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Publisher
Shahid Beheshti University Publishing House

Website
http://www.sbu.ac.ir Indexed by noormags.com

Address
Department of English Language and Literature
Faculty of Literature and Human Sciences
Shahid Beheshti University, Evin, Tehran, Iran
Tel.: +982129902486 Email: threshold@mail.sbu.ac.ir

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

- The contributors are expected to submit their works for the coming issue no later than 30 Dey, 1394.

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

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

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

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

- Microsoft word 2007 is preferred, using Times New Roman font and the size of 11 with single space between the lines for the abstracts and the same font size and line spacing for the body of the paper. Graphics can be in JPEG format.

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

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

In God's grace, we have now published another issue of Threshold, bringing together a wide variety of materials submitted by contributors ranging from BA students to university teachers. While trying to preserve the academic status and framework of the journal, we have always left room for innovative works, which could be considered as a point of divergence from the similar journals in the field. This diversity of published works, we hope, will reach a wider audience with differing tastes.

It is also my honor to inform you of Threshold's latest accomplishments: Earlier this year, at the third SBU Student Journals Festival, our journal was commended for its achievements in the past few years at different events at university and national levels. We also won an award in the interview section of the festival, overtaking prominent journals such as Synapse. We still look forward to receiving your constructive comments on how we can improve the quality of the journal and achieve even higher goals.

Mehrdad Yousefpoori-Naeim

Editor-in-Chief
سید مهدی شریفی، ابني اسفندماه در سال ۱۳۸۵ میلادی به صورت شریفی افتخار گرفت.

نتیجه گرفته این است که او با پیشرفت‌های علمی و فنی در زمینه‌های مختلف و به سیرت‌های خود، به سمت بهبود و پیشرفت در زمینه‌های مختلف علمی و فنی فرود رفت.

سلام به شریفی افتخار و پیشرفت در زمینه‌های علمی و فنی
در پی اطلاع از انتقال شهردار مازندران به نظر است که در ضرورتاً چنین نوعی مسئولیتی و وظایفی باید اعمال شود.

تقدیر و سپاس بر خاطر بهترین دفتر مدیریت و سازمانی است که به این شکل کار می‌کند. نماینده آمد برای همکاری با ما و بررسی این موضوع.

مشترکان بزرگسالان، مقامات و افراد مسئول در این مسئله می‌توانند راهکارهای مناسبی برای حل این مسئله پیشنهاد دهند.

مراجعه باید به سه پیمانکار، مدیرکل شهرداری و رییس شهرداری برای حل این مسئله انجام شود.

به عقلانیت و سازگاری بایستی امکان داشته باشد که این مسئله حل شود.

محلی مطابق با قانون و منشور باید بررسی و حل شود.

مراجعه نهایی به مدیرکل شهرداری برای حل این مسئله انجام شود.
Literary Studies
Lyotard was born in Versailles in France in 1924, eventually becoming a teacher of philosophy, including two years spent teaching in Constantine, Algeria, where he became involved in the anti-colonial struggles. Between 1954 and 1966 he was also involved in the *Socialisme ou Barbarie* group (Socialism or Barbarism), which had been set up by the Chaulieu-Montal Tendency, a group of political dissidents organized by Cornelius Castoriadis and Claude Lefort, who had broken from the Fourth International in 1948, and had set up a journal in 1949. *Socialisme ou Barbarie* attempted to develop a fluid political organization that would not solidify and rigidify into top-heavy layers of bureaucracy and hierarchy, as had happened with Stalin’s government. While Lyotard was involved with the May 1968 protests in Paris, and the journal *Socialisme ou Barbarie* was itself rediscovered by the students as an important intellectual and revolutionary tool, Lyotard eventually moved away from Marxism, in the process developing his new theories of libidinal economy. Lyotard also moved from school teaching to the Sorbonne in 1959, and then to the University of Paris X, Nanterre in 1966, followed by a move to the Centre National de la Recherche Scientifique and then the University of Paris VIII, Vincennes. Through his increasing fame, due largely to the positive reception to his publications and the high quality of his teaching, Lyotard gained a number of international posts, including the role of Distinguished Professor at the University of California, Irvine and Visiting Professor at Yale University; he also was the founding Director of the Collège International de Philosophie in Paris.
Theories and Cast of Mind

For Lyotard it is necessary to adopt a regional, rather than a universal approach to issues in history, politics, language, art, society. Instead of speaking of language games, Lyotard speaks, in The Differend, regimes of phrases, and genres of discourse. Like language games, regimes of phrases have their rules of formation, and each phrase presents a universe. There is thus no single universe, but a plurality of universes. A phrase regime presents a sentence universe, or type of phrase: prescriptive, ostensive, performative, exclamatory, interrogative, imperative, evaluative, nominative, etc. A genre of discourse, on the other hand, attempts to give a unity to a collection of sentences. A genre of discourse must be invoked to identify a phrase regime, since phrases can be cited and imitated. A cognitive factual phrase in a fictional work is not the same as a historian’s cognitive phrase.

Through such cast of mind, Lyotard is able to undermine the procedures of the historical genre because within this genre it has been claimed that history is only about what is knowable via a cognitive phrase. In short, cognitive phrases deal uniquely with the determinable; the unknowable and the indeterminate are beyond their ken. Just as science is inseparable from conditions of proof, so are the rules for establishing the reality of the referent determine the universe of cognitive phrases, where truth and falsity are at stake. True statements do not automatically result from the simple existence of the referent. This is why there will be not only disagreements as to the true nature of the referent, but also claims by those who refuse to accept that the rules of proof have been adhered to, or who interpret the rules in such a way as to subvert.

The possibility of this subversion of the cognitive gives rise to the differend. Its existence cannot be established cognitively; for it is the sign of an injustice which, qua injustice, cannot be given expression in cognitive terms. Whether someone is or is not a victim of an injustice cannot be validated by cognitive phrases because, as a victim, he or she is the subject of a differend. The differend marks the silence of an impossibility of phrasing an injustice.
Discourse, Figure (1971) was published in 1971. An extremely complex work, Discourse, Figure engages with art, structuralist psychoanalysis, semiotics and theories of language, as well as with phenomenological philosophy in the manner of Merleau-Ponty. In this work, the notion of ‘figure’ is linked to finding the founding principles of art, principles not reducible to rules of signification and the primary dimension of structuralism. In addition, figure does not mean ‘figurative’, for it is not a form of rhetoric or representation. Furthermore, figure is not immediately transparent, even at the level of interpretation. An experience of the world is never entirely captured in a reading of the world, the world as represented. The notion of ‘discourse’ is significant in that, without comprehending it, figure is its precondition; figure operates as that which by-passes discourse understood in a structuralist sense. At best, discourse can only ever struggle to grasp figure, which becomes the core of the real that cannot be contained in a representation.
The Postmodern Condition (1979) examines knowledge, science and technology in advanced capitalist societies. Here, the very notion of society as a unified totality is judged to be loosing credibility, whether this be conceived as an organic whole, as a functional system or as a fundamentally divided whole composed of two opposing classes. Indeed, Lyotard, speaking at the end of the 1970s, finds a growing incredulity towards legitimating metanarratives. A metanarrative provides a frame of reference in which people have faith; it is the basis of a credible purpose for action, science, or society at large. At a more technical level, a science is modern if it tries to legitimate its own rules through reference to a metanarrative – that is, a narrative outside its own sphere of competence. Metanarrative provides meaning at a macro level. The post-modern response to metanarratives is that these macro goals are now contested and, furthermore, there is no ultimate proof available for settling disputes over these goals. In the computer age where complexity is perceived to be ever increasing, the possibility of a single, or even dual, rationale for knowledge or science becomes remote.
Just Gaming (1985) guides Lyotard’s discussion of the basis of an ethical phrase, and thus for the basis of being obligated. Like Kant’s critique of history, the problematic of obligation is taken up in Lyotard’s book, Just Gaming. He concludes, perhaps paradoxically, by saying that the basis of obligation cannot be specified – first, because an obligation cannot be explained descriptively; if it could be, the obligation qua obligation would evaporate. One can only be obligated if – as Kant says – one is free not to accomplish the obligation. Second, though, obligation is not the outcome of ‘my law’, but of the ‘other’s law’; the self can only be obliged if the obligation comes from outside of its own world, from the world of the other. The other’s law which obliges is evidence of the impossibility of ever constructing an adequate representation of it. The ethical phrase can only be a sign indicating an obligation that never has concrete form. At stake is whether Kant’s categorical imperative could ever be the basis of an ethical community.
Structural and Ideological Differences in William Shakespeare’s Romeo and Juliet and his Later Tragedies

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Abstract
Human understanding is subject to the passage of time; knowledge develops as the minutes unfold. William Shakespeare is no exception to this rule. In the early period of his career as a writer of tragic plays, Shakespeare did not have the viewpoint toward tragedy and its constituent parts which he adopted later as his abilities as a playwright manifestly developed. An early instance of Shakespeare’s experimenting with the genre of tragedy is Romeo and Juliet, the structural and ideological framework of which is going to be compared, in this article, with the products of his more mature years, such as Hamlet and Othello, in the attempt to make clear the modifications which Shakespeare the playwright underwent in the course of his literary life. One aspect of this modification is the change in the protagonist’s dynamism. As I have tried to show, although Romeo and Juliet both show certain signs of development which separates them from comic characters, they still lack the psychological depth which is witnessed in Shakespeare’s late tragic heroes. Another aspect is the change of diction toward a more ‘natural’ employment of language and rhetorical devices. And the last aspect dealt with here is the shift in Shakespeare’s conception of what is tragic in human. As we move toward the late tragedies, we are presented with more complex and more contradictory accounts of certain universal issues, which are shared by all the members of human society.

