their shelves.

Dreaming the dreams they never had dreamed,
In wait for a calling to have them redeemed.

Abandoned by gleams of a storm within,
Scared of a start, where they shall begin,
Yet still, if the chaos of false embraces the mute
That spark, though faint, will find one more chance to shoot
For the calling has always seated at their heart,
Predominate in being, in the lead of depart.
Leading the spirit from depths to heights
No matter how long it has dwelled through the nights
Healing will come through the breeze of repose
In patience and calmness, the wounded soul compose



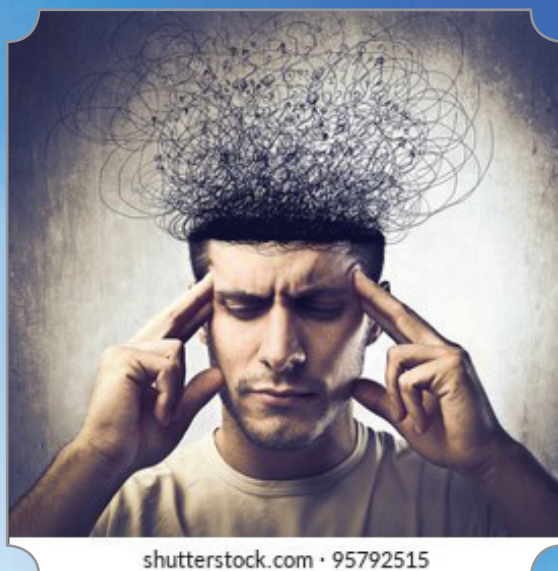
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Working Memory and Anxiety: A Literature Review



Learning a foreign language is definitely one of the most challenging and unique experiences an individual can have during his life time. This experience is not at all the same for different learners, even those who learn a foreign language in the same environment and under the same conditions. As a result, learners observe linguistic achievements at different rates.

The reason for this variability can be a number of learner characteristics defined as individual differences. They include all cognitive, affective, and biological factors such as intelligence, aptitude, age, gender, attitudes and motivation, language anxiety, learning styles, and strategies (Mihaljević Djigunović, 2009). VanPatten (1999) also stated earlier that foreign language learning is a discipline which deals with language acquisition through analyzing the psycholinguistic, cognitive, and social

aspects of language acquisition, and how language acquisition forms the learner's developing linguistic system. Among all factors considered to make individual differences, anxiety, as an affective factor, and working memory, as a cognitive factor, are under the focus in the present study.

As an affective factor, anxiety is defined as "an unpleasant emotional state of condition which is characterized by subjective feelings or tension, apprehension and worry, and by activation or arousal of the autonomic nervous system that accompanies these feelings" (Spielberger, 1972, p. 53). Foreign language anxiety has been considered as situation specific anxiety (MacIntyre & Gardner, 1991) because it is experienced during foreign language acquisition. Saranraj and Meenakshi (2016) stated that "anxiety creates an emotion by feeling of tension, worries and fears in particular or specific situations" (p. 1).

With respect to cognitive factors, Baddeley and Hitch (1974) suggested that among all cognitive factors affecting one's language learning, working memory is a fundamental substrate of all cognitive activities. Working memory, as a cognitive factor to be considered in foreign language learning, refers to an active information processing with limited capacity necessary to perform cognitive tasks including learning (Baddeley, 1999). One of the practical features of working memory is its vulnerability to loss of information by further incoming information (Riding, Grimley, Dahraei, & Banner, 2003).

Recently, in the study of working memory capacity (WMC), the emphasis has shifted to understanding individual differences. Wilhelm, Hildebrandt and Oberauer (2013) confirmed that in educational psychology, one of the most important variables which indirectly influence the cognitive processes in learning is anxiety. There are various indicators to differentiate the capacity of different people's working memory (Daneman & Carpenter, 1980; Conway et al., 2005). Many studies have so far been conducted on what underlies individual differences in WMC (e.g. Unsworth et al., 2007; Barrouillet et al., 2011; Oberauer et al., 2012). Research indicated that effective WMC is different among individuals, which has an impact on a wide range of cognitive tasks such as problem solving, reasoning, and acquiring new vocabulary words (Cantor & Engle, 1993; Conway & Engle, 1994; Engle, Cantor, & Carullo, 1992). Considering individual differences, one can think of the possible role of anxiety in WMC in performance as it has a limited capacity and is crucial in infor-

mation processing.

Daneman and Carpenter (1983) argued for the importance of individual differences in working memory processing efficiency in reading comprehension. They stated that working memory is applied to represent the strategies and skills in a complex mental task such as reading. Additionally, they highlighted that individual differences in reading comprehension are due to variability between readers in the efficiency of their processing, which in turn, is dependent on a number of affective as well as biological factors.

Daneman and Tardif (1987) pointed out that there is the possibility of the WMC to reflect differences in the efficiency of processing strategies or skills due to some additional factors. Baddeley (2000) commented that in practice, there are differences both in capacity and in skill efficiency although this is an ongoing issue to be studied.

Another factor studied in the present research is the role of gender. Regarding linguistic achievement, there is the generally observed pattern of females out-performing but less in mathematics and science (Skaalvik & Rankin, 1994). With respect to cognitive differences between males and females, there is evidence of an interaction between gender and holistic-analytic styles (Riding & Al-Sanabani, 1998).

Riding and Grimley (1999) studied males and females in two different cognitive styles: picture-speech and picture-text understanding and found differences between males and females. Basically they observed that males are best on a separation of the channels of pictures and words which are received aurally while females were best on the single channel of picture and words. This, in fact, hints at a fundamental gender difference in information processing which involves style. Yet, more work is needed to clarify the possible gender differences in WMC when an affective factor, such as anxiety interplays.

Owens, Stevenson, and Hadwin (2012) did an empirical study on anxiety and depression in academic performance. They intended to explore the mediating factors of worry and working memory and to formally test whether being worried can affect academic performance. The results of the study should that there is a high relationship between the three as one's performance in general and academic performance is dependent on how free of stress an individual is.

Linck, Osthus, Koeth, and Bunting (2016) studied working memory and

second language comprehension and production. They did a comprehensive meta-analysis based on which they studied 170 related papers and found that working memory and language production and comprehension are closely related.

Guvendir and Uzun (2023) investigated L2 writing anxiety and its relation to working memory and task complexity in L2 written. The participants were 126 learners of English as a Foreign Language, divided into low and high-writing anxiety groups while their reading anxiety, working memory capacity, and previous writing scores were kept equal. Each participant completed two integrated L2 writing tasks with varying cognitive loads. Empirical findings of this study show that high L2 writing anxiety may play a suppressive role on learners' working memory, thereby resulting in reduced syntactic complexity in written texts produced. Furthermore, consistent with previous research, this study documents the negative impact of L2 writing anxiety and highlights the influence of high cognitive load tasks on L2 learners' syntactic complexity in text production.

Rahmani Doqaruni (2024) studied the effect of foreign language anxiety (FLA) on English-as-a-foreign-language (EFL) students' cognitive processing of linguistic stimuli. The study was done on 179 upper-intermediate or advanced EFL learners from different branches of an English language teaching institute who were asked to fill out the Foreign Language Classroom Anxiety Scale (FLCAS) questionnaire. The findings showed a statistically significant effect of anxiety on cognitive processing of linguistic stimuli.

Conclusion

A considerable number of high school students experience a feeling of anxiety in learning English as a foreign language in Iran. This affective factor might hinder the learners' linguistic achievement due to its debilitating effect of cognitive abilities of the learners. The present study was an attempt to find out whether anxiety can be related to WMC based on the available literature. The results indicated that there is a negative relationship between WMC and anxiety level. In other words, high anxiety learners have lower WMC. The implication of the present study is that as the capacity of the working memory is crucial to many learning activities in the classroom, teachers should provide a stress free environment for the learners to succeed better in their language learning process.

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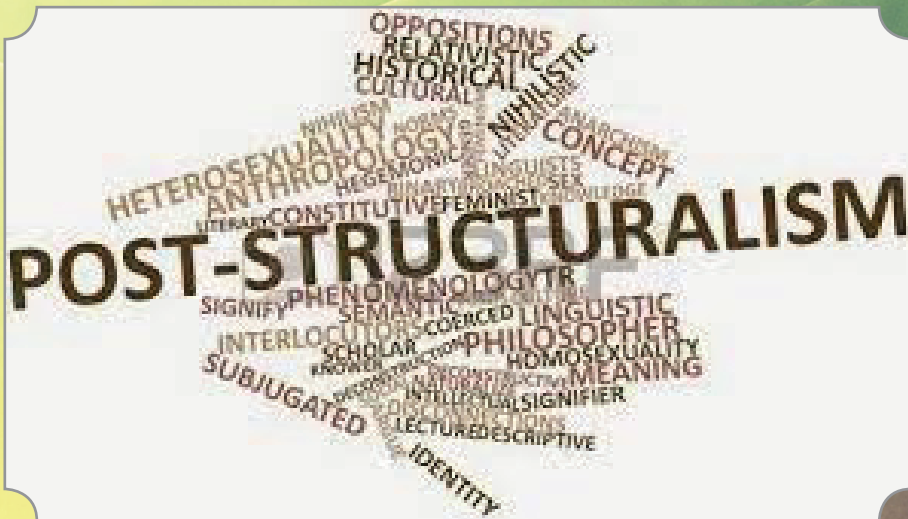
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The Significance of a Post-Structuralist Approach in Analyzing Literary Texts



Introduction

Post-structuralism stands as one of the most influential, intellectual and critical movements, which not only redefined the boundaries of literary criticism but also exerted a profound influence on philosophy, linguistics, cultural studies, and social theory. Emerging as a reaction to structuralism, a school of thought that emphasized the discovery of stable structures in language and text and the fixity of meaning, post-structuralism fundamentally challenged these premises. While acknowledging structuralism's significant contributions to the systematic analysis of texts, post-structuralist critics contended that it placed disproportionate emphasis on structural stability and semantic certainty. Thinkers such as Jacques Derrida and Roland Barthes, with their focus on the instability

of signs, the discontinuity of meaning, and the active role of the reader, questioned the very foundations of traditional critical thought.

From a post-structuralist perspective, a text is no longer perceived as a closed, self-contained system but as an open network of infinite references in which meaning emerges through a fluid, recursive process. Derrida, through his concept of deconstruction, demonstrated that no text or system of meaning can achieve complete stability, as every text contains internal contradictions and ruptures that can be exposed. Barthes, by formulating the notion of the death of the author, rejected the author's authority in fixing a final meaning and elevated the reader to an active, creative role. The significance of these perspectives is particularly evident in contemporary literary criticism, where many works, especially in the postmodern era, are deliberately designed to decenter meaning and invite interpretive plurality. Texts characterized by non-linear narratives, polyphony, and linguistic playfulness, provide fertile ground for the application of post-structuralist analytical tools.

Drawing on a theoretical framework informed by the ideas of Derrida and Barthes, this study undertakes a qualitative analysis of *If on a Winter's Night a Traveler* by Italo Calvino to demonstrate the practical value of post-structuralist criticism. This work is not only formally and narratively subversive but, owing to its complex semantic layers and disruptions of meaning, also invites multiple, fluid readings.

Italo Calvino's *If on a Winter's Night a Traveler*, is widely recognized as a quintessential example of postmodern metafiction. This novel deliberately blurs the traditional boundaries between author, text, and reader, turning the act of reading into a reflective and self-conscious experience. At once playful and ironic, the work also raises serious questions regarding the legitimacy of a unified narrative and the authority of the author. Such a position aligns closely with poststructuralist concerns, making Calvino's text a fertile ground for critical inquiry. In the following discussion, we shall observe how Calvino, by exposing and fragmenting narrative structures, foregrounds meaning as an ongoing, interactive process, where every possible completion of the text is provisional rather than definitive.

Poststructuralist Reading of Italo Calvino's *If on a Winter's Night a Traveler*
The novel stands as one of the most representative works of postmodern literature and a paradigmatic text for poststructuralist critique. It sys-

tematically dismantles classical narrative form through linguistic play, unfinished stories, shifting perspectives, and the reader's direct involvement in the textual process. Calvino thereby stages, in practice, central poststructuralist concepts such as Barthes's "death of the author" and Bakhtinian polyphony.

Calvino's *If on a Winter's Night a Traveler* begins by directly addressing the Reader, who has just purchased the novel and is about to read it. The opening narrative is abruptly interrupted, and each subsequent attempt at continuation leads not to resolution but to an entirely new story. This process unfolds across ten distinct beginnings, each written in a different genre—from political intrigue to romance, from mystery to fantasy—none of which reach completion. Alongside these incomplete tales, the Reader himself becomes a character, joining another reader, Ludmilla, in a quest to discover the true continuation of the book. Their pursuit traverses publishers, translators, false manuscripts, and conspiracies, weaving stories within stories without ever arriving at closure. Ultimately, the novel gathers these fragments in a concluding chapter that withholds resolution, foregrounding instead the infinite, open-ended nature of narrative itself.

From its very first lines, the novel destabilizes the assumptions of the complete text, the present author, and the passive reader. The second-person address does more than serve as a narrative device; it is a theoretical intervention that dismantles the boundary between the fictional world and the actual act of reading. By positioning the Reader as a protagonist, Calvino transforms reading from a transparent act of transmission into a fractured, self-reflexive process marked by interruptions, deferrals, and displacements. Meaning never arrives as presence but slides perpetually across a chain of differences, echoing Derrida's notion of *différance*.

On the level of language, Calvino's prose shifts continually in tone, style, and register, generating a linguistic instability that is not a failure of coherence but an intentional disruption of language as a transparent medium. Language emerges instead as a field of play, a site where signs defer to other signs. As one fragment declares that the words on the page are like the trace of something that cannot be fully captured, a content that itself resonates as a Derridean reflection on the impossibility of presence in language.

Polyphony also permeates the novel. Each fragmentary story is narrated in a distinct voice, but even in the seemingly unified first-person accounts, iden-

tity is fluid and unstable. The boundaries between narrators blur, and at times the reader is left uncertain whose voice is being heard, or whether the voice belongs to a character at all or merely to the text's structural play.

The conclusion of the novel refuses narrative resolution. None of the ten stories are completed, and the Reader's pursuit of closure is deliberately transformed into an endless search. This is not the failure of narrative but its poststructuralist realization: the demonstration that meaning is never fixed, never final, and always open to further generation.

In this sense, Calvino's *If on a Winter's Night a Traveler* is not simply a text available for poststructuralist interpretation but itself a performance of poststructuralist theory. It enacts Barthes's decentering of authorial authority, Derrida's *différance*, and the polyphonic instability celebrated in postmodern discourse. Reading the novel becomes an event in which the reader is compelled to move beyond passive reception, entering into an active, participatory process of meaning-making that resists closure.

What remains is not disappointment at incompleteness but a methodological insight: literature is less a finished object than an event of reading, and every ending is only a provisional pause between beginnings. This recognition—articulated and dramatized through Calvino's text—marks the critical point where poststructuralist theory and literary practice converge, offering fresh possibilities for rethinking the act of reading itself.

What emerges from this analysis is a shared recognition that meaning is never the product of authorial intention but arises through the interplay of textual signs and the active engagement of the reader. In Calvino, the recursive structure of beginnings and interruptions compels the reader to acknowledge the openness of interpretation itself as the essence of narrative. The reader is displaced from a position of passivity to one of responsibility, where every act of reading generates a unique, contingent text.



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The Old Bachelor: Patriarchy, Homosocial Bonds, and the Collapse of the Family



In a memorable scene from the film *The Old Bachelor* Gholam Bastani is performing a sword dance in a crypt-like, smoke-filled room crowded with men whose ties to one another remain deliberately ambiguous. The occasion is celebratory: Gholam has succeeded in winning Rana. The song “Kurtanidze” is perhaps the most fitting soundtrack for this particular dance. Its refrain—both epic and comic in tone—declares: “Give me back my Georgia”, seemingly referring to the loss of Georgian territory following the Treaties of Golestan and Turkmenchay. Named after the renowned Georgian wrestler who repeatedly defeated his Iranian rival,

Kurtanidze links the humiliation of sporting defeat with the loss of territory. Gholam's victory dance thus acquires an added symbolic charge: Rana becomes the "Georgia" that has been reclaimed, the opponent pinned to the ground in a wrestling match. The sound of the drum evokes rhythms of war and violence, but another voice, saying "bury me, Gurjis Gurjia"—creates an erotic atmosphere and underscores the connection between reclaiming occupied land and asserting control over a woman. What stands out most in this scene is the latent violence embedded in this all-male gathering. In the world of Old Bachelor, there exists a complicity and camaraderie among men that no woman can penetrate or dismantle. Within Gholam's circle of male friends, drug use, gambling over women, and sexual jokes all form a kind of masculine fraternity—a brotherhood that reaches its peak expression in the sword dance. The dance becomes a symbolic act, reinforcing male friendship and affirming the dominance of men within the hierarchy of power.

The scene concludes on a telling image. The camera lingers on a painting depicting Rostam's killing of Sohrab, one of the *Shahnameh*'s most tragic episodes. The reference is unmistakably ominous, casting a shadow over Ali's fate. This dynamic of male bonding at the cost of exclusion and violence sets the stage for a broader critique of patriarchy in the film.

Homosocial Bonds and Male Complicity

One of the defining features of the film is the network of bonds that tie men to one another—bonds that, while outwardly fraternal and amicable, are in fact mechanisms of complicity in maintaining structures of power. Gholam and his companions forge a masculine camaraderie through drug use and by wagering on Rana. This bond is built not upon heterosexual desire but upon homosociality: a form of intimacy among men rooted not in love, but in the pursuit and consolidation of power. The term homosocial refers to non-sexual, social relationships between individuals of the same gender, especially among men. Sedgwick introduced this concept in her analysis of patriarchal structures to demonstrate how the solidarity and intimacy formed between men can serve as a mechanism for preserving male dominance in society. Homosocial relationships often take the form of friendship, political alliances, or economic partnerships and play a significant role in reproducing gender inequality. These men, through the exclusion or instrumental use of women, main-

tain a male-centered order in which women's lives gain meaning only in relation to men. In this system, women are either absent or appear as objects of wagers, pleasure, or threat—passed between men like commodities. Sedgwick emphasizes that in these social bonds among men, women function merely as tools or intermediaries (Sedgwick, 26).

Gholam's first encounter with Rana emerges directly from one of these male-dominated spaces. She enters Ghamkhar's antique shop to appraise certain relics and asks him to help her find a house with an affordable rent. Gholam, in the adjacent room, is drawn to the sound of her voice and begins to observe her in secret the entire time she is in the shop. His gaze is that of a predator stalking prey. Unaware that she has entered a male-coded space, Rana becomes the target of Gholam's predatory attention and is, in that moment, chosen as his quarry.

The Weight of the Title: The Old Bachelor

At first glance, the title *The Old Bachelor* seems to refer merely to the biological and social condition of a middle-aged, unmarried man. Yet when examined within the film's broader context of patriarchy and violence, the term reveals multiple layers of humiliation, exclusion, and erasure embedded within patriarchal culture. In such a culture, a "complete" man is one who has married, fathered children, and entered the male power network. To remain an "old bachelor" then, is to deviate from the approved form of masculinity. The title carries with it a subtle yet pervasive cultural rebuke: it suggests that this individual, though chronologically aged, has remained symbolically immature—a boy who has never become a man. Within the film, the old bachelor is Ali, who has been excluded from the circuits of male homosocial relations. He neither belongs to the circle of his father and his father's friends—where masculinity is defined through domination and the instrumentalization of women—nor is he successful in forging relationships with women. In this sense, the title can be read as an allusion to a man who either refuses to participate in, or has failed at reproducing structures of power. Ali is both a product and a casualty of a patriarchal culture. He is "old" in the sense that there is no longer any hope of his entry into the male power order, and "boy" because society has never granted him the symbolic right to manhood. Raewyn Connell argues that men who are unable or unwilling to embody dominant forms of masculinity are relegated to

subordinate positions and are often symbolically aligned with women (Connell, 2005, p. 32).

Throughout the film, Gholam repeatedly feminizes Ali as a form of insult. At Rana's party, perceiving himself in direct competition with Ali, Gholam emphasizes Ali's shyness and his interest in cooking and domestic tasks, mocking him at the dinner table by pointing out to Rana how flushed his face has become. Rana, in turn, attempts to defend Ali by drawing attention to the masculine features of his face. The film further underscores Gholam's competitive streak through his fascination with wearing his sons' shoes—a detail that serves as a potent metaphor for the lengths he will go to insert himself into their lives and rival them, even as a romantic contender for Rana's affection.

Reza's marginalization naturally ties into the thematic significance of the film's title, which further reveals how exclusion operates within patriarchal culture.

Reza: The Peripheral Male

Reza, the younger brother, initially appears suspended between his domineering father and the more sensitive but socially marginalized Ali. Like Ali, Reza is unmarried and stands on the fringes of the homosocial order that defines the world of *The Old Bachelor*. His bachelorhood and economic dependence leave him vulnerable to Gholam's authority, and much of the film shows him vacillating between reluctant complicity with his father's oppressive masculinity and a hesitant loyalty to his brother.

In the framework of homosocial bonding, Reza's journey is revealing. He is neither fully embraced by the male power network nor entirely outside it; his wavering mirrors the difficulty of resisting an order that defines legitimacy through male solidarity and the subjugation of women. Over time, as he witnesses the corrosive effects of his father's violence and manipulation, Reza's tentative position shifts. His eventual alignment with Ali at the film's climax signifies a rejection of the destructive homosocial ties embodied by Gholam and his circle. Reza's death at the hands of Gholam thus deepens the film's critique of homosocial society by illustrating how even men can become its casualties when they refuse—or are unable—to conform to its brutal codes of dominance.

This focus on masculinity and exclusion naturally extends into the film's most shocking critique: its depiction of the family as a site of institution-

alized violence.

The Family as a Site of Violence

By subverting the traditional model of the Iranian family, the film sketches a portrait of the structure's internal collapse. Unlike the familiar stereotype of the benevolent, self-sacrificing father so prevalent in Iranian cinema, Gholam is a selfish, drug-addicted, womanizing alcoholic who has turned his home into a living hell for his sons. Deliberately avoiding any idealized depiction of the family unit, Baraheni uses a suffocating, dimly lit *mise-en-scène* to illustrate how the domestic sphere itself can become a site of torment.

The film's true monster is the father who refers to himself as the "accursed devil," and murders his own sons, and is ultimately slain by them. The camera's repeated focus on a kitchen knife foreshadows its later use, imbuing the object with a chilling inevitability. By fusing the Western tradition of patricide with the Eastern tradition of filicide, the filmmaker constructs a vision of the family that is worlds apart from the sentimentalized ideal—but one that feels deeply authentic, reflecting the realities of what happens within families and societies at large.

The film courageously dismantles the clichés of the doting father and the warm domestic hearth. In one striking scene, Gholam sits watching television after smashing the TV screen itself. On the half-shattered screen flickers a program titled *We and the Extraterrestrials*. The image serves as a mirror to the domestic events, suggesting that the magnitude of violence within the home is so incomprehensible it could be possibly done by an extraterrestrial not a human being. The film pointedly invites the viewer to reconsider what it means to be human. As Bell Hooks reminds us, the family, for all its potential to be a source of love, can just as easily function as a structure for reproducing power and perpetuating violence as capitalism and patriarchy have reduced the family to a small unit in which the father can abuse his power (Hooks, 2000, ch.8).