Keywords: Tragedy, Romeo and Juliet, Character, Diction, Ideology, Structure, Othello, Hamlet
Aristotle’s *Poetics* is “perhaps the single most important work in the history of dramatic criticism” (Hochman, 1984, p. 219). For centuries, critics have responded to it by either agreeing with or rejecting its arguments and the insights it yields into drama in general and tragedy in particular. No matter which side we end up on, we can never neglect it, nor can we turn a blind eye on its influence in the past two thousand years. One might go further and claim that *Poetics* is the safest ground whence one can approach every piece of tragic work. In fact, Aristotle introduced his key concepts as the criteria for measuring all tragedy. Regardless of the soundness of the criteria (that is, whether his concept are correct or not), we may still take them as the point of departure and analyze any given tragedy based on its conformity to, or diversion from, the Aristotelian formula. This has the benefit of freeing us from the confusion of relative criticism, in the sense that we can avoid being thrown into the circular structure of measuring a work with relation to another work which in its turn is measured against the former. This is the procedure followed in this study, where I have tried to trace the elements of change in the early and late Shakespearean tragedies from the viewpoint of style and the writer’s ideological stance. However, I do not intend to evaluate any of these works in relation to Aristotelian criteria; rather, I have taken the concepts and dropped the conformity/diversion part of the process.

Aristotle defines tragedy thus:

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought . . . and these – thought and character – are the two natural causes from which actions spring, and on actions again all success or failure depends. Every Tragedy, therefore, must have six parts, which parts determine its quality namely, Plot, Character, Diction, Thought, Spectacle, Song (pp. 17-18).

Of the six parts I will exclude spectacle, since it falls out of the scope of this article. I will also refrain from dealing with Thought and Song due to the same reason. “The plot,” Aristotle tells us, “is the first principle, and, as it were, the soul of a tragedy; Character holds the second place” (Aristotle, 2008, p. 19). Diction, Thought, and Spectacle hold the third, the fourth, and the fifth place, respectively (ibid, p. 20). That Aristotle gives priority to plot over the other elements is a corollary of his philosophy which sees in everything a cause and effect relationship. In fact, his universe “is an ordered one, and tragedy for him operates by cause and effect: the tragic hero does and is something which brings about his tragedy” (Haupt, 1973, pp. 21-22). For Aristotle, tragedy is the
necessary outcome of the character’s thought, not something which is imposed on him by ‘fate.’ Above, he directly mentions that the failure or success of a person depends on “actions,” which is the natural effect of two things: thought and character. Therefore, any ‘fatalistic’ dimension to tragedy is put out of the picture in the morally-oriented universe of Aristotle. After all, one of the most significant functions of tragedy is to evoke pity and fear in the audience, and “such an effect,” Aristotle maintains, “is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will therefore be greater than if they happened of themselves or by accident” (pp. 29-30).

Before moving from the present argument, it remains for us to clarify what Aristotle meant by Diction. The definition he gives of the term is terse but enough to carry us in our task: Diction is “the expression of the meaning in words” (p. 21). Regardless of its philosophic overtones (that is, the precedence of meaning over language, or vice versa), Aristotle’s definition draws our attention to the importance of language in our evaluation of a literary work. Therefore, in what follows, I will try to focus on probable changes in Shakespeare’s early and late tragedies from the point of view of Character, Diction, and Plot.

The first shock to the reader, who looks for the elements of tragedy in Romeo and Juliet, comes when analyzing the main characters. The main question is can we discern in Romeo and Juliet (after whom the play is titled) the characteristics of a tragic hero? In other words, are they qualified, from the viewpoint of tragic tradition, to be located at the center of a tragic world, or better suit a world governed by the rules of comedy? The answer can be again sought from Poetics. According to Aristotle, playwrights should “represent men either as better than in life, or as worse, or as they are,” and this difference in representation is responsible for the difference of tragedy and comedy, since “comedy aims at presenting men as worse, Tragedy as better than in actual life” (p. 6). In another place, Aristotle’s often descriptive criticism takes the form of an injunction, where he declares that a tragic hero “must be one who is highly renowned and prosperous – a personage like Oedipus, Thyestes, or other illustrious men of such families” (p. 38). Although many disagree with Aristotle on this distinction, none can deny that the Elizabethan tragedy was heavily influenced by his so-called ‘rules.’ As Michelle Gelrich mentions: “If Aristotle’s ideas had a negligible impact on literary theory before 1500, they came to dominate the critical scene by 1550, and no discussion of poetry in general or tragedy in particular could respectfully proceed without reference to the Greek philosopher” (p. 164).

Even before 1500, Aristotle’s critical insights had a more lasting impact than what Gelrich deems “negligible,” especially his distinction between tragedy
and comedy. His theory of comedy, for instance, “persists,” according to Haskell Block, “in the Middle Ages, notably in the essays of Evanthius and Donatus” (Halio, 2000, p. 20). In De Fabula, a commentary on Terence written in the fourth century, Evanthius follows the lead of Aristotle in separating comedy from tragedy:

In comedy the fortunes of men are middle-class, the dangers are slight, and the ends of the actions are happy; but in tragedy everything is the opposite – the characters are great men, the fears are intense, and the ends disastrous. In comedy the beginning is troubled, the end tranquil; in tragedy events follow the reverse order. And in tragedy the kind of life is shown that is to be shunned; while in comedy the kind is shown that is to be sought after (Halio, 2000, p. 20).

Now, what is most certain is that neither Romeo nor Juliet is better than us, and none of them can have a claim to the prosperity, renown, and greatness which tradition has bestowed upon the tragic hero. “The characters are individualized, it is true, well beyond the usual comic types;” says Maynard Mack, “but they show nonetheless some recognizable blood-ties with the kinds of people we expect to meet with in stage and film comedy” (p. 69). In other words, Shakespeare’s lovers stand somewhere between the conventional poles of tragedy and comedy. On the one hand, he neglects Aristotle’s reasoning that it is only the fall of men of prominence which excite pity and fear in the audience; on the other hand, he delves into the character’s individuality so much that his play surpasses the bounds of comedy.

What would well justify this dynamism of character (characteristic of tragedy rather than comedy) is the way the lovers’ personality changes through the course of the play. For instance, Juliet’s previous immature response to the question of marriage swiftly moves to the recognition of love in marriage, and finally to her mature acknowledgement of the marital responsibility of remaining faithful to her husband:

O, bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are; chain me with roaring bears,
Or hide me nightly in a charnel-house,
O’ercover’d quite with dead men’s rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud—
Things that, to hear them told, have made me tremble—
And I will do it without fear or doubt,
To live an unstain’d wife to my sweet love (4.1.78-88).

The tragic death of the lovers at the end of the play shows that these words are not mere bluffing. By the end of the play, Juliet’s “If all else fail, myself have power to die” (3.5.244) and Romeo’s “never from this palace of dim night / Depart again” (5.3) have fused speech and act in a marriage which for centuries have excited the most tragic responses from the audience and the reader alike. This tragic conclusion removes Romeo and Juliet from the domain of comedy beyond any possibility of retrieve. It is as remote from Aristotle’s “no one slays or is slain” feature of comedy as it is from the “sought after” world of Evanthius. The dreadful, yet courageous, realization of the real face of life, where one has to come to terms with, accept, and stand against incidents that till now used to evoke fear and terror in the heart, is far beyond the scope of comedy.