Women: Absence, Stereotype, and the Male Gaze

In *The Old Bachelor*, women are either absent or subdued. Rana, positioned as the object of Gholam's desire and achievement, is not a beloved partner but a prize—and this reflects precisely the structure of desire in a patriarchal, homosocial system: a man obtains a woman not for an equal relationship, but to assert his status within a male hierarchy and gain

recognition from other men. The film, which so fearlessly deconstructs the family structure and the paternal role within it, falters when it comes to representing women in this male-dominated world, ultimately falling into familiar stereotypes. Rana, the most prominent female character, is little more than the cliché of the destructive woman. Her entry into Gholam and his sons' lives brings about the ruin of everyone, including herself. Despite knowing Gholam's intentions, she accepts his money and a dishwasher from him, and ultimately "sells" Ali for cash. Though she eventually expresses regret, it is rendered meaningless. The film also presents other women as either absent, corrupt, or reduced to passive spectators. The young woman in the bookstore who flirts with Ali—whose virtue he even swears by—emerges laughing from a locked room with the bookstore owner, her "purity" instantly undercut. Another female figure who is mentioned but never seen is Reza's mother, whom Gholam claims ran away with another man. By the film's end, we discover the truth: she was murdered by Gholam and buried in the backyard.

The visual grammar of the film reinforces this marginalization. In this film, women are either absent, corrupt, or, at best, passive subjects of gaze. Recall the scene where Rana enters the courtyard, and the camera gradually reveals the gazes of Ali, Gholam, and Reza watching her from different windows. In the world of the film—structured around gender inequality—the pleasure of the gaze belongs to men, and women merely display their readiness to be seen. At one point, Rana explicitly says that she likes being looked at and admired by men. By contrast, Ali refuses to accept money and never sells his integrity. The painting in Ali's room is *The Dead Christ in the Tomb* by Hans Holbein the Younger—an image that symbolizes Ali's purity, suffering, and innocence. In Rana's room, however, the painting is Edvard Munch's *The Scream*, highlighting her despair and helplessness as a modern human being.

An Iconoclastic Cult Film

While the film can rightly be praised for its boldness in dismantling the familiar clichés surrounding fatherhood and the family unit, it can also be criticized for its repetition of the stereotypical image of women. Yet one cannot deny that Baraheni, through his unconventional narrative and his willingness to address what is often treated as a cultural taboo, has created a cult film that disrupts the cinematic landscape. This is a film

whose characters linger long after the credits roll; audiences carry them out of the theater and live with them in a state of unease. The Old Bachelor presents a chillingly new face of human depravity—one that refuses to be easily forgotten.

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A Note for Students of English

Forget the idea that studying English is just about grammar rules and literary timelines. That's merely the surface. You are here to learn how to think. You are training your mind to read between the lines, to challenge the obvious, and to hear the powerful silence behind the words. Every text—from a centuries-old sonnet to a cutting-edge digital story—is an invitation to a grand dialogue across time and culture. You are not a passive student; you are an active, vital voice in the most important conversation there is: the conversation about what it means to be human.

Remember this: language is power. It is the very tool that builds our realities. Right now, you are honing a rare and critical superpower: the ability to wield words with precision, creativity, and integrity. In a world drowning in information, your ability to analyze, synthesize, and communicate with stunning clarity isn't just useful—it is essential. The future doesn't need people who can just write; it desperately needs thinkers who can shape the world through their words.

Embrace the challenge. The most difficult texts—the dense poems, the complex novels that twist your mind—are your greatest allies. That feeling of struggle? That is not failure. That is the unmistakable sign of your growth. Lean into the ambiguity. Debate fiercely. Write terrible first drafts with pride, because revision is not about fixing errors—it's about discovering genius you didn't know you had.

your voice? It is not just important—it is necessary. Whether you're writing a thesis, performing on stage, or advocating for change, you are adding your unique verse to the ongoing story of humanity. Your perspective, forged by your experiences and passions, is a gift the world is waiting to receive.

Let curiosity be your compass. Read voraciously, far beyond your required reading. Seek out ideas that unsettle and excite you. Join the de-

bate, write for the paper, immerse yourself in the living, breathing world of language.

This journey does not end in the classroom. It echoes in every conversation you have, in every story you tell, in every moment you connect with another soul. You are not just learning a language—you are learning to listen deeply, to see profoundly, and to speak with unshakable courage.

So keep reading. Keep writing. Keep believing, with every fiber of your being, in the transformative power of words. The world is not just waiting to hear you—it is waiting for you to change it. Your voice is your power. Wield it.



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برگرفته از کتاب درک قدرت^۲ - انتشارات نیو پرس^۳ - ۲۰۰۲ - صفحات ۲۴۴ تا ۲۴۸
می‌خواهم برایتان حکایتی دیگر بازگو کنم، آخرین حکایت از میان هزاران داستانی که می‌توان گفت. شاید برخی از شما این مجله را دیده و با آن آشنا باشید. اثری که چند سال پیش [۱۹۸۴]، عنوان پرفروش‌ترین کتاب را دریافت کرد و ده بار به چاپ رسید. نام کتاب «از دیرباز»^۴ و نویسنده اش جوآن پیتز بود؛ اگر هم او نویسنده این اثر نبوده، امضای او بر روی کتاب بود. کتابی به ظاهر علمی و پر از پاورقی‌های متعدد، که ادعا می‌کرد فلسطینیان، مردمانی تازه‌واردند؛ مهاجرانی که در سال‌های حکومت بریتانیا بر سرزمین فلسطین، یعنی از ۱۹۲۰ تا ۱۹۴۸، به این دیار آمده‌اند؛ سرزمینی که پیش‌تر یهودیان آن را آباد کرده بودند. این کتاب به سرعت محبوب شد و صدها تحلیل ستایش‌آمیز دریافت کرد، بی‌آنکه حتی یک نقد منفی بر آن وارد شود. روزنامه‌هایی چون

1. Noam Chomsky

2. Understanding Power

3. The New Press

4. From Time Immemorial

واشنگتن پست^۵، نیویورک تایمز^۶ و همه در ستایش آن سرودند. این کتاب گویی سندی بود که اثبات می‌کرد فلسطینیان اصلاً وجود نداشته‌اند! البته، پیام پنهان آن چنین بود که اگر اسرائیل همه آنان را از سرزمین بیرون کند، هیچ مسئله اخلاقی‌ای پیش نخواهد آمد، زیرا آنان تنها مهاجرانی تازه‌واردند که به سبب اینکه یهودیان این دیار را آباد کردند به اینجا آمده‌اند. در صفحات کتاب، تحلیل‌های جمعیتی فراوانی به چشم می‌خورد و حتی استاد برجسته‌ای در دانشگاه شیکاگو، فیلیپ هاوزر^۷، صحت آن را تأیید کرده بود. این کتاب، بزرگ‌ترین موفقیت فکری آن سال بود؛ همه، از سول بلو^۸ گرفته تا باربارا تاجمن^۹، آن را بزرگ‌ترین دستاورد پس از یک شکلاتی می‌دانستند اما در گوشه‌ای از دانشگاه پرینستون، دانشجویی به نام نورمن فینکلشتاین^{۱۰}، با دقت و وسواس، کتاب را ورق زد. او که به تاریخ صهیونیسم علاقه‌مند بود، از برخی ادعاهای کتاب شگفت‌زده شد. با دقتی ستودنی، به بررسی منابع و مأخذ پرداخت و آنچه یافت، حیرتانگیز بود: همه چیز فریبی بزرگ و ساختگی بود؛ شاید ساخته و پرداخته یکی از سازمان‌های اطلاعاتی. فینکلشتاین، یافته‌های اولیه‌اش را در مقاله‌ای کوتاه، حدود بیست و پنج صفحه، گردآورد و آن را برای سی‌تی‌ان از پژوهشگران و علاقه‌مندان به موضوع فرستاد و پرسید: آیا این کشفیات ارزش پیگیری دارند؟

تنها پاسخی که دریافت کرد از طرف من بود. به او گفتم: بله، موضوع جالبی است، اما هشدار دادم که اگر این مسیر را ادامه دهد، با مشکلات بزرگی روبرو خواهد شد—زیرا پرده از چهره جامعه روشنفکری آمریکا برخواید داشت و آنان را چونان جماعتی از فریب‌کاران آشکار خواهد کرد. چنین حقیقتی برایشان خوشایند نخواهد بود و بی‌تردید او را نابود خواهند کرد. به او گفتم: اگر تصمیم داری این راه را بروی، اختیار با توست، اما بدان که چه چیزی در انتظارت است. این مسئله مهم است؛ تفاوت بسیاری دارد که آیا پایه‌های اخلاقی برای بیرون راندن یک ملت از سرزمینشان حذف شود یا نه—چنین کاری زمینه‌ساز فجایع حقیقی خواهد بود. زندگی بسیاری از انسان‌ها در خطر است، اما زندگی تو نیز در خطر خواهد بود، زیرا اگر این مسیر را ادامه دهی، حرفه‌ات نابود خواهد شد. اما او به حرفم گوش نداد. پس از آن، ما دوستان بسیار نزدیکی شدیم، در حالی که پیش از آن او را نمی‌شناختم. او به راه خود ادامه داد و مقاله‌اش را نوشت و شروع به ارسال آن به مجلات علمی کرد. اما هیچ پاسخی دریافت نکرد؛ حتی

5. The Washington Post

6. The New York Times

7. Philip M. Hauser

8. Saul Bellow

9. Barbara Tuchman

10. Norman Finkelstein

زحمت پاسخ دادن به او را هم به خود ندادند. نهایتاً توانستم بخشی از مقاله‌اش را در نشریه‌ای کوچک و چپ‌گرا به نام «در این روزها»^{۱۱} که در ایالت ایلینوی منتشر می‌شد، به چاپ رسانم؛ شاید برخی از شما این مجله را دیده و با آن آشنا باشید. با این حال، باز هم هیچ پاسخ یا عکس‌العملی دریافت نشد. در همین حین، استادنش — در دانشگاه پرینستون، جایی که قرار است مرکز علمی جدی باشد — به تدریج از او روی برگرداندند. دیگر حاضر نبودند با او ملاقات کنند، مقالاتش را بخوانند، و یا حتی وقت مشاوره‌ای برایش تعیین کنند. او عملاً مجبور شد برنامه تحصیلی دکتری را ترک کند.

در این مرحله، او به شدت ناامید شده بود و از من راهنمایی خواست. من به او توصیه‌ای دادم که فکر می‌کردم خوب است، اما بعدها فهمیدم اشتباه بوده: پیشنهاد کردم به بخش دیگری منتقل شود، جایی که من با برخی از اعضای آن آشنا بودم و تصور می‌کردم حداقل با انصاف بیشتری با او رفتار خواهند کرد. اما این تصمیم نیز به شکست انجامید. وقتی به مرحله نوشتن پایان‌نامه رسید، هیچ‌یک از اعضای هیئت علمی حاضر نبودند پایان‌نامه‌اش را بخوانند یا در جلسه دفاع شرکت کنند. سرانجام، تنها از روی شرمساری، مدرک دکتری به او اعطا شد — او بسیار باهوش است، به هر حال — اما دانشگاه حتی حاضر نشد نامه‌ای بنویسد که تأیید کند او دانشجوی پرینستون بوده است. گاهی اوقات دانشجویانی وجود دارند که نوشتن نامه رضایت شغلی درباره‌شان سخت است، زیرا شما به عنوان استاد میدانید که آن دانشجو عملکرد رضایت بخشی نداشته؛ اما در این موارد هم میتوان چیزی در نامه رضایت شغلی سر هم کرد و نوشت. اما فینکلشتاین دانشجویی توانمند و باهوش بود؛ با این وجود، حتی یک نامه ساده هم برایش نوشته نشد. این سکوت و انکار نشان‌دهنده عمق فشار و طردی است که او به خاطر ایستادگی بر حقیقت تجربه کرد.