This realization, however, is not as deep as it may sound at first. As Maynard Mack claims, “Shakespeare allows to neither of his protagonists in this play the full tragic realization of what has happened to them that he will allow such later figures as Hamlet and Othello, much less any anguished questioning about their own contribution to it” (p. 74). Of what degree is this “realization” that separates Romeo and Juliet from Shakespeare’s later tragedies? What is in Hamlet and Othello that makes them ‘truer’ tragic heroes than the lovers of Shakespeare’s early play? Before answering the first question, it is better to linger a little bit on the second. First of all, both Hamlet and Othello come from a nobler and higher position. In Aristotelian terms, they are “better than us” and are men of extreme “renown and prosperity.” Indeed, it seems Shakespeare has returned to the traditional lore regarding the nature of tragedy and the tragic hero. If we think so, then it is quite understandable why Hamlet and Othello can have ‘deeper’ insights than Romeo and Juliet: they are better in nature therefore they can think better. Regardless of the truth of this claim, I think the self-consciousness which Mack believes characterizes the heroes of Shakespeare’s late tragedies is well justified. I shall now turn to Hamlet.

From the moment Hamlet’s father, the late king of Denmark, is murdered and his widow is wedded to his brother, Claudius, Hamlet becomes more
conscious of what has happened and what continues to happen around him. Early in the play, Hamlet recognizes what he takes to be his mother’s faithlessness and betrayal to the memory of his father “to post / With such dexterity to incestuous sheets,” (1.2.156-157) firmly believing that “a beast that wants discourse of reason / Would have mourn’d longer” (1.2.150-151). This way of reasoning leads to his misogynistic remarks on women’s moral weakness in his famous words “frailty, thy name is woman.” (1.2.146) In other words, at this stage, Hamlet still believes that his uncle and his mother have deviated from the ‘noble’ and ‘true’ path of humanity, from a moral standard which he believes to be the logical separating line between man and the “beast that wants discourse of reason.” However, the confrontation with his father’s ghost marks the beginning of a wholesale change in Hamlet’s philosophy. It is only seconds after the departure of the ghost that he declares: “How strange or odd so ere I beare my selfe.” (1.5.171). Later when he meets Rosencrantz and Guildenstern, he puts into light a new line of thinking:

I have of late, but wherefore I knowe not, lost all my mirth, forgon all custome of exercises, and indeede it goes so heavily with my disposition, that this goodly frame the earth, seemes to me a steril promontorie, this most excellent canopy the ayre, looke you, this brave orhanging firmament, this majesticall rooffe, fretted with golden fire, why, it appeareth nothing to me but a foule and pestilent congregation of vapoures. What a piece of worke is a man, how noble in reason, how infinit in faculties, in forme and moving, how expresse and admirable in action, how like an angell, in apprehension, how like a god: the beauty of the world, the paragon of animals; and yet to me, what is this quintessence of dust? Man delights not me, nor woman neither (2.2.288-301).

Hamlet has come to the consciousness that there is no ‘ultimate’ pattern or plan beyond the creation. Earlier, he believed in an ethical system which gave him the ability to measure the moral deviation of people according to it. However, he now negates the existence of such a system as he sees beyond the creation itself nothing but a “foule and pestilent congregation” of events. Hamlet is no longer entrapped in the dichotomy of man and woman: “Man delights not me, nor woman neither.” He has lost faith in humanity.

The next phase in Hamlet’s psychological movement is towards an uncertainty regarding the existence of a life after death, which is responsible, from one aspect, for his philosophical dilemma expressed in the famous “To be or not To be” soliloquy. Hamlet reaches a stage where he thinks his problems are
His tragedy is the tragedy of one who leaps toward self-consciousness, in order to justify his being, but fails in the process, which Aristotle would have wanted us to believe was due to his *hamartia*. Later, when he learns about Ophelia’s death, following his dialogue with the gravediggers and Horatio about death and fate, his psychological entourage reaches its terminal point. “Meditating on death’s attack on the integrity of the body,” Lourens Minnema points out, “Hamlet’s realization that there is death after death, that death is one hell of a revenger, relieves the pressures on Hamlet’s tormented state of mind in his struggles with intentionality” (p. 396). In other words, Hamlet finally finds an answer to the question about what awaits him after this life, and it is only after this realization that he manages to act out the ghost’s vendetta. Whether we agree with this interpretation or not, we still see a great deal happening to Hamlet throughout his psychological quest. What distinguishes Hamlet from Romeo and Juliet is the former’s deeper realization of what happens to him (so resonant in his philosophical musings) and of his contribution to that which befalls him. And this is characteristic of all Shakespeare’s late tragic heroes.

If Hamlet’s tragedy was in his desire to think first and act afterwards, Othello’s would most definitely be in his “acting peremptorily instead of getting all the facts of a situation” (Weidhorn, 2006, pp. 293-294) Of course, some think it is a mistake to relate all the tragic consequences to a simplistic account of a lack of judgment on the part of the protagonist (Haupt, 1973, p. 27); however, it is not in this *hamartia* that we are interested here. Whether it is the result of a single tragic flaw or of the synthesis of various flaws in the microscopic character or the macroscopic universe, the tragic conclusion and its realization by the protagonist is what we are after. Othello’s consciousness of what happens to him and his stance toward his fate are what give his character the dynamism that Romeo and Juliet lack. His lines minutes before his death are exemplary:

I have seen the day
That with this little arm, and this good sword,
I have made my way through more impediments
Than twenty times your stop. But (O vain boast!)
Who can control his fate? ’Tis not so now. (5.2.261-265)
O cursed, cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds, roast me in sulphur,  
Wash me in steep-down guls of liquid fire!  
O Desdemona! Dead, Desdemona. Dead! O, O! (5.2.276-281)
I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am; nothing extenuate,  
Nor set down aught in malice. Then must you speak  
Of one that lov’d not wisely but too well;  
Of one not easily jealous, but being wrought,  
Perplexed in the extreme; of one whose hand  
(Like the base Indian) threw a pearl away  
Richer than all his tribe; of one whose subdu’d eyes,  
Albeit unused to the melting mood,  
Drops tears as fast as the Arabian trees  
Their medicinable gum. Set you down this;  
And say besides, that in Aleppo once,  
Where a malignant and a turban’d Turk  
Beat a Venetian and traduc’d the state,  
I took by th’ throat the circumcised dog,  
And smote him---thus (5.2.346-363).

Othello looks at his life and sees in it the hands of Providence at work, shaping his destiny while he has no control over it. He realizes that all the glories he won in battles are of no use when it comes to fate and that he has to yield to its predicament. Moreover, he acknowledges his own contribution to his tragic fate where due to loving “too well” and entrapment in Iago’s scheme he has brought catastrophe to himself and his beloved Desdemona, and, therefore, he takes responsibility for his evil deed and kills himself. The psychological depth of Othello’s character surpasses that of Romeo and Juliet, in the same way that the depth of the latter surpassed that of Shakespeare’s comic characters. After all, there is a huge gap between realizing one’s fate and acknowledging one’s role in it.
Another element which distinguishes Romeo and Juliet from the late tragedies is diction. For R. F. Hill, it is a matter of instinct to agree with the claim that “the more intense the emotion, the more the poet will abhor ornament: he will counterfeit direct speech” (p. 455). In other words, the proper language for tragedy, which involves emotion at its most intense, is the language of everyday speech. When the mind is disturbed emotionally, the “natural” expression expected of it is “quibbling,” not rich “rhetorical display” (Hill, 1958, p. 456). This theory sees Quintilian as its forerunner, with whom it is mentioned Shakespeare had been closely familiar (Hill, 1958, p. 455). Having talked about the importance of decorum in his Institutio Oratoria, he thus concludes with a warning to the orators:

But when terror, hatred and pity are the weapons called for in the fray, who will endure the orator who expresses his anger, his sorrow or his entreaties in neat antithesis, balanced cadences and exact correspondences? Too much care for our words under such circumstances weakens the impression of emotional sincerity, and wherever the orator displays his art unveiled, the hearer says, The truth is not in him (Hill, 1958, p. 455).

What strikes the reader most is the highly poetical language of the lovers in Romeo and Juliet, which according to Quintilian’s claim can never elicit a positive response from the audience. For instance, one may wonder how someone in the place of Juliet, with all that sentiment and emotion, can give vent to such a poetical passage:

Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,
With thy black mantle, till strange love grow bold,
Think true love acted simply modesty.
Come night, come Romeo, come thou say in night.
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven’s back.
Come gentle night, come loving black-browed night,
Give me my Romeo; and when he shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun (3.2.10-25).

The passage abounds with antithetical language, which Quintilian believed weakens the emotional impact. This can partly be due to the fact that Shakespeare at the time of writing this play was still looking for the proper language of tragedy and tried to explore his ability in using figurative language (McEachern, 2004, p. 41). Being experimental in form, this view maintains, its linguistic structure could not last into Shakespeare’s more mature tragedies, in which no such lyrical diversity or extravagance is discernible. Hill beautifully summarizes this view:

With Romeo and Juliet rhetorical tragedy is at an end. It had carried Shakespeare through his prentice years and enabled him to flex his muscles and fathom his own powers. It was, however, a form too narrow to contain his wide ranging imagination, too artificial for the expression of tragic ideas no longer merely traditional but afire with personal doubts and convictions. In his mature tragedies Shakespeare never entirely abandoned the early formality; with it he mingled an informality, creating a medium of immeasurable range. Ritual and realism were married. The poet could glance from heaven to earth, from philosophic abstractions to the lowest passion, without incongruity (p. 468).

In other words, Shakespeare through experience came to the understanding that he should not impose a rigid, inflexible, form upon content. Also, he did not follow blindly the teaching of Quintilian and other critics of rhetoric, who divorced tragedy from the language of poetry. Instead, he developed a new style by which “ritual and realism were married,” a style which at the same met the need of tragedy for uncommon and heavenly language and the need of realism for common and earthly one. Thus, for instance, he never used the sonnet form in any of his late tragedies again as he had done in the lovers’ first meeting (1.5.92-105), since it certainly negated the laws of realism. However, he never abandoned figurative language and continued to use rhetorical devices wherever
the tragic action needed it. One of the most famous instances in which Shakespeare uses a highly elevated and rhetorical language in his late tragedies is in Macbeth’s soliloquy upon his wife’s death:

Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing (5.5.19-28).

Here, Shakespeare uses such ingenious metaphors that are completely alien to a mind perturbed by the incursion of hardy emotions and sentiments. Yet, the passage manages to excite the highest emotional response from the audience, in defiance of what Quintilian believed to be a point of weakness. Another example is in Antony and Cleopatra, where Cleopatra, having learnt about Antony’s death and determined to commit suicide, addresses the asp which is supposed to bite her to her death:

Cleopatra: Come, thou mortal wretch,
With thy sharp teeth this knot intrinsicate
Of life at once untie. Poor venomous fool,
Be angry and dispatch. O, couldst thou speak,
That I might hear thee call great Caesar ass
Unpolicied!

Charmian: O eastern star!

Cleopatra: Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep? (5.2)

These lines are heavily colored by rhetorical devices, especially the last metaphor which likens the asp to the baby sucking milk out of the nurse’s breast. To me, no one would deny that this is not the language that people used to hear in everyday speech during Shakespeare’s lifetime. It need not. Tragedy requires a language higher than the one used by common people, since it is the language of nobler people: the king’s diction does differ from that of the clown, no doubt about that. This is exactly what decorum means. If it is the king we want to represent, we have to choose a language proper and real to the king. From this perspective, the figurative language of Macbeth and Cleopatra in no way defies the law of verisimilitude. The diction of a king or queen should not be similar to that of the inferior characters and where it does we immediately realize that something has gone amiss with them. Let us take as an example King Lear’s famous speech on the heath:

Thou wert better in thy grave than to answer with thy uncovered body this extremity of skies. Is man no more than this? Consider him well.
Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? Here’s three on’s are sophisticated. Thou art the things itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! Come, unbutton here (3.4.98-105).

This sort of railing is no doubt the product of an unsettled mind. Immediately after this speech, the direction mentions that the king tears off his clothes, which proves that he has lost his mental and psychic equilibrium. If it were the word of the Fool, it could be well justified. Yet, coming out of a king’s mouth, it defies all the rules of decorum and betrays reality, especially if we compare it with Lear’s diction at the opening of the play, where he has not given away his kingdom and with it his kingship yet.

Then, Shakespeare’s late tragedies return to the classical concept of decorum after his experimental beginning with Romeo and Juliet. Whereas the latter is dominated by a formal lyricism, the mature tragedies employ a diction which suits the grave subject matter they put on stage. In fact, Romeo and Juliet was experimental in its subject matter too, which has led some critics to claim that, despite the tragic elements employed by the playwright, it is in reality not a tragedy but a romance. As Maynard Mack deftly puts it:
The very fact that the tragedy depicted is a tragedy of lovers must have emphasized for its first audiences that its deepest roots lay in romance, not tragedy; for true tragedy, Elizabethan pundits never tired of declaring, should deal with greater matters than love – with the fall of princes or the errors and sufferings of actual historical men and women in high place. Shakespeare’s venture in conceiving *Romeo and Juliet* as a tragedy was therefore in some degree an innovation, possibly an experiment. Instead of personages on whom the fate of nations depended, it took for its hero and heroine a boy and a girl in love; and instead of events accredited by history, its incidents were culled from the familiar props of the romantic tall tale (pp. 70-71).

When Shakespeare stopped playing with classical tragic conventions, he adopted a language different from that which he had formerly used. Graver characters required graver language, and graver language forbade the employment of cliché love-diction. Therefore, it is quite the case that it was a change in Shakespeare’s outlook and view to what is tragic in human that led to the change in the linguistic structure of his tragedies.

Shakespeare’s tragedies are so different from one another that it nearly becomes impossible for us to abstract a moral truth from them. (Dean, 1991, p. 128) However, the common element which we can trace in all of the tragedies is that “the meanings of a Shakespearian play are not static but dynamic, subject to frequent change and modification; the plays do not reveal the nature of moral truth, they debate it” (Dean, 1991, p. 128). Of course, such a plurality of meaning would have seemed quite misleading and fallacious to Coleridge, for example, for whom “each play draws the audience into its world, and this is part of the unity of the play’s effect and its moral truth” (Harter, 2011, p. 165). Nevertheless, it is quite obvious that Shakespeare abandoned the clear-cut, univocal ending of a play like *Romeo and Juliet* for a more complicated, equivocal ending in his late tragedies. In fact, it is not in the ending only that Shakespeare draws our attention to the complicated, often oppositional, nature of truth; there are numerous instances where Shakespeare does so by avoiding to take sides with any of the characters, thus leaving it to the reader to decide. In the modern critical terminology, Shakespeare deconstructs the concept of truth and all the notions which draw on it for their validity, such as, love, honor, honesty, loyalty, etc. And he does this in his late tragedies more pervasively and more convincingly than in *Romeo and Juliet*.

*Romeo and Juliet* ends in a manner which leaves no reader perplexed as to the main bearing of the tragic event. The two rival families end the long-lasting enmity which led to the death of the lovers. Prince Escalus’ final lines,
A glooming peace this morning with it brings,
The sun, for sorrow, will not show his head.
Go hence to have more talk of these sad things;
Some shall be pardon’d, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo (5.3).

summarize the redeeming effect of love in bringing to an end a family feud which had plagued the Houses of Capulet and Montague for years. Romeo and Juliet are sacrificed so that the social order can regain its lost equilibrium. When the curtain falls, we will probably be moved to tears for the tragic end of the lovers; however, it seems not probable that we question the nature of love. There is no necessary relation between love and death, that is, death is not the logical consequence of love. What leads to the lovers’ death is the specific social condition in which the entire play takes place and which renders the union of the lovers in marriage impossible. Love turns out to be a disaster to the lovers, yet it saves many potential Romeos and Juliets from yielding to the same tragic fate. It is this particularity of the incident which, in my opinion, marks off Romeo and Juliet from Shakespeare’s late tragedies. The play is not so much about love as it is about a controversial love affair. As a result, it might arouse in us a sense of pity for the dead lovers, but it will never kindle in us a sense of fear, if we accept, of course, Aristotle’s claim that fear is aroused through witnessing the “misfortune of a man like ourselves” (p. 38). For Romeo and Juliet resemble not all lovers, but only those who live in two families wrought with feud and rivalry. In this way, the play fails to excite full tragic effect in its audience and reader alike; a characteristic of Shakespeare’s mature tragedies.