نورمن فینکلشتاین اکنون در آپارتمانی کوچک در گوشه‌ای از شهر نیویورک زندگی می‌کند؛ مردی که روزگارش را به مددکاری اجتماعی و به صورت پاره وقت با نوجوانان ترک تحصیل کرده می‌گذراند. او روزگاری دانشجویی بسیار نویدبخش و درخشان بود — اگر به آنچه به او گفته شده بود گوش فرا می‌داد و راه معمول را می‌پیمود، امروز او یک استاد بود که میتواند در یکی از دانشگاه‌های بزرگ و پرآوازه مشغول به کار باشد. اما سرنوشت او چنین رقم خورد که به جای آن، با نوجوانانی سر و کار دارد که در پیچ و خم زندگی گم شده‌اند، و با دستمزدی اندک، تنها چند هزار دلار در سال، زندگی اش را می‌گذراند. البته این وضع بسیار بهتر از آن است که در صفوف تیم‌های اعدام و سرکوب قرار گیرد — بی‌تردید بسیار بهتر از آن است. اما این همان شیوه‌های کنترل

11. In These Times

و مهار است که در پس پرده قدرت‌ها و نظام‌ها جاری است. اما اجازه دهید داستان جوآن پیترز را ادامه دهیم. فینکلشتاین که مردی بسیار پیگیر و استوار بود، تابستانی را به تحقیق و جستجو گذراند و در کتابخانه عمومی نیویورک وقتش را گذراند. او تک‌تک منابع و مآخذ کتاب را با دقتی بی‌نظیر بررسی کرد—و به مدارکی از تقلب و جعل رسید که باورکردنی نبود. جامعه روشنفکری نیویورک، هرچند کوچک و محدود است، خیلی زود در جریان این رسوایی قرار گرفت؛ همه فهمیدند که این کتاب، اثری ساختگی و فریب‌آمیز است و دیر یا زود این رسوایی آشکار می‌شود. تنها نشریه‌ای که هوشمندانه و با درایت واکنش نشان داد، مجله نیویورکی تحلیل کتاب (نیویورک ریویو آو بوکز^{۱۲}) بود. آن‌ها به خوبی می‌دانستند که این کتاب یک نمایش فریبنده است، اما سردبیر، به دلیل ملاحظات دوستانه و روابط شخصی، نخواست دوستانش را برنجاند و به همین دلیل، اصلاً نقدی درباره کتاب منتشر نکرد. این تنها نشریه‌ای بود که از انتشار نقد و تحلیل خودداری کرد. در همین حال، فینکلشتاین بارها توسط استادان برجسته حوزه‌اش فراخوانده می‌شد و آنها به او می‌گفتند: «بین، این مبارزه را کنار بگذار؛ اگر دست از این کار برداری، ما مراقب تو خواهیم بود، تضمین می‌کنیم که شغلی برایت فراهم شود.» اما او به راه خود ادامه داد—بی‌وقفه و استوار. هر بار که نقد مثبتی درباره کتاب منتشر می‌شد، نامه‌ای به سردبیر می‌نوشت که هرگز چاپ نمی‌شد؛ او هر کاری که از دستش برمی‌آمد انجام می‌داد. ما به ناشران مراجعه کردیم و پرسیدیم آیا قصد دارند به این موضوع واکنش نشان دهند، اما آن‌ها پاسخ دادند نه—و حق داشتند. چرا باید پاسخ می‌دادند؟ آن‌ها کل سیستم را در دست داشتند و کنترل میکردند و هیچ‌گاه قرار نبود در ایالات متحده کلمه‌ای انتقادی درباره این کتاب منتشر شود. اما آن‌ها یک اشتباه فنی مرتکب شدند: اجازه دادند کتاب در انگلستان منتشر شود، جایی که کنترل جامعه روشنفکری به آسانی ممکن نبود.

به محض آنکه خبر رسید کتاب قرار است در انگلستان منتشر شود، بی‌درنگ نسخه‌هایی از تحقیقات فینکلشتاین را برای جمعی از پژوهشگران و روزنامه‌نگاران برجسته بریتانیایی که به مسائل خاورمیانه علاقه‌مند بودند، فرستادم—و آن‌ها آماده دریافت چنین اطلاعاتی بودند. به محض انتشار کتاب، آن را چونان طوفانی سهمگین در هم کوبیدند و از صفحه روزگار محو ساختند. همه نشریات معتبر، از تایمز لیتربی ساپلیمنت^{۱۳} گرفته تا لندن ریویو^{۱۴} و آبزرور^{۱۵}، نقدهایی منتشر کردند

12. New York Review of Books

13. The Times Literary Supplement

14. The London Review

15. The Observer

که در آن‌ها کتاب را حتی در حد مزخرفات احمقانه هم نمی‌دانستند. بسیاری از این نقدها، بی‌آنکه ذکرى از فینکلشتاین کنند، از تحقیقات او بهره بردند. باید گفت مهربان‌ترین واژه‌ای که درباره کتاب به کار رفت، «مضحک» و «پوچ» بود.

مردم اینجا در آمریکا، نقدهای منتشرشده در بریتانیا را می‌خوانند—اگر در حلقه‌های روشنفکری آمریکا باشید، معمولاً تایمز لیترری ساپلمنت و لاندن ریویو را دنبال می‌کنید—و با خواندن تحلیل‌های منفی جامعه روشنفکری در لندن، وضعیت برای جامعه روشنفکری آمریکا شرم‌آور شد. به تدریج عقب‌نشینی کردند و بهانه‌جویی آغاز شد: می‌گفتند «نگویید که کتاب را ستوده‌ام، تنها گفته‌ام موضوعش جالب است» و این‌گونه سخنان. در این هنگام، نیویورک ریویو وارد میدان شد و همان کاری را انجام داد که همیشه در چنین شرایطی انجام می‌دهد. باید دانست که اینجا (آمریکا) روندی مرسوم وجود دارد—اگر کتابی در انگلستان به شدت به باد انتقاد گرفته شود، در نشریاتی که اینجا منتشر میشوند هم آن انتقادها خوانده میشوند، یا اگر کتابی در انگلستان تحسین شود، واکنش نشان دادن الزامی است. و اگر موضوع کتاب درباره اسرائیل باشد، روش معمول این است که نقد آن را به دست پژوهشگری اسرائیلی بسپارند. این کار نوعی ضمانت است—زیرا هر آنچه پژوهشگر اسرائیلی بگوید، شما در امان خواهید بود: هیچ‌کس نمی‌تواند مجله را به ضدیهودی بودن متهم کند و دیگر آن اتهامات رایج کارساز نخواهد بود.

پس از آنکه کتاب جوآن پیترز در انگلستان به کلی رسوا و نابود شد، نیویورک ریویو^{۱۶} آن را به دست فردی شایسته سپرد؛ در واقع، به یهوشوع پورات^{۱۷}، برجسته‌ترین متخصص اسرائیلی در زمینه ملی‌گرایی فلسطینی، کسی که به خوبی از موضوع آگاه بود. او نقدی نوشت که آنها چاپ نکردند؛ تقریباً نزدیک به یک سال این نقد در محاق بود و هیچ‌کس دقیقاً نمی‌دانست چه می‌گذرد، اما می‌توان حدس زد که فشارهای فراوانی برای عدم انتشار آن وجود داشته است. سرانجام، حتی روزنامه نیویورک تایمز نیز به این موضوع پرداخت که از انتشار این نقد جلوگیری می‌شود، و در نهایت نسخه ویرایش شده‌ای از آن به چاپ رسید. نقدی که البته انتقادی بود و کتاب را بی‌معنی و پوچ خواند، اما در عین حال کوتاهی‌هایی داشت؛ نویسنده آنچه می‌دانست را به طور کامل بیان نکرد.

پس از آنکه کتاب جوآن پیترز در انگلستان به شدت مورد انتقاد قرار گرفت و اعتبارش به باد رفت، واکنش مطبوعات اسرائیلی نیز بسیار انتقادی بود. مطبوعات اسرائیل امیدوار بودند که این کتاب هرگز به طور گسترده خوانده نشود، زیرا باور داشتند که در نهایت، افشاگری‌های پیرامون آن به ضرر یهودیان تمام خواهد شد.

16. Yehoshua Porath

17. The New York Review

آن‌ها می‌دانستند که دیر یا زود این اثر به عنوان یک فریب و نیرنگ آشکار خواهد شد و تصویری ناخوشایند از اسرائیل بر جای خواهد گذاشت. اما باید اضافه کنم آنچه مطبوعات اسرائیلی دست کم گرفتند، جامعه روشنفکری آمریکا بود. به هر حال، در آن زمان جامعه روشنفکری آمریکا دریافت که کتاب جوآن پیترز به منبعی از شرمساری بدل شده است و کم‌کم از صحنه محافل علمی و فکری ناپدید شد—دیگر کسی درباره‌اش سخنی نمی‌گوید. البته هنوز می‌توان آن را در دهکده‌های روزنامه‌فروشی فروشگاه‌ها و جاهای دیگر یافت، اما باهوش‌ترین‌ها می‌دانند که دیگر نباید درباره‌اش حرفی بزنند؛ زیرا حقیقت برملا شده و آن‌ها نیز رسوا شده‌اند.

نکته اینجاست که سرنوشت نورمن فینکلشتاین نمونه‌ای است از آنچه ممکن است برای یک منتقد صادق رخ دهد—و می‌توان ساعت‌ها درباره موارد مشابه دیگر سخن گفت. [یادداشت ویراستار: فینکلشتاین از آن زمان چندین کتاب را با ناشران مستقل به چاپ رسانده است.] در دانشگاه‌ها و هر نهاد دیگری، گاه می‌توان ردپای مخالفانی را یافت که در گوشه و کنار پنهان شده‌اند—آنان به گونه‌ای، به هر شکل ممکن، دوام می‌آورند، اگر جامعه حمایتشان کند. اما اگر بیش از حد آشفته‌ساز یا سرسخت شوند—یا به عبارتی، اگر بیش از حد مؤثر واقع گردند—احتمال دارد که از آنجا رانده شوند. اما قاعده کلی این است که چنین افرادی در همان ابتدا راهی به درون نهادها نمی‌یابند، به‌ویژه اگر از جوانی چنین باشند—آن‌ها در میانه راه به تدریج حذف می‌شوند. بنابراین، در اغلب موارد، کسانی که از دل نهادها عبور می‌کنند و در آن باقی می‌مانند، پیش‌تر باورهای درست و مورد قبول را در درون خود جای داده‌اند؛ برایشان اطاعت کردن مشکلی نیست، چرا که از پیش مطیع بوده‌اند، و این همان راهی است که آن‌ها را به این جایگاه رسانده است. و این است داستان اصلی چگونگی تداوم نظام کنترل ایدئولوژیک در مدارس و دانشگاه‌ها—دستانی که به گمانم اساس کارکرد این سیستم را بازگو می‌کند.



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Interference of Second Language into First Language Linguistic Productions



Abstract:

Although extensive research has examined how a learner's first language (L^1) interferes with the acquisition of a second or foreign language (L^2), there is comparatively little investigation into the reverse phenomenon—how learning a foreign language might influence the use of one's native tongue. This study aims to explore the impact of learning English as a

foreign language on the use of Farsi, the learners' first language. The research was conducted using a qualitative approach, drawing data from seven English learners who came from varied educational and linguistic backgrounds. Data collection methods included both direct observation and structured interviews.