“In general, as [Shakespeare] goes forward in his career,” Bernard Beckerman points out, “he does seem to make his closing more contradictory, more complex, readier to produce divergent signals that are likely to arouse mixed response” (p. 95). The closing of the play, one can argue, is the mirror of all the contradictions and complexities which lie dormant in the previous scenes. Let us, for a moment, turn to Hamlet. What is our response to the protagonist’s destiny? Of course, some of us might sympathize with him and praise him for his ‘courageous’ action in avenging his father’s death. Another group might still sympathize with him, but blame him for his rash judgment based on his illogical belief in the ghost and its honesty: after all, what if the ghost has been a demon
intent on spreading death and bringing ruin and destruction to a noble family? When he sees the ghost for the first time, Hamlet cries:

Angels and ministers of grace defend us!
Be thou a spirit of health, or goblin damn’d,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com’st in such a questionable shape
That I will speak to thee: I’ll call thee Hamlet,
King, father, royal Dane. O, answer me! (1.4.39-45)

It is strange that Hamlet should lay aside all the rules of caution, with his previous knowledge of the ability of the wicked spirits to take honest and charitable form, and blindly follow the orders of the ghost. It is tempting to point to this issue as Hamlet’s major tragic flaw; however, it is not so much in the hamartia itself that I am interested as in its universality. The issue is that of reality and appearance, of truth and seeming. The ghost is one aspect of this complex issue, one to which Hamlet here falls prey. And yet the significant thing is that the contradictory relation of reality and illusion exceeds the limits of the play and enters the personal world of the reader. Therefore, Hamlet’s inability to distinguish what is real and what is illusory kindles in us a sense of fear through striking an unharmonious cord at the core of our being. “What if the same fate befalls me?” the audience might ask. “How can I know what is real and what is illusion?” Whatever the social background of the audience is, he shares with the tragic hero this deep fear, faces the same dilemmas that he faces, and looks for a solution to solve this existential puzzle the way he does. This is what I meant when I mentioned that Romeo and Juliet lacks universality.

Indeed, all of Shakespeare’s late tragedies exhibit such universality, regardless of their subject matter. Othello’s tragic reversal is the result of no external influence, but is caused by what is inherently human, that is, our inability to see through the masks that our intimates wear in order to deceive us for their own benefit. Again, we are presented with the issue of reality and appearance. The most significant question one can ask is: what gives Iago the power to control Othello and the other characters in the play? In a more general sense, what is it that renders us weak and defenseless in the face of vice and evil? Simply, it is our inability to distinguish reality from appearance, good from evil.
Othello falls prey to Iago’s power to conceal his ‘true’ nature behind a ‘seeming’ honesty. It is only at the end of the play, when disaster has already enshrouded him, which Othello realizes Iago’s scheme and finds out his insidious intention. The mask has fallen too late. Who is he whose sense of fear is not aroused at this revelation? In other words, who is he that deems himself exempt from the reality vs. illusion conflict? It is this universal human concern which makes Othello the great tragedy it is. In one word, it is human, all too human.

I will continue no further, since the limited scope of the article does not allow me more space. I summarize my argument in what follows. Shakespeare’s tragic writing undergoes certain modification as he moves further in his career. One aspect of this modification is the change in the protagonist’s dynamism. As I have tried to show, although Romeo and Juliet both show certain sings of development which separates them from comic characters, they still lack the psychological depth which is witnessed in Shakespeare’s late tragic heroes. It is true they realize their tragic fate, yet they fail in gaining full consciousness of their situation and their contribution to their own destiny. Another aspect is the change of diction toward a more ‘natural’ employment of language and rhetorical devices. In Shakespeare’s mature tragedies, we do not see the experimental lyricism we witness in Romeo and Juliet, as the playwright seems to adopt the classical notion of decorum, according to which each character should speak in accordance with its social status. The noble tragic hero should use a language higher than the common language of everyday speech. Consequently, it is no longer possible to use the cliché Petrarchan diction in tragedies, the subject of which goes beyond the childish love affair of a naïve couple. The last aspect dealt with in this article is the shift in Shakespeare’s conception of what is tragic in human. I have argued that what distinguishes an early tragedy, such as Romeo and Juliet, from the great tragedies of the later period is the former’s inability to appeal to what is universal in human being, that is, its inability to excite in the audience a noticeable sense of fear. Due to its particularity and belonging to a specific social condition (i.e. the family feuds), the play fails to deal with the human condition in its universal aspect. Thus, as we move toward the late tragedies, we are presented with more complex and more contradictory accounts of certain universal issues, which are shared by all the members of human society.

References


The Infinite Loop in Shakespeare’s Sonnets: A de Manian Reading

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**Abstract**

In this paper I would like to argue that from a de Manian perspective, Shakespeare’s sonnets include an endless repetition of a set of seemingly irreconcilable images and tropes whose significances are figured and disfigured incessantly. De Man posited that figuration, i.e., the inherent power of the texts to give meanings to their tropes, and disfiguration, that is, the effacing mechanism of the text that forces the text to forget the meaning-making process, are two sides of the reading coin. Following de Man’s definition of reading as an inevitable misreading of texts that stems from the rhetorical and figural nature of language, this paper claims that any attempt at reading the sonnets in order to pinpoint their exact symbols and meanings is bound to be entrapped in such an infinite loop of figuration and disfiguration, both structurally and semantically, thus making the ultimate meaning of the sonnets elusive and slippery because what they mean and signify is neither controlled by the author nor achieved by the reader; the text itself controls the understanding of the readers but only as much as the arbitrary nature of its language allows it to. Therefore, this paper contends that this self-deconstructive nature of the sonnets can be laid bare by mapping out the paradoxes, ironies, and tensions that are the integral parts of this sonnet cycle, and also by showing how the text renders any ultimate interpretation impossible.

**Keywords:** Shakespeare, Sonnets, Paul de Man, Disfiguration
Introduction

Paul de Man, a secret pro-Nazi refugee who had immigrated to the US in 1948, had a mysterious life. Without writing a single book, or even having a university degree for that matter - he had dropped out after a few years of college - he was promoted to full Professor at Cornell in 1964. He was a forger and a natural liar. When he first arrived in the US, he started looking for a job as a professor, and he became one by lying about his hypothetical Master’s thesis and PhD dissertation. Despite conducting a life full of fraud and in spite of his controversial wartime journalism, he was praised as a bold thinker, respected as a colleague in academic circles, and idolized as a teacher.

What is noteworthy about de Man’s life is that few, if any, of his biographers have been able to present a summary of his theories to the readers mostly because these biographers have always been ensnared in his controversial private life. For example, the most recent biography of de Man, which was published in 2014, attempts at putting his theories in a nutshell in the following way: “a stance of ironic ‘undecideability,’ in which reality is an endless hall of mirrors and writing is a necessarily ‘perverse’ enterprise based on human lies, or the inability of language itself to express truth” (Barish, 2014, p. xxv). However, de Man never intended for his theory to be understood in that way. In fact, de Man’s main argument is that reading and understanding border on the impossible. Therefore, such simplistic summaries do nothing but betray the very tenets of de Man’s own concerns and preoccupations. The following part of the present study is an endeavor to summarize de Man’s major arguments about the practice of reading as well as about the processes of figuration and disfiguration.

[Mis]reading, Figuration and Disfiguration

Although not as prolific as other thinkers associated with the Yale school of deconstruction, de Man’s two books, The Rhetoric of Romanticism (1956) and Allegories of Reading (1979) have proven quite revolutionary in the realm of post-structuralism and deconstruction. De Man had previously developed his own unique theories, but it was when he met Derrida in 1966, the year in which Derrida had his debut speech in America by presenting “Writing Before the Letter” at Johns Hopkins University, that he started to think seriously about his theories. This paper influenced de Man and many other thinkers including Michel Foucault, who called it “the most radical text I have ever read.” After further correspondence with Derrida, de Man felt determined that he could now develop his theories more systematically. Among his theories, the two that stand out are his redefined concept of reading and his theory about what happens in texts, i.e. the processes of figuration and disfiguration, which, according to de
Man, are essential to our appreciation of the practice of reading literary texts, or any kind of text for that matter.

(Mis)Reading. Possibly the most important contribution of de Man to literary theory is the way he redefines a simple term that many critics have taken for granted, that is, reading. After explaining how classical criticism has tried, albeit in vain, to offer a distinction between what de Man calls ‘ordinary language,’ and ‘literary language,’ he goes on to say that there is an inherent blindness not only in reading literary texts but also in trying to comment on them the way literary criticism does. Because any act of reading is actually a misreading in that one can never fully pinpoint what a text is exactly about, any critical essay is also a misreading because it also tries to perform a reading on a previous misreading; therefore, as McQuillan maintains, “de Man proposes that reading itself is an obstacle to literary understanding and not something merely secondary to the appreciation of literature” (McQuillan, 2001, p. 16). What de Man is saying is that the very nature of language is a problematic element that hinders any attempt at making sense out of a text.

De Man’s theory, therefore, is predicated on the idea that the double nature of language i.e. its ‘figurality,’ prevents the readers from understanding the truth value of a text. What de Man is trying to do is nothing more than what a lot of literature professors were doing in the 1940s. De Man’s corpus aims at developing insight into how literary language works. In The Rhetoric of Romanticism, he endeavors to show how romantic images work. Quite in the same fashion as New Critics, de Man found out that there exist numerous contradictions and paradoxes- the tension of the New Critics- in the way that the images used in the works of the Romantics produce meaning.