The findings revealed noticeable effects of foreign language learning on the participants' native language usage. Specifically, learners demonstrated changes in grammatical structures and instances of lexical borrowing from English into Farsi. These patterns suggest that the process of acquiring a foreign language can extend beyond the target language itself, subtly reshaping the way individuals engage with their mother tongue. In conclusion, the study supports the notion that learning a second or foreign language may influence—and at times interfere with—a learner's first language, highlighting the dynamic interplay between languages in multilingual individuals.

Keywords: first language, L1, foreign language, FL, Linguistic interference, Transfer

1. Introduction

The primary objective of acquiring a foreign language is to develop the ability to use it proficiently in real-life communication. Among the various language skills, speaking and writing are considered the most crucial, as they are productive skills that reflect a learner's fluency and accuracy. However, as learners become more immersed in the foreign language (FL), it can begin to influence their native language (L¹). This influence may manifest in several areas, including pronunciation, intonation, vocabulary choices, and sentence structure. Consequently, when fluent foreign language speakers use their first language, traces of the foreign language often become apparent in their speech, revealing subtle shifts shaped by their second language experience. (Grauberg, 1997, p. 211)

The influence of a foreign language can manifest in various aspects of a speaker's native language, including pronunciation, intonation, vocabulary choices, and sentence structure. When individuals become fluent in a foreign language, these elements often subtly shape the way they speak their first language. As a result, listeners may notice traces of the foreign language in their speech, reflecting the deep integration of the second language into their linguistic habits.

When individuals communicate in a foreign language, selecting precise and contextually appropriate vocabulary is crucial for conveying intended meaning and avoiding potential misunderstandings. In some cases, equivalent words or expressions may be absent in their native language, creating a linguistic gap. This often results in a phenomenon known as borrowing transfer, wherein elements from the foreign language are integrated into the speaker's first language. Borrowing transfer illustrates the influence of second language acquisition on previously established linguistic systems, typically emerging through the adoption of foreign lexical items, idiomatic expressions, or syntactic constructions. This process exemplifies the fluid interplay between languages in multilingual speakers and highlights how learning a new language can subtly reshape the structure and usage of their native tongue. (Pavlenko, 2003, p. 51)

Acquiring a second language (L2) can have a noticeable impact on a learner's first language (L1), influencing various linguistic domains such as phonology, morphosyntax, and semantics. Often, language learners are unaware of the extent to which their L2 shapes their native language. Bilingual and multilingual individuals may exhibit transfer effects, phonological shifts, and other language behaviors that stem from their second language experience. These influences are particularly evident during spoken communication, where elements of the L2 may subtly alter the way they articulate thoughts in their L1. Ultimately, the presence of a second language can reshape both spoken and written expression in the first language, highlighting the complex interplay between languages in multilingual speakers. (Pavlenko, 2000)

It is widely acknowledged that learning a second language (L2) can have a positive impact on learners, enhancing cognitive flexibility, cultural awareness, and communication skills. However, the process of acquiring a foreign language also influences the learner's first language (L1), particularly in areas such as phonology. Research suggests that L2 can affect L1 phonological patterns in adulthood, with variations depending on several key factors: the specific languages involved, the age of participants at the time of study, age of L2 acquisition, duration and context of exposure, and the nature of L2 influence. Given these phenomena, the present study aims to investigate how foreign language (FL) learning affects learners' use of their first language, with a particular focus on phonological transfer and cross-linguistic interaction. (Pavlenko, 2000)

2. Literature Review

The first language (L1) is commonly defined as the innate language to which

individuals are exposed from birth. Unlike second language acquisition, learning one's L1 typically requires minimal conscious effort, as it develops naturally through interaction with caregivers and the surrounding environment. Although children are not born speaking, they acquire language gradually, guided and supported by adults. L1 is often referred to as the native language, mother tongue, or primary language, and serves as a fundamental tool for communication within a given society. While definitions of first language may vary across disciplines, it is generally understood to be the language learned earliest in life. In this context, the term «native language» (NL) is synonymous with L1, representing the language acquired during early childhood and used as the primary means of expression. (Gass & Selinker, 2001)

Foreign language (FL) learning is fundamentally distinct from second language (L2) acquisition, although the two terms are frequently used interchangeably. The key differences lie in the sociocultural context of acquisition and the linguistic background of the learners. A foreign language is typically one that is not spoken in the learner's immediate environment and is acquired in a setting where the target language is not used for everyday communication. In this context, FL learning usually takes place within the learner's native country, where the language is taught as an academic subject rather than acquired through immersion. It involves learning a nonnative language alongside one's first language (L1), primarily through formal instruction rather than through natural, communicative exposure.. (Kecskes& Papp, 2000).

2.1 The Effect of Foreign Language Learning on First Language (LI)

Many researchers have found that first language might affect second/foreign language learning. LI effects could be negative and positive. It is mentioned that the LI effects on L2/FL learning give negative impacts on language's grammatical, lexical and/or phonological errors. However, L1 habits also give positive transfer in acquiring foreign language habits. (Littlewood, 1984; Hakuta 1993)

2.2 Elements of FL Learning effects on LI

Language learning is influenced by a range of factors, primarily the learner's individual characteristics and the environment in which learning takes place. Adult learners, in particular, often possess metalinguistic awareness—a cognitive ability that enables them to reflect on and analyze the structural aspects of language. This awareness, which typically develops during childhood, can help adult learners avoid errors when speaking a foreign language (FL). However, it may also lead to increased anxiety or frustration

when they struggle to express themselves accurately. Learners' prior experiences play a significant role in shaping their FL learning outcomes. These experiences generally fall into three contexts: participation in bilingual education programs, formal foreign language instruction, and immersion in environments where the target language is spoken. Each of these contexts contributes differently to the learner's linguistic development. Overall, individuals with broader general knowledge and diverse language experiences tend to acquire new languages more effectively than those with limited exposure. (Lightbown & Spada, 2013).

2.3 Language Interference

Interference is the deviation of target language as a result of their familiarity with more than one language. Interference is differentiated into psychological and sociolinguistic. Psychological use the term interference refers to learners' habit when they learn something new. While in sociolinguistics, interference refers to language interaction, such as linguistic borrowing and language switching. According to Lott (1983, p. 256) interference is defined as errors in the learners' use of the foreign language that can be traced back to the mother tongue. (Dulay 1982)

Language interference refers to the influence of a learner's first language (L1) on their use of a second or foreign language (L2/FL). This interference can manifest across various linguistic domains, including grammar, vocabulary, pronunciation, accent, and spelling. According to Krashen (1981), interference may function as a strategic tool for learners. He argues that when similarities exist between L1 and FL, the first language can facilitate the learning process by allowing learners to draw parallels between the two systems. In such cases, learners often rely on their existing L1 knowledge to construct utterances in the foreign language, particularly when their proficiency in the target language is still developing. This reliance reflects a compensatory mechanism, enabling learners to communicate despite limited mastery of the FL in the process of learning. (Krashen, 1982).

3. Research Methodology

The subjects of this qualitative study were seven advanced English learners whose first language was Farsi. No specific criteria were required for participation beyond the ability to speak English as a foreign language and having Farsi as their native tongue. These individuals were classified as late bilinguals, as they began learning English between the ages of 13 and 27. Two instruments were employed in the study: an interview guide and an

observation sheet. The interviews were conducted using a qualitative approach, characterized by flexibility and the use of open-ended questions. Each participant was interviewed individually, and the interviews were conducted in Farsi to ensure clarity and comfort for the subjects.

Observations were carried out multiple times over a two-month period. During these sessions, researchers documented the participants' use of Japanese in their daily activities. Notes were taken on blank sheets of paper, capturing relevant situations and linguistic behaviors as they occurred.

The initial step in this study involved composing narratives based on the participants' language use. From these narratives, the analysis focused specifically on utterances influenced by the foreign language (FL). To maintain relevance and analytical precision, extraneous content was excluded, thereby streamlining the data in accordance with the chosen theoretical frameworks. Any issues or phenomena deemed irrelevant or outside the scope of the study were deliberately omitted to ensure a focused and coherent investigation.

In the data display phase, information was systematically assembled, organized, and condensed to support conclusion drawing and potential action. In this study, the data were presented in narrative form, with specific words influenced by the second language (L2) underlined according to a classification of linguistic effects. This method allowed for a focused visual representation of language interference within the participants' utterances.

The third step in the analysis process involved conclusion drawing and verification. Verification was carried out as a reflective activity, occurring intermittently during the writing phase. It consisted of brief mental reconsiderations by the analyst, often accompanied by a return to the original field notes to ensure consistency and accuracy in interpretation.

4. Findings and Discussions

As it was mentioned, foreign language (FL) learners may influence the grammatical structures of their first language (L1). One observable tendency is the increased use of complex sentence constructions, which may reflect the syntactic patterns acquired through FL learning. In this context, three primary grammatical outcomes can be identified: (1) enhancement of L1 use, where exposure to the foreign language enriches the learner's native grammatical repertoire; (2) interference or harm, where FL structures disrupt or alter the natural patterns of L1 grammar; and (3) neutrality, where FL learning has minimal or no noticeable impact on L1 grammatical usage. These outcomes highlight the diverse ways in which foreign language acquisition

can interact with and reshape native language competence.

The findings of this study reveal that the influence of foreign language (FL) learning is clearly reflected in the participants' speech. In terms of grammatical aspects, four out of seven subjects demonstrated an enhancement in their use of the first language (L1) as a result of FL acquisition. These individuals became more accustomed to speaking in the standard form of their L1, employing more complete and grammatically accurate structures. This improvement was particularly evident in their increased use of standard vocabulary when speaking Farsi.

The second observed effect involved grammatical interference, where some participants incorporated FL structures into their L1 speech. Specifically, learners tended to apply English syntactic patterns while speaking Farsi, resulting in hybrid constructions that reflect cross-linguistic influence.

The final effect identified was linguistic neutrality, where FL learning did not significantly impact the grammatical use of the first language. These participants maintained their original L1 structures without noticeable enhancement or interference.

The influence of foreign language (FL) grammar on English language learners was evident when they spoke in Farsi. During the observation session, in which participants were asked to describe a short video, their Farsi speech displayed noticeable interference from English grammatical structures. This cross-linguistic influence suggests that the learners had internalized aspects of English syntax, which subsequently shaped their expression in their first language. Such instances highlight the dynamic interaction between FL acquisition and native language use, particularly in spontaneous spoken contexts.

Another grammatical effect identified in this study is the influence of foreign language (FL) learning on the learners' first language (L1) grammar. The process of acquiring an FL not only depends on the context in which the language is learned, but also involves internalizing the grammatical structures of the FL itself. As a result, when FL learners speak their L1, they often employ more complex sentence constructions—both in terms of lexical choice and syntactic arrangement. This tendency reflects a deeper cognitive engagement with language structure, shaped by exposure to the FL. According to Kecskes (2008), FL learning can influence L1 grammar in three distinct ways: it can enhance the use of L1, interfere with it, or remain neutral. These outcomes underscore the multifaceted nature of cross-linguistic interaction in bilingual speakers.

This study revealed not only lexical effects but also pragmatic influences on

the participants' use of their first language (L1). One notable challenge was the difficulty some learners faced in selecting appropriate L1 vocabulary, which led them to use more complex words and sentence structures. Grammatical errors were also observed, particularly in the placement of verbs at the end of sentences—an arrangement influenced by English syntax. This suggests that the learners' exposure to English affected how they structured both spoken and written Farsi.

Furthermore, the study identified instances of borrowing, where English lexical items were transferred into Farsi. These borrowings occurred naturally in both speech and writing, indicating a level of integration of English elements into the learners' L1 communication. Such patterns reflect the dynamic interplay between foreign language acquisition and native language use, especially in bilingual contexts.

5. Conclusion

This study identified two primary effects of foreign language (FL) learning on the participants' first language (L1): grammatical influence and borrowing transfer. In terms of grammar, four out of seven subjects demonstrated enhanced use of their L1 as a result of FL exposure. These learners showed a tendency to employ more complex sentence structures and standard forms when speaking Farsi, suggesting that FL learning can positively shape native language proficiency.

Borrowing transfer emerged as the most prevalent effect across all participants. Each subject incorporated English expressions and lexical items into their Farsi speech, indicating a high level of cross-linguistic influence. Common borrowed terms were frequently used in everyday conversation, reflecting the natural integration of FL elements into L1 communication.

Additionally, grammatical interference was observed in the form of structural shifts. Learners often adopted English syntactic patterns when speaking Farsi, resulting in more elaborate constructions and the insertion of new words to translate English expressions. One participant notably altered his speech style to the extent that his Farsi resembled English in terms of word stress and intonation. These findings suggest that FL learning not only affects vocabulary but also reshapes the rhythm and structure of L1 usage.

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Miloo the Little Rider



Once upon a time, in the small, green town of Sunnyland, there lived a little bunny, named Miloo. Miloo wasn't the bravest or the prettiest, but she was the most ambitious bunny one could ever meet. However, she had her flaws-lots of them.

She was afraid of heights, she couldn't ride a bike, and she couldn't swim. But deep inside, she was courageous. She was also so funny and everyone loved her. Miloo had many friends but her best pal was Danny the frog.

One sunny summer afternoon, Miloo stepped out of the house to play with the other kids. Watching her pals riding their bikes freely and joyfully, she decided to give it a try, and become Miloo the bike rider.

"Danny! Can I borrow your bike??" asked itsy bitsy Miloo. "Sure thing" answered Danny.

She took Danny's bike, got on it, and started pushing the pedals. «Wow nice and easy!» She said to herself. The little bunnies started to applaud. «It was not hard at all» Thought little Miloo.»What was I afraid of? « She was having so much fun. but somehow she was uncomfortable being watched by all the kids. The moment she reached the corner of the alley, panic set in. Her legs were got numb, her head got warm. There came a moment when she felt she couldn't see anymore “What is happening to me???” she thought. Watching all the boys staring at her made her even more stressed out. The very moment she reached the corner of the alley, she could not overcome the panic anymore. «What am I going to do? How am I going to pass the intersection?????» Thought little Miloo.

Boooooooooommm

That was the moment when she lost the control and crashed the wall of the wooden nearby house... No one expected it. «I can't do this!» cried Miloo. She left the bike behind and ran home, with everyone watching. Torn trousers, tearful eyes, a painful body, and a broken heart—she vowed, “I'm not ever going to do that again.”

She locked the door, skipped dinner that scary night, and went to bed. That night, little Miloo couldn't sleep. She kept recalling the moment: everyone watching, the tears, the torn trousers, the wounds. She felt utterly humiliated. Unable to bear the shame she had brought upon herself. The shattered dream of being a bike rider, of being the bravest, weighed heavily on her.

Finally, she fell asleep.

She dreamt... Little Miloo was riding her bike.

Every kid in the Sunnyland was watching. She could feel the breeze. She could feel the sun.

And she could go wherever she wanted-no fear, no doubt, no pressure, no pain...

Little Miloo woke up, feeling a mix of emotions: shame, strength, and fear, but this time she was more confident.

She wanted to do that. «Whatever it takes. I'm going to do that.» She said to herself. “I may fail, I may succeed, but at least, I'm going to try, I have the stamina.” She thought.

Miloo stepped outside slowly. No one was out there. She saw the wall

she had hit the other day, she wanted to turn back, but she didn't.

"Miloo...!!!" Called little Danny. "Come over here."

As she walked closer, she felt the pain and determination. "I'm going be your guide today." Said Danny! "I'll teach you how to ride a bike."

"You're not going to mock me...Are you?" Whispered little Miloo.

«Never... I'm going teach you how to ride and you're going teach me how to dance."

«This is what friends do. Isn't it?» Said little Danny.

Little Miloo joyfully agreed. Danny helped her get on the bike, and taught him how to look ahead. "Here take the handles, and try to ride slowly. I will be there for you" whispered Danny. She took the bike, got on it, started to push. And push, and...

Booom....

"I knew I couldn't do it again." Said little Miloo. "Now all the kids are going to mock me! I'm not funny Miloo anymore. I'm stupid Miloo!" shouted poor Miloo. running to the house.

Crying out loud, she ran into the house and lock the door. That night sleeping was getting even harder, she cried to sleep.

In her dream an older Miloo whispered in her ear: "Sunshine! You're not done with your dreams.

You tried but not hard enough. Bikes aren't scary and neither are heights. You are the best but you didn't do your best. Tomorrow is a different day. Bikes are not scary and heights aren't either. Your hands and legs are petite but you have the power-here, in your heart...You can make it. If I could do it, you can do it even better...Rise and shine pumpkin...

Miloo reached to take her hands, but no one was there. The dream began to shatter.

«Miloo!! Miloo! Wake up!» «Danny's waiting for you at the doorstep.» Said her mom quietly.

«Mom... I don't want to go out. I'm never doing that again...» Cried little Miloo. «Miloo I am here for you.» Said Danny. «We're going start over and over»

«Now, take a deep breath and get on it. You may fall, you may not, but you're going learn anyway.» Whispered little Danny.

Miloo wasn't eager anymore. She was tired, hopeless, and upset. Walking was hard enough let alone bike riding. But she didn't want to let Danny down. «What if I fall again...?» Miloo whispered. «You'll go

Booom and that's how you learn.» said Danny. «Come on, jump on it. Give it another try. « said Danny. Miloo felt warm-hearted.

«You always make me feel better Danny.» She giggled. She grabbed the handlebars, started pushing the pedals and rode the bike. She could feel the breeze and the sun on her soft skin, she could feel the joy. She felt light and for the very first time, she felt strong!!

Everything was getting easier, the fear began to melt away, the joy filled her heart, but the tears-

She couldn't hold them back. «You're doing it right, why are you crying?» Danny asked.

«Before, I was wounded and I couldn't ride a bike. Today, I'm over the moon, I feel like I can fly. Maybe these are the tears of joy.» Said Miloo. The next day Miloo went for a ride with her pal Danny, and so she did the days after that.

Miloo wasn't the same Miloo anymore. She could feel strength and joy, with just a little fear deep her heart, but she wasn't ruled by fear anymore. Miloo was no longer afraid of heights.

She wasn't afraid of swimming.

She wasn't afraid of riding bikes.

She had become a different Miloo.

She still was not the prettiest,

She still was not the smartest,

She still was not the best,

But, she was the only Miloo who faced her fears and defeated them. She knew that nothing was gained without efforts, and without pain...

To all grown-up children who have suffered, smiled, but never gave up and never bent a knee

Miloo is me, and I am Miloo...



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CHARLES



SHIRLEY JACKSON

ترجمه داستان کوتاه «چارلز» نوشته شرلی جکسون

روزی که پسر لوری به کودکستان رفت، سر همی کبریتی پیشبند دارش را کنار گذاشت و شروع به پوشیدن شلوار جین آبی با کمر بند کرد؛ صبح روز اول، رفتنش را با دختر همسایه که از او بزرگتر بود تماشا کردم، و به وضوح دیدم که دوره ای از زندگی‌ام به پایان رسیده است؛ بچه شیرین زبان پیش دبستانی‌ام جایش را به شخصی با اعتماد داده که شلوار بلند می‌پوشد و فراموش می‌کند برایم دست خداحافظی تکان دهد.

او با همین حالت به خانه بازگشت، در ورودی با شدت باز شد، کلاهش روی زمین افتاد، و با صدایی که ناگهان زمخت شده بود، فریاد زد: «هیچ کس اینجا نیست؟» هنگام ناهار با پدرش گستاخانه صحبت کرد، شیر خواهر کوچکش را ریخت، و گفت که معلمش گفته ما نباید نام خداوند را بیهوده بر سر زبان بیاوریم. خیلی عادی و معمولی از او پرسیدم: «امروز مدرسه چطور بود؟» گفت: «بد نبود».

پدرش پرسید: «چی‌زی یاد گرفتی؟» لوری به سردی به پدرش نگاه کرد. گفت: «هیچی یاد نگرفتم.» گفتم: «یاد نگرفتم، هیچی یاد نگرفتم.» لوری که نگاهش به نان و کره‌اش بود، گفت: «البته معلم به یکی از پسرها

سیلی زد.» و با دهان پر اضافه کرد: «به خاطر گستاخی و پرویی.» من پرسیدم: «چکار کرده بود؟» «اسمش چیست؟» لوری فکر کرد. گفت: «چارلز بود.» «او گستاخی کرد. معلم تنبیهش کرد و مجبورش کرد یه گوشه بایستد. خیلی پررو بود.» دوباره پرسیدم: «مگه چیکار کرد؟» اما لوری از روی صندلی سر خورد، یه کلوچه برداشت و رفت، در حالی که پدرش هنوز می گفت: «بین مرد جوان.» روز بعد، لوری سر ناهار به محض اینکه نشست، گفت: «خب، چارلز امروز دوباره رفتار بدی داشت.» با لبخندی دندان نما گفت: «امروز چارلز معلم رو زد.» من از شدت تعجب، در حالی که سعی داشتم نام خداوند را بیهوده برسر زبان نیاورم، گفتم: «پناه بر مقدسات» «حتما دوباره سیلی خورد، نه؟» لوری گفت: «معلومه که سیلی خورد» رو به پدرش ادامه داد: «بالا رو نگاه کن.» و پدرش درحالی که بالا را نگاه می کرد، گفت: «چی؟!» لوری گفت: «به پایین نگاه کن.» «به شستم نگاه کن. عجب خنگی هستی!» و دیوانه وار شروع به خندیدن کرد. سریع پرسیدم: «چرا چارلز معلم رو زد؟» لوری گفت: «چون معلم می خواست مجبورش کنه با مداد شمعی قرمز رنگ کنه. چارلز می خواست با مداد شمعی سبز رنگ کنه، برای همین معلم رو زد و معلم تنبیهش کرد و گفت هیچ کس با چارلز بازی نکنه، ولی همه باهاش بازی کردن. روز سوم —چهارشنبه ی اولین هفته بود— چارلز الاکلنگی را روی سر دختر کوچکی کوبید و باعث شد سرش خون بیاید، و معلم مجبورش کرد که تمام زنگ تفریح در کلاس بماند. پنجشنبه چارلز به خاطر اینکه مدام پاهایش را روی زمین می کوبید، مجبور شد موقع قصه گویی یک گوشه بایستد. جمعه چارلز به خاطر پرتاب گچ، از امتیاز استفاده از تخته سیاه محروم شد. روز شنبه به همسرم گفتم: «فکر نمی کنی کودکستان برای لوری خیلی آشفته کننده ست؟ این همه خشونت و حرف بد، و این پسر چارلز هم به نظر میرسه خیلی تاثیر بدی داره.» همسرم دلگرم کننده و با اطمینان گفت: «درست می شه. تو دنیا آدم هایی مثل چارلز پیدا می شن. چه بهتر که الان باهاشون روبرو بشه تا بعدا.» دوشنبه لوری دیر به خانه آمد، با کلی خبر. همین طور که از تپه بالا می آمد فریاد زد: «چارلز!» من با نگرانی روی پله های جلویی منتظر بودم. لوری تمام راه سربالایی تپه را فریاد زد: «چارلز! چارلز دوباره بد رفتاری کرد.» به محض اینکه به اندازه کافی نزدیک شد گفتم: «زود بیا داخل. ناهار حاضره.» همین طور که دنبالم از در وارد می شد، پرسید: «می دونی چارلز چیکار کرد؟» چارلز آنقدر تو مدرسه داد و بیداد کرد که یه پسر از کلاس اول رو فرستادن تا به

معلم بگه باید چارلز رو ساکت کنه، برای همین چارلز مجبور شد بعد از مدرسه بمونه. و همه‌ی بچه‌ها موندن تا تماشاش کنن.» پرسیدم: «چیکار کرد؟» لوری در حالی که تلاش می‌کرد روی صندلی‌اش سرمیز بنشیند گفت: «او فقط همون جا نشسته بود.»