De Man called his method of reading “rhetorical reading.” De Man believes that readers usually stabilize and naturalize language as they read a work of literature. They use certain mental habits and attribute certain meanings to the words and, then, they decide that ‘the text is definitely about this or that.’ De Man wanted to force the readers to stop using this stabilizing technique. He believed that unlike nonfiction texts like philosophy, etc. in which figurative language is only incidental and not a source of meaning, fiction uses figurative language as the primary source of meaning-making. Another complication that de Man adds to this notion is that not only is the text full of such double meanings, but also that there is nothing in the text that can tell the readers what the text is really about, and this is why for de Man every reading is a misreading. De Man defends his method of reading in his Allegories of Reading by saying that his method enables everyone “to come closer to being as rigorous a reader as the author had to be in order to write the sentence in the first place,” (de Man, 1979, p. 17).
The reason why he calls his method ‘rhetorical reading’ is that figural language shares the same characteristics with rhetoric, e.g. neither one of them presupposes a single, fixed meaning. Therefore, both figural language and rhetoric, defined specifically by de Man, refuse to believe in essential centers of meaning, and this is why the literary text as well as our interpretation of it are both open to multiple meanings, none of which is prioritized over the other ones.

It is after this realization that, according to de Man, readers should believe in the fact that almost all texts are ‘unreadable,’ meaning that it is impossible to pinpoint their essential meanings. Moreover, as McQuillan has succinctly put it, “De Man proposes, to use a familiar turn of phrase in deconstruction, reading without Reading. That is, an understanding of reading which does not rely on the logocentric definition of reading as the discovery of essential meanings,” (McQuillan, 2001, p. 20).

In Allegories of Reading, de Man asserts that “any narrative is primarily the allegory of its own reading,” (1979, p. 76). The dichotomy of truth and non-truth or falsehood which has always been the premise based on which fiction and nonfiction have been separated is, for de Man, nothing but pure fallacy. De Man embarks on proving that any kind of text is figurative, and therefore it should be read as seriously as possible. The reason why he believes that reading is an allegorical act is that just like allegory in which something refers to another thing which might not have been suggested by the surface structure, any reading also leads to an understanding that is not supported by the text. The gap between the reference and the referent is an inherent quality of all languages in general, and not just literary texts; accordingly, no matter what genre the text is, the allegorical reading will always be a misreading. Therefore, as de Man says:

The paradigm for all texts consists of a figure (or a system of figures) and its deconstruction. But since this model cannot be closed off by a final reading, it engenders, in its turn, a supplementary figural superposition which narrates the unreadability of the prior narration. As distinguished from primary deconstructive narratives centered on figures and ultimately always on metaphor, we can call such narratives to the second (or the third) degree allegories. Allegorical narratives tell the story of the failure to read whereas tropological narratives, such as the Second Discourse, tell the story of the failure to denominate. The difference is only a difference of degree and the allegory does not erase the figure. Allegories are always allegories of metaphor and, as such, they are always allegories of the impossibility of reading—a sentence in which the genitive “of” has itself to be “read” as a metaphor (de Man, 1979, p. 205).
According to McQuillan, then, de Man’s process of textual analysis could be summarized as follows:

Every text presents a trope and then proceeds to undo, or deconstruct, the presentation of that trope. However, this deconstruction cannot be closed off and so opens the text onto a series of readings and rereadings, none of which can achieve closure... Therefore, says de Man, all narrative always tells of its failure to narrate (i.e. its failure to achieve closure in a definitive telling) (McQuillan, 2001, p. 37).

Eventually, it all comes down to the matter of understanding for de Man. It seems that de Man is neither supportive of the writer to convey his meaning, nor hopeful for the reader to find it pure and absolute. For de Man, meaning is a contingent concept that is dissolved in the figural nature of language. He says:

Understanding is not a version of one single and universal truth that would exist as an essence, a hypostasis. The truth of a text is a much more empirical and literary event. What makes a reading more or less true is simply the predictability, the necessity of its occurrence, regardless of the reader or of the author’s wishes. ‘Es ereignet sich aber das wahre’ (not Waheheit) says Holderlin, which can be safely translated, ‘What is true is what is bound to take place.’ And, in the case of the reading of a text, what takes place is a necessary understanding. What matrics the truth of such an understanding is not some abstract universal but the fact that it has to occur regardless of other considerations. It depends, in other words, on the rigor of the reading as argument. Reading is an argument (which is not necessarily the same as a polemic) because it has to go against the grain of what one would want to happen in the name of what has to happen; this is the same as saying that an understanding is an epistemological event prior to being an ethical or aesthetic value. This doesn’t mean that there can be a true reading, but that no reading is conceivable in which the question of its truth or falsehood is not primarily involved.

It would therefore be naïve to make a reading depend on considerations, ethical or aesthetic, that are in fact correlatives of the understanding the reading is able to achieve. Naïve, because it is not a matter of choice to omit or to accentuate by paraphrase certain elements in a text at the expense of others. We don’t have this choice, since the text imposes its own understanding and shapes the reader’s evasions. The more one censors, the more one reveals what is being effaced. A paraphrase is always what we called an analytical reading, that is, it is
always susceptible of being made to point out consistently what it was
trying to conceal (de Man, 1974).

Figuration and Disfiguration. De Man’s paper, “Shelley Disfigured,” is one of the early examples of a de Manian approach to a text. For de Man, Shelley’s *Triumph*, like any other classic, has gained a monumental status in literary canons, and it is the duty of deconstruction to question its status in literary circles. De Man’s close reading of Shelley’s unfinished work reveals how, for instance, lack of punctuation and run-on lines offer two, if not multiple, images and meanings. Therefore, de Man sets the task for himself to show the “figuration (the power of texts to posit their own meanings) and the disfiguration (the internal structure of a text that erases such meanings) of the work” (McQuillan, 2001, p. 69).

The text effaces all the questions that are asked at the beginning so much so that not only the ungiven answers but also those very questions are also forgotten. Consequently, there is no single trope in the text whose meaning is either present or absent absolutely; these tropes all create an illusion of having a fixed meaning, only for that illusion to be thwarted later by the following lines. Moreover, de Man believes that because all languages are ‘figural’, a certain text’s figure is only “posited by an act of language,” (de Man, 2004, p. 51), that is, the meanings that we attribute to certain words can never be necessitated because they are not an essential part of that word. For instance, when we associate the word ‘mountain’ with ‘perseverance’ and ‘steadfastness’, we are positing such meanings in an arbitrary manner. The word mountain in the real world doesn’t refer to any of the aforementioned meanings. However, de Man argues that such positing is also inevitable because throughout time everyone has used it that way so much so that there seems to be no alternative to those who speak a given language.

In the case of Shelley’s work, any question is necessarily associated with forgetting because by asking questions we assume that there will be an answer whereas it is not so. Consequently, this process of effacement and forgetting enter a loop, going on incessantly because language can never become self-aware. So, too, the tropes of languages experience defacement and disfiguration. After being used, they usually wear away through time and everyone forgets their figural nature, and therefore, any act of reading, while being an endeavor to understand, is also act of questioning the tropes, and forgetting, erasing, and defacing them, (McQuillan, 2001, p. 72).
Having summarized the most important contributions of de Man to the world of literary theory, it is time I turned to Shakespeare’s sonnets and analyzed how they can be read anew by partaking of a specifically de Manian approach.

**A De Manian Reading of Shakespeare’s Sonnets**

As de Man would have it, any de Manian reading of literary texts follows two aims: one, laying bare the monumental status of the work and, simultaneously, trying to question this authoritative status because such de Manian readings try to show that being canonical is an arbitrary quality that deceives the readers in showing that the work does have a unique meaning and significance, and two, finding out the ironies and paradoxes of the text in order to prove that any act of reading is ultimately a misreading because of the dual system of language, that is, the fact that like an allegory, the text says something and refers to something else that was not intended. This second aim is done by showing how the text is figured and disfigured quite autonomously, thus removing the need for authorial presence and reader-oriented analysis.

In his practical essays, of which “Shelley Disfigured” is a paramount example, de Man likes to start his analysis in a part of the text which shows self-reflexivity and invites the readers, quite allegorically, to think about reading in general. Following de Man, I think it is imperative I start my analysis with sonnet 76 which lies midway in the whole cycle.

Why is my verse so barren of new pride,  
So far from variation or quick change?  
Why with the time do I not glance aside  
To new-found methods, and to compounds strange?  
Why write I still all one, ever the same,  
And keep invention in a noted weed,  
That every word doth almost tell my name,  
Showing their birth, and where they did proceed?  
O know, sweet love, I always write of you,  
And you and love are still my argument;  
So all my best is dressing old words new,  
Spending again what is already spent:
For as the sun is daily new and old,
So is my love, still telling what is told (Shakespeare, 1865, p. 82).

This sonnet is the perfect example of a self-reflexive poem that attracts the readers’ attention to the production and reception of aesthetic products. In this sonnet, Shakespeare addresses the issue of literary production in such a distinct form and invites the reader to think about the poet’s endeavor in producing such works. The reader becomes aware of the many ‘variation[s] and quick change[s]’ that writers use, especially when they use different literary devices, and s/he is therefore forced to think about his own role as a receptive agent in the negotiation of meaning between the author and the reader.

What is of utmost significance here is that, from a de Manian perspective, this sonnet is also where two opposing polarities are juxtaposed side by side. The readers of this sonnet are usually divided by their affirmation of either of the two “poles of possibility” with which this sonnet provides them. As Edmondson and Wells have maintained:

Sonnet 76 makes clear two major, inevitable poles of possibility that any reader of the Sonnets has to address. Both have an impact on how the poems are read. The first relates to how far the Sonnets may properly be considered as individual poems and how far they should be read as part of a cycle of loosely connected poems which Shakespeare specifically ordered. The second pole of possibility relates to how far the Sonnets are autobiographical expressions of Shakespeare’s own desires and thoughts, and how far they represent a purely literary exercise, potentially disconnected from real or actual experience. The position will probably vary on each reading since the Sonnets have an elusive quality and a habit of slipping through any net with which a critic or reader might attempt to entrap them (Edmondson & Wells, 2004, p. 49).

Consequently, the sonnet itself seems to support neither of the positions taken by various groups of readers throughout history. The sonnet makes possible both of them in equal measures, but succeeds in prioritizing neither stance.

In “Shelley Disfigured,” de Man argues that usually canonical texts include questions, the analysis of which becomes a central procedure in de Manian analyses. In the case of Shelley’s Triumph, the basic questions asked at the beginning of the poem, “Whither he went, or whence he came,” etc. are rhetorical devices that are used by the text to shun the defacing process which is
bound to happen. The asking of such questions, de Man contends, presuppose a
dual, referential system of language in which questions are always answered.
However, de Man believes that the figural system of language becomes dominant
once more by showing how the logo-centrism taken for granted in the poem will
not yield any meanings because “to question is to forget,” that is, when one asks
a question, because the function questioning cannot be understood, no answer
will be given and therefore the disfiguration will begin.

In the same manner, all of the questions raised about the sonnets in
general can be categorized based on the two poles that sonnet 76 makes possible.
For instance:

‘Who is the "Dark Lady?", ‘Who is the young man?' and ‘Is there more
than one young man?', ‘Did Shakespeare have a same-sex sexual
relationship?', ‘What story do the Sonnets tell?'--these are all questions
which position the Sonnets as a sophisticated literary expression of
Shakespeare’s own personal and inner life. Similarly, questions about the
literary and cultural tradition of the Sonnets, the use Shakespeare is
making of the poetic images and echoes of particular words and phrases
might in the end ignore the integrity of individual poems. (2004, p. 50)

These questions, as well as any other ones that the sonnets might elicit in readers
have the ‘forgetting’ quality that de Man mentions in “Shelley Disfigured.” The
sonnets themselves refuse to provide the readers with clues as to how they should
try to answer these questions because these questions seem not to pay attention to
the arbitrary system of language in which meanings are only attributed because it
has been decided so. Consequently, the very act of asking question seems to
reaffirm the de Manian notion of infinite figuration and disfiguration in which
the answers to such questions are delayed because the language of the work
erases its position and is therefore not expected to be able to give any meanings
to the questions; this disfiguration, according to de Man becomes another
figuration, in turn, which the text disfigures once more.

Other than sonnet 76, which marks a turning point in the cycle, there are
other sonnets that have within themselves a series of paradoxes and ironies that
make the ultimate meaning of the sonnets irretrievable. Sonnet 126 is good
starting point.

O thou, my lovely boy, who in thy power
Dost hold Time's fickle glass, his sickle, hour;
Who hast by waning grown, and therein show'st
Thy lovers withering as thy sweet self grow'st;
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May time disgrace and wretched minutes kill.
Yet fear her, O thou minion of her pleasure;
She may detain, but not still keep, her treasure:
Her audit, though delay'd, answer'd must be,
And her quietus is to render thee (Shakespeare, 1865, p. 132).

As many critics have noted, sonnet 126 signals an irregularity in the whole cycle. The sonnet is shorter than any other sonnet, and it lacks the usual ending couplets that supposedly conclude all the other sonnets in the cycle. The structure of this sonnet is significant in itself. It is quite axiomatic that such couplets usually act as a closing statement in common sonnets, that is, they conclude the train of thought that has been developed throughout the previous twelve lines. Nevertheless, Shakespeare has introduced an innovation in the structure of the sonnets. Heather Dubrow asserts that “the structural function of Shakespeare’s couplets... often unsettles the very closure they seemingly establish,” (Dubrow, 1995, p. 129). However, sonnet 126 goes one step further and removes even the seeming closure of the previous ones.

From a de Manian point of view, the removal of closure is an indirect comment on the impossibility of interpretation by the readers. This sonnet’s irregular structure is significant, then, in two ways. First, it is the last, and therefore the concluding sonnet of the first group of them which have traditionally been labeled as the fair Youth sonnets. The fact that the concluding sonnet of the first category refuses to provide any conclusion either for itself or for the whole 125 sonnets that precede it is an important consideration to take into account. Whatever figurations the previous 125 sonnets might have produced are then defaced and disfigured in the last sonnet, leading the readers to an impasse in which any prospect of ultimate truth is blurred and is turned opaque.

Moreover, sonnet 126 is full of references to earlier sonnets, the analysis of which reveals that many of the tensions expressed in this sonnet are the mirror images of tensions mentioned earlier. For instance, “Time’s fickle glass” reminds
the readers of sonnet three: “Look in thy glass, and tell the face thou viewest//Now is the time that face should form another.” Lines three and four of sonnet 126 remind us of the first two lines of sonnet eleven: “As fast as thou shalt wane, so fast thou growest//In one of thine, from that which thou departest.” Also, lines 5 to 8 of sonnet 126 are echoed elsewhere:

Let those whom Nature hath not made for store,
Harsh featureless and rude, barrenly perish:

Look, whom she best endow'd she gave the more;
Which bounteous gift thou shouldst in bounty cherish:
She carved thee for her seal, and meant thereby
Thou shouldst print more, not let that copy die.

The concepts of time, fair youth, procreation, and immortalization through either memory or art are all at the heart of these sonnets; however, the first 126 sonnets never finalize the argument surrounding such concepts. The persona first urges the youth to procreate, then says that he will immortalize the youth through remembering him, but then again changes his mind and says that he will immortalize him through writing on “tablets.” This slippery theme is never finalized in the first half of the sonnets, and the speaker moves to the second part of sonnets which are dubbed the Dark Lady Sonnets. The sonnets in the second group can also be analyzed through a de Manian perspective. These sonnets seem to deconstruct the whole concept of the genre called “sonnet.”

The way Shakespeare treats this subject matter has also fascinated many Shakespeare scholars. Living in an age when Petrarchan love sonnets were in vogue, Shakespeare swims against the tide to subvert and reverse the accepted conventions of such a style. The ultimate goal of the poet in the Italian sequences is to win the beloved, which he can only do if he declares and analyzes his passion, celebrates and courts the beloved, and writes poetry to please her/him. Shakespeare borrows the concept of the beloved from the Petrarchan sonnet sequences, but then subverts the way he treats the lady of the sonnets. In the Petrarchan tradition, the lady is described as an unreachable figure with whom the man is in love. On the contrary, when it comes to Shakespeare’s sonnets, one sees that not only is the lady not idealized nor idolized, but also she is shown to have a dark appearance and personality. Shakespeare’s dark lady turns the heavenly feminine figure of the Petrarchan tradition into an earthly figure whose
faults and shortcomings are presented to the readers without any conscious effort on the part of the poet to hide them. For instance, such lines as “My love is as a fever, longing still / For that which longer nurseth the disease” is anything but a Petrarchan conceit. The contrast between these two types of sonnets is more noticeable when we compare these descriptions with a paramount example of a Petrarchan sonnet:

In what bright realm, what sphere of radiant thought
Did Nature find the model whence she drew
That delicate dazzling image where we view
Here on this earth what she in heaven wrought
What fountain-haunting nymph, what dryad, sought
In groves, such golden tresses ever threw
Upon the gust? What heart such virtues knew?—
Though her chief virtue with my death is fraught.
He looks in vain for heavenly beauty, he
Who never looked upon her perfect eyes,
The vivid blue orbs turning brilliantly –
He does not know how Love yields and denies;
He only knows, who knows how sweetly she
Can talk and laugh, the sweetness of her sighs (Translation by Joseph Auslander of Petrarch)

The parody-like treatment of the Petrarchan tradition is most obviously seen in sonnet 130 in which the speaker makes fun of a Petrarchan lover. Unlike a Petrarchan lover, his mistress’s eyes are nothing like the sun, her breath reeks, etc.

Shakespeare, then, ridicules the Petrarchan tradition of exaggerating a lover’s praise for the beloved. His beloved doesn’t have any false appearances. She is earthly, and more importantly, she is a woman. The lady of Shakespeare’s sonnets is one of blood and flesh. She is lustful and openly appreciates intercourse and affairs. She is lively and full of gusto. In addition, she is an active figure who interacts with the speaker.
Consequently, the second group of sonnets undermine the fundamental tenets of sonnets structurally. The readers start the sequence with certain expectations, but those expectations are thwarted structurally and semantically in both the first group and the second group. The multiplicity of meanings and structures do not lead to an ultimate truth for the readers; rather, the processes of meaning-making are constantly challenged by a process disfiguration which renders any meaning impossible. This impossibility is also significant semantically. The sequence is full of many dichotomies which are never resolved. For instance, the first and the second categories include the following dichotomies: Blonde beauty vs. black beauty; maternal imagery vs. paternal imagery; love vs. lust; spiritual affection vs. carnal attraction; procreation vs. death; hierarchy vs. lack of hierarchy, to name a few. Nevertheless, the sonnets never fully prioritize one group over the other. Language is so intricately used in Shakespeare’s sonnets that the contentions between these opposing concepts lead nowhere, thus making those readers who seek an ultimate meaning disappointed.

As Colin Burrow has masterfully put it, Shakespeare’s sonnets include “a fusion of voices” which leads to a “systematic elusiveness.” Burrow asserts that “Shakespeare’s Sonnets use the methods of repetition and reapproximation [sic] which are central to the sonnet sequence… It is as if the collection is sourced in itself, and [is] made up of readings and rereadings of its own poems” (Burrow, 2013, p. 116).

These readings and re-readings of the poems conducted by the text which Burrow refers to are illuminating proof of how a de Manian reading of the sonnets can reveal their self-deconstructive quality. The sonnets in the sequence add meanings and at the same time deconstruct the meanings that the previous ones have posited. And when it comes to a final conclusion of the first half, like sonnet 126, and the reader expects a finality, the text performs its disfiguration process once more, rendering the current sonnet and all the previous ones impervious to interpretation. The remaining sonnets, too, are no exception. The structural discrepancy with traditional Petrarchan sonnets, as well as the semantic dichotomies which come into existence with regards to the first half, all promise an ultimate conclusion; however, they are also defaced when the text doesn’t side with any of the polarities, and therefore both sides are figured and disfigured incessantly.

References


Addressivity and Silencing Woman: Bakhtinian-Althusserian Reading of Edmund Spenser’s “Epithalamion”

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**Abstract**

The present paper argues that the patriarchal paradigm of the Renaissance which silences and suppresses the woman is hidden in Spenser’s wedding song. Silencing is achieved through addressivity. The addressee of the poem is a male figure who can be taken as the mouthpiece of the patriarchal order of Elizabethan era. One of the addressees in the poem is Elizabeth, Spenser’s wife, who can be considered as the representative of women in that era. These discursive formations are hidden within marriage which acts as an ISA to achieve indirect domination. The wedding song is the area of contest and conflict the resolution of which lies in Spenser’s manipulation of addressivity. The addressive nature of language and by extension “Epithalamion” creates the illusion of dialogicity; but, the addressees are silent recipients of the dominant ideology. Thus the song as a whole is an act of hailing which leaves no place for the agency and voice of woman. Spenser’s apparent dialogue is an inner monologue in which the discourse of the Renaissance is embedded.

**Keywords:** Dialogue, Monologue, Addressivity, Addressor, Addressee, Hailing, ISA
Introduction: Spenser, Bakhtin and Althusser

Edmund Spenser (1552-1599) is known among the literary critics and scholars as the greatest nondramatic poet of the English Renaissance. Spenser made use of archaic language, inaugurated a particular kind of rhyme scheme for sonnet, and made a new nine-line type of versing known as Spenserian stanza. Such a contribution brought him the title of “poet’s poet” since later English poets learnt the art of versification in the school of his poems. Therefore, he achieved a canonic status in English literature on account of promoting a new style of English poetry, which is manifested in Shepheardes Calender, The Faerie Queene, Amoretti and “Epithalamion” among others.

Mikhail Mikhailovich Bakhtin (1895-1975) is a Russian theorist whose influence permeated many schools of criticism in the twentieth century. He was influenced by Hermann Cohen, Henri Bergson and Martin Buber and influenced most famously Judith Butler. Bakthinian concepts like chronotope, dialogism, polyphony, heteroglossia and carnival play key and influential roles in the current postmodern schools of thought. Central to Bakhtin’s theoretical framework is the concept of the dialogic. According to Bakhtin all language is dialogue and the product of at least two people. There are several contending and conflicting voices in language which compete for dominance and mastery. Heteroglossia is a term used by Bakhtin for demonstrating the multiplicity of languages that operate in any culture. Bakhtin’s concern for the linguistic structure of literary works ended in analysis of the connection between language and ideology. He drew literature into the social and economic sphere. Ideology is not separable from its medium, which is language. According to Bakhtin, language is a socially-constructed sign system and verbal signs are the arena of continuous class struggle (Selden et al, 2005, p.40).

Louis Althusser was a French Marxist philosopher who did believe in the key role of ISA and RSA in everyday life. By participation in institutional acts and reaction toward hailing, each individual is transformed into a subject to the ruling ideology. There are several semi-autonomous and interconnected ISAs which transform individuals into subjects. Language is ideologically loaded with the discourse of the dominant power. In other words, it is the concrete manifestation of ideology which is embedded in ISAs. Althusser considers marriage as an ISA.

Etymologically analyzed, Epithalamion is a Greek term composed of epi and thalamos. The former means ‘upon’ and the latter signifies ‘bridal chamber’. It refers to a song sung on the threshold of bridal chamber. They enjoyed great popularity in the Middle Ages and the Elizabehan era. Marvell, Donne, Jonson and Herrick, among others wrote celebrated examples. Traditional epithalamia were quite formulaic, as Greene points out in his analysis of Edmund Spenser’s
“Epithalamion”. It is arguably the best known and most popular epithalamium in Western history (Greene, 1957, p. 218). Spenser’s wedding song was published in 1595 for the first time. It is considered as a present given in the form of hymn to his wife, Elizabeth. The originality of Spenser’s wedding poem lies in adding Irish setting and native folklore. The poem has a complex structure and its numerical variation related to the days of a year reinforces the passage of time.

Spenser’s poem is a wedding song. This wedding song is an ISA in which the dominant ideology is hidden. There is explicit addressivity in the poem which is in line with Bakthin’s dialogic theory. The exchange of utterance which is unilateral dominates the whole poem. An utterance “is a border phenomenon. It takes place between speakers, and is therefore drenched in social factors” (Holquist, 1990, p. 61). Not only the addressees but also the readers are hailed to be subjectivized. In addition, not only the addressees but also the readers are denied a chance to share their worldviews. They are suppressed textually and language-wise. According to New historicists, history is textual and text is historical. Therefore, the suppression of the woman in the text equals their silence in the Elizabethan era. These two literary and non-literary discourses mutually shape and affirm each other.

**Marriage as a Cultural ISA: The Wedding and Ideology**

Althusser believes that there is a ‘plurality’ of Ideological State Apparatuses which ‘function’ massively and predominantly ‘by ideology.’ In listing diverse ISA, the last one is cultural ISA which includes all kinds of social act and activities related to human connection and community. Such a plural view of ideology resonates in the introduction to *Problems of Dostoevsky’s Poetics*. Bakhtin (2003) believes in “irreducible multi-centeredness or polyphony of human life…a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices” (p. 6). Marriage as a social contract is ideologically loaded and it is the ‘site’ of conflict and contest. Spenser’s “Epithalamion” is a wedding song that includes activities like invoking the muse, bringing home of the bride, singing and dancing, and preparing for the wedding night among others. In all these ideological acts, man as the narrative persona is the single voice and addressee. Edmund Spenser writes: “Ye learned sisters which have oftentimes/ Beene to me aying, others to adorne” (pp. 1-2). The man invokes the muses as follows:

> Go to the bowre of my beloved love,  
> My truest turtle dove;  
> Bid her awake; for Hymen is awake (pp. 23-25).
In addition, he wants to:

[…] make great store of bridale poses,
And let them eke bring store of other flowers
To deck the bridale bowers (pp