«سلام، بابا، دسته‌ی جارو.»

به همسرم گفتم: «چارلز امروز مجبور شد بعد از مدرسه بمونه. همه باهاش موندن.» همسرم از لوری پرسید: «این چارلز چه شکلیه؟ فامیلش چیه؟»

لوری گفت: «او از من بزرگتره. و هیچ وقت چکمه بارونی نداره و هیچ وقت هم ژاکت تنش نمی‌کنه.» دوشنبه شب اولین جلسه‌ی اولیا و مربیان بود، و سرماخوردگی بچه باعث شد که من در این جلسه شرکت نکنم؛ به شدت دلم می‌خواست مادر چارلز را ببینم. سه شنبه لوری ناگهان گفت: «امروز معلمون یکی از دوستاشو آورده بود مدرسه.» من و همسرم همزمان پرسیدیم: «مادر چارلز؟»

لوری با لودگی گفت: «نه بابا.» «یه مرد اومده بود و مجبورمون کرد ورزش کنیم، باید انگشتای پامونو لمس می‌کردیم. ببین.» از روی صندلیش پایین آمد، چمباتمه زد، و نوک انگشتان پایش را لمس کرد و گفت: «اینجوری.» با جدیت دوباره روی صندلیش نشست و در حالی که چنگالش رو برمی‌داشت گفت: «چارلز اصلا ورزش نکرد.»

من به آرامی گفتم: «خوبه. چارلز نمی‌خواست ورزش کنه؟»

لوری گفت: «نه بابا. چارلز انقدر با دوست معلم بی ادب بود که نداشتن ورزش کنه.» گفتم: «دوباره بی ادبی کرد؟»

لوری گفت: «به دوست معلم لگد زد. دوست معلم به چارلز گفت مثل من نوک انگشتای پاشو لمس کنه و چارلز به او لگد زد.»

پدر لوری ازش پرسید: «فکر می‌کنی می‌خوان با چارلز چیکار کنن؟»

لوری با اغراق شانه‌هایش را بالا انداخت. گفت: «فکر کنم از مدرسه بیرونش می‌کنن.»

چهارشنبه و پنجشنبه هم به همین روال گذشت؛ چارلز در زنگ قصه‌گویی داد و بیداد کرد، به شکم یکی از پسرها ضربه زد، و باعث شد گریه کند. جمعه چارلز دوباره بعد از اتمام ساعت کلاس‌ها در مدرسه ماند و همین‌طور همه‌ی بچه‌های دیگه.

با شروع هفته‌ی سوم کودکانستان، چارلز به یک اصل در خانواده‌ی ما تبدیل شده بود؛ وقتی بچه تمام بعداظهر گریه می‌کرد، می‌گفتم داره «چارلز» بازی می‌کنه؛ لوری وقتی کامیونش را پر از گل می‌کرد و در آشپزخانه می‌کشید، می‌گفتم «چارلز بازی درمی‌آورد؛ حتی همسرم، وقتی آرنجش به سیم تلفن گیر کرد و تلفن، زیرسیگاری، و یک گلدان گل را از روی میز انداخت، بعد از یک دقیقه گفت: «مثل چارلز»

در طول هفته‌ی سوم و چهارم به نظر می‌رسید که چارلز اصلاح شده است؛

لوری با چهره‌ای عبوس روز پنجشنبه‌ی هفته‌ی سوم سر ناهار گزارش داد: «چارلز امروز آنقدر خوب بود که معلم بهش یه سیب داد.»
گفتم: «چی؟» و همسرم با احتیاط اضافه کرد: «منظورت چارلز؟»
لوری گفت: «چارلز. او مداد شمعی‌ها رو پخش کرد و بعدش کتاب‌ها رو جمع کرد و معلم گفت که چارلز دستیارشه.»

من با ناباوری پرسیدم: «چی شده؟»
لوری گفت: «او دستیارش بود، همین.» و شانه‌هایش را بالا انداخت.
همان شب از همسرم پرسیدم: «این قضیه چارلز می‌تونه راست باشه؟ همچین چیزی ممکنه اتفاق بیفته؟»

همسرم با بدبینی گفت: «صبر کن و ببین. وقتی با یک کسی مثل چارلز طرفی، رفتار خوبش ممکنه فقط یه نقشه باشه.»
به نظر می‌رسید همسرم اشتباه می‌کرد. برای بیشتر از یک هفته، چارلز کمک دست معلم بود؛ هر روز وسایل را پخش می‌کرد و جمع می‌کرد؛ هیچ کس مجبور نبود بعد از مدرسه بماند.

یک شب به همسرم گفتم: «جلسه‌ی انجمن اولیا و مربیان هفته‌ی دیگه‌ست. می‌خوام مادر چارلز رو اونجا پیدا کنم.»
همسرم گفت: «ازش بپرس چه اتفاقی برای چارلز افتاده. دوست دارم بدونم.»
گفتم: «خودمم دوست دارم بدونم.»

جمعه‌ی همان هفته همه چیز مثل قبل شد. لوری با صدایی که کمی وحشت زده بود، سر میز ناهار پرسید: «می‌دونی چارلز امروز چیکار کرد؟ به یه دختر کوچولو گفت یه کلمه رو بگه، او هم گفت و معلم دهنش رو با صابون شست و چارلز خندید.»

پدرش بی فکر پرسید: «چه کلمه‌ای؟» و لوری گفت: «باید تو گوشت بگم، خیلی بده.» از روی صندلیش پایین اومد، دور زد، و پیش پدرش رفت. پدرش سرش را خم کرد و لوری با خوشحالی در گوشش زمزمه کرد.
چشمان پدرش از تعجب گشاد شد و با احترام پرسید: «چارلز به دختر کوچولو گفت اون کلمه رو بگه؟» لوری گفت: «دختره دوبار کلمه رو گفت. چارلز بهش گفته بود دو بار بگه.»

همسرم پرسید: «چه اتفاقی برای چارلز افتاد؟»
لوری گفت: «هیچی. داشت مداد شمعی‌ها رو پخش می‌کرد.»
دوشنبه صبح چارلز دختر کوچک را رها کرد و خودش چهار بار آن کلمه‌ی بد را گفت و هر بار دهانش را با صابون شستند. او گچ هم پرت کرد.
همان شب همسرم تا جلوی در مرا همراهی کرد وقتی که برای شرکت در جلسه اولیا و مربیان می‌رفتم، و گفت: «بعد از جلسه مادر چارلز رو دعوت کن

بیاد خونه یه فنجون چای بخوره. می خوام ببینمش.»

من با امید گفتم: «فقط اگه اونجا باشه.»

همسرم گفت: «حتماً هست. نمی دونم چطور می تونن جلسه ی انجمن اولیا و

مربیان رو بدون مادر چارلز برگزار کنن.»

در جلسه بی قرار بودم، هر چهره ی آسوده و مادرانه راوارسی می کردم، سعی

می کردم تشخیص دهم کدام یک راز چارلز را پنهان کرده. هیچ کدام به نظرم

آنقدر خسته نمی آمدند. هیچ کس در جلسه بلند نشد و بابت رفتار پسرش

عذرخواهی نکرد. هیچ کس اسمی از چارلز نبرد.

بعد از جلسه، معلم کودکان لوری را پیدا کردم و به طرفش رفتم. او یک

شقاب، یک فنجان چای، و یک تکه کیک شکلاتی داشت؛ من یک بشقاب،

یک فنجان چای، و یک تکه کیک مارشمالو داشتم.

محتاطانه به طرف همدیگه رفتیم و لبخند زدیم.

گفتم: «خیلی مشتاق بودم شما رو ببینم. من مادر لوری هستم.»

او گفت: «همه ی ما خیلی به لوری علاقه مندیم.»

گفتم: «خب، لوری خیلی کودکان رو دوست داره. همیشه درباره اش حرف می زنه.»

او باتکبر گفت: «هفته ی اول و یا کمی بیشتر یه کم برای تطبیق و اخت شدن

مشکل داشتیم، ولی الان کمک کننده ی خیلی خوبیه. البته با اشتباهات گه گاهی.»

گفتم: «لوری معمولاً خیلی زود خودشو وفق می ده. فکر کنم این دفعه بخاطر

تأثیرات چارلز.»

«چارلز؟»

با خنده گفتم: «حتماً شما تو کودکانستان، با چارلز، خیلی سرتون شلوغه.» او

گفت: «چارلز؟ ما هیچ بچه ای به اسم چارلز تو کودکانستان نداریم.



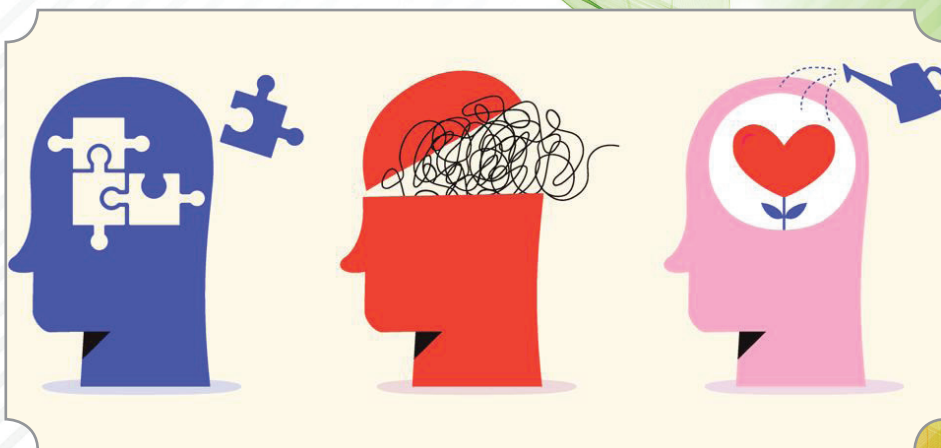
Name: Maryam Atapour

Education: Bachelor's Degree in English Translation

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Dear reader, the interview below was conducted based on the short story whose translation you just read. Raising children is a very significant and durable job. They are the future of our dear country. Having a parenting style which is suitable for a child is an utmost consideration. Literary short stories are written to present a wider perspective about human nature and life. This short story is no exception. We hope reading this interview would elaborate the importance of paying attention to even the smallest details of a child's behavior. Dr. Samira Rahpeima, the head of the psychology department in Zand Institute of Higher Education, kindly answered some questions about this short story, regarding the essential psychological signs in a child's behavior. Dear Dr. Samira Rahpeima thank you for your time.



A Psychological Interview about Charles by Shirley Jackson

1. What factors can cause behaviors like Laurie's in a child?

Regarding the causes of children's unsociable behaviors, two general factors can be identified: genetics and environment. In this story, no reference has been made to a genetic basis for Laurie's violent and unsociable behavior. What is evident, however, is that Laurie entered a new environment that required him to adapt to new conditions, laws, and regulations. When children begin school, they are expected to conform to the frameworks and rules set by teachers and staff, which may restrict their freedom to act according to their

own desires, priorities, and needs. In response to such changes, some children may show and express adverse behaviors. In these situations, appropriate responses from teachers and school staff—such as engaging with students and clarifying the regulations—can facilitate adaptation to the school environment. Unfortunately, Laurie's teacher, by neglecting this responsibility and failing to adopt a suitable approach in addressing him, contributed to the intensification of Laurie's unsociable behaviors. It should also be noted that if children display such behaviors prior to entering school—that is, before encountering a new environment—consultation with a child psychologist is necessary.

2. What is the reason for a family to ignore the signs of unsociable behavior in their child (like Laurie's parents)?

Noticing and accepting a child's flaws and mistakes might cause anxiety for parents since a child's behavior is a representation of the parents' upbringing. Therefore, when they observe that the result of their upbringing is displaying undesirable or inappropriate behaviors, they might either attempt to deny it («my kid would never do that») or justify it («it's the teacher's fault that made my kid act this way»). This way they distort reality and avoid accepting the truth.

3. Why does Laurie tell the stories of what he did in school under a different name?

One of a child's fundamental needs is to be approved and accepted by their parents. When parents show their affection and attention to a child only when they behave appropriately, the child realizes that he/she might lose that approval, attention, and acceptance if he/she makes a mistake; as a result, the child may resort to secrecy. Laurie, too, may have told the story under someone else's name out of fear of losing his parents' attention, approval, and acceptance—or out of fear of being punished.

4. Why did the punishments not have the desired effect on Laurie's behavior?

Punishment has a suppressive nature and often children are punished without understanding why their behavior was wrong or even for which behavior they are getting punished. Temporarily, Laurie is suppressed by punishment for his bad behavior, without helping him understand what he can do instead of his bad behavior or without the teacher paying attention to the motives behind his behaviors. Laurie has a need for attention and recognition, and this need is one of the factors influencing his behaviors. The teacher fails to acknowledge this need in her punishment. As a result, she not only fails to reduce the behavior but actually intensifies it by creating negative feelings and

anger in Laurie, leading to his determination to take revenge on the teacher by repeating and escalating his misbehavior.

5. What causes other children to ignore the warnings and continue their friendship with Laurie?

Laurie's boldness and defiance of norms may be appealing to the other students. Moreover, it is possible that they, too, do not understand why Laurie's behavior is wrong.

6. What was Laurie's motivation for going against the mainstream in every situation?

Receiving attention and acceptance is one of the fundamental needs of all human beings and children. It is possible that Laurie's motivation was to gain the attention of the teacher and other students, which he tried to achieve in the wrong way. Moreover, the desire for freedom and autonomy exists in all human beings. When people are placed in the formal education system, because they must follow the same laws and regulations, their freedom and autonomy become somewhat limited. As a result, they might react with disobedience. Laurie's disobedience might have been a reaction to the limitations, laws, and restrictions imposed in school.

7. What is the reason for Laurie's temporary improvement in behavior and his return to previous bad behaviors?

The teacher, by taking responsibility, encouraging Laurie, and putting aside punishments and behaviors that led to his humiliation, made it possible for Laurie to receive the attention and acceptance he was looking for; hence, Laurie's bad behaviors decreased. In fact, when Laurie's good behaviors were recognized and reinforced, his bad behaviors diminished. It should be noted, however, that in the process of improving a child's adverse behaviors, fluctuations and returns to undesirable behaviors are common. This is why behavior modification should be monitored by a consultant and carried out over several sessions.

8. How can parents be more observant of their child's behavior?

The parenting style is very important. By adopting an authoritative parenting style, parents not only show care and affection toward their child, but also dedicate time to them, talk with them, and treat them with value and respect; at the same time, they establish rules and regulations that the child is required to follow. In fact, alongside their affectionate behavior, parents observe what

the child is doing and ask him/her to explain his/her actions. In this parenting style, the parents do not abandon the child, nor do they weaken their supervision through excessive affection or approval; rather, with a friendly approach, they make a safe environment to discuss child's and family's matters. In addition, parents' communication with the school is an important factor that helps them stay informed about their child's actions and supervise his/her behavior at school. Communication with the child's friends is also another way to supervise the child's behavior.



The translator of the interview: Naštaran Saadat

Education: Bachelor's Degree in English Translation

Skills: Translation, Creative Writing, Subtitling, Editing

Experience: Translation of various materials (poems, news articles, official letters); working with subtitling software such as Subtitle Edit and Aegisub, editing texts in both Persian and English; writing poetry.



The interviewee: Dr. Samira Rahpeima

Assistant Professor, Head of the Psychology Department in Zand Institute of Higher Education.

The Summoning of Everyman: a Performance



The Summoning of Everyman, usually referred to simply as Everyman, is a late 15th-century morality play written by an anonymous English author. Morality plays include abstract ideas as personified characters. The same rule applies to this play as well. Concepts such as good deeds, strength, beauty, knowledge, and etc. are personified and played by actors on the stage. The play is about Everyman who is summoned by death to start the afterlife journey. Everyman is metaphorically all men and women; in other words, the character represents mankind in general. Everyman begs death to have a companion for the journey. No

one is willing to be his/her fellow traveler. S/he gets upset, disappointed, and scared; s/he confesses and good deeds, which is portrayed as one character and played by one actor, becomes strong; together they get ready for the eternal resting home. Good deeds is the only companion everyman can seek in the end. Death is closer than we think to all of us. It is inevitable. No one knows what tomorrow brings. This play was specifically chosen to be performed for the audience because of its subject matter. This play and its plot make the audience think more deeply about the meaning of life and what truly is valuable.

How much do we think about the end of this earthly life? Are we prepared?

These concepts are portrayed as characters and played by actresses on the stage: a narrator (Samaneh Khajeh), Everyman (Maryam Dorostkar), Good Deeds (Maryam Aali Mohammadi), Kindred (Zahra Sadat Haqiqi and Mona Atrvash), Death (Mahla Karimi), Knowledge (Zahra Masoudi), Five Senses (Shakila Safaei), Goods (Zohre Moradi), and Beauty (Asal Najari). Dr. Atefeh Karami Torkashvand was the director of the play. Reyhaneh Malekmakan was assistant director who managed the sound effect and many other things with the help of our great staff. The students practiced for 10 months to be ready for the show; their rehearsals include voice practices, facial gestures, voice intonations, body gestures, and etc. The performance took an hour and a half; Everyman's plight to find a companion who would follow him to his judgement was shrewdly tangible. And as the plot of the play goes, it is only Good Deeds who would accompany Everyman.

Dr. Seyed Ebrahim Hosseini, the Head of Zan Institute of Higher Education, gave a speech and honored the actresses with gifts and certificate of appreciation. All of the students, both the performers and the audience, expressed their excitement after the performance and how enjoyable it was for them to experience watching a play in English language. The audience and students were given a ticket on which they could find a link that would open for them the Persian translation of the dialogues and exchanges on the stage. This was purposefully executed so that the audience and the students of majors other than English language could understand what the play was about and how it was progressing. The students who translated the play are Hediye Pasand, Baran Javanmardi, Ebtesam Karbasi, Seyed Mehdi Khalilinia, Aali Mohammadi, and Dr. Atefeh Karami Torkashvand. Also, the performers'

parents and friends were among the audience; and it was amazing to see how proud they were of their daughters. The play was performed twice and it was received very well. Many students showed eagerness and excitement to participate in the next projects. Many students from other universities were in the audience as well; and also, many respected professors from other universities accepted our invitation and honored us with their presence.

Especial thanks go to these wonderful humans who helped us greatly in this project: Dr. Seyed Ebrahim Hosseini, Dr. Sharif Hosseini, Dr. Shiva Sedighi, Mr Shahab Kaveh, Mrs Zahra Fotoohi, Miss Fatemeh Korouni, and Miss Zohreh Rahmani.

Picutres of the play



Dr. Seyed Ebrahim Hosseini, the Head of Zan Institute of Higher Education



Dr. Shiva Sedighi



Dr. Atefeh Karami Torkashvand



Death and Everyman



Kindred, Everyman, and Death watching them form the shadows



Good Deeds, Everyman, and Death



Goods showing off with money and jewels, Everyman, and Death



Five Senses rejecting Everyman for the afterlife journey.



Knowledge, Everyman, and the narrator



All of the characters saying goodbye to Everyman



The treasured guests



All of the seats were taken



The beloved guests





Final Words


To have a better future for our dear country, the society should consist of well-informed, sympathetic, and reasonable individuals. Universities are one of the greatest organizations for this purpose. In Zand Institute of Higher Education, Department of English Language and Literature this goal is a priority. This magazine tries to follow the same direction as well.

Translation is a skill that would improve over time and by more practice. This magazine provides translations and discussions about different methods, so that the students would hopefully be more motivated and learn better. One of the factors, which has the utmost importance, is the content of the texts that are translated by the students. Therefore, this magazine strives to help the students, not only by improving their skill of translation, but also by giving them food for thought simultaneously; thus, they would be contemplating on the content of the translation that they read. This is the reason why the translation of Charles by Shirley Jackson was chosen to be published in this issue. This short story deals with children's psychology. An interview was conducted about the psychological issues mentioned in this story. Many of the readers will be fathers and mothers someday in the future. Or maybe they already are parents. And it is necessary to raise a young generation that is knowledgeable about the importance of wise parenting. Therefore, this interview can be very helpful and elaborating about the difficulties and concerns which the parents might confront. There is another article which is a wonderful example of comparative study in translation; and it contributes a valuable perspective in this field. Many readers can benefit from it especially because it is a great approach in translating

poetry. It is written by two great professors; and what is better than learning from the best; especially because translating poetry is a very durable job. In addition, *The Fate of Honest Intellectual* by Noam Chomsky was chosen specifically to be translated for the same reason; that it would provide the readers with a material which would offer them the pleasure of thinking and viewing this important subject from a different lens. Chomsky is one of the most prominent writers in the world. He is well-known in many different fields such as linguistics and philosophy. He was born to a Jewish immigrant family; thus, reading his opinion about the situation regarding Israel and Palestine is very invigorating. In *Politics and the English Language*, George Orwell explains how 'euphemism' is used in political debates. How politicians and the media sugar-coat uncomfortable or taboo opinions or events, is criticized by Orwell. This can be seen almost all over the world especially about this issue. Dear media and politicians please do not sugar-coat this; innocent children, women, and men are dying not because of 'malnutrition', but because of 'hunger' which is a man-made disaster and on purpose.

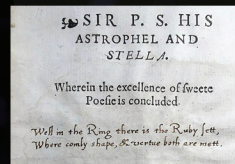
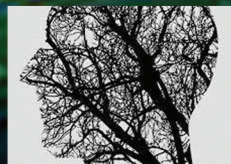
All of the texts mentioned above are very useful for the students of other majors as well. English literature students can also benefit from reading these texts. They are expected to be great thinkers to become great writers. Another one of the texts, that can make their minds dwell, is a literary criticism of *The Old Bachelor*. The movie is very debatable. This magazine hopes to provide the reader with a greater understanding of the movie. Plays are another component of dramatic literature. A play is a communal experience. It is written to be performed and recited out loud. English Language and Literature Department strives to give the students the needed prospect to understand the meaning of a communal experience in dramatic literature. That is why our students performed a play in English. The content of the play was very significant. In other words, this play was chosen purposefully; because again it would give the audience a very conspicuous subject matter to consider. On the other hand, the students are encouraged to share their literary talents; therefore, their poems and writings are published to give them confidence and inspiration.

In this world where each day brings a new and innovative progress in different fields of technology, Zand Institute of Higher Education endeavours to keep the students up-to-date. Hence, some articles,



written by the students and professors, are published to help them in this matter. New methods of teaching English as a second language are invented and discussed worldwide; mostly concerning online learning. Consequently, the articles, that are published, would provide the readers with such useful information. This magazine hopes that it would give the students the needed inspirations to be innovative teachers for the next generations.

Let us be the change that we want to see in the world!



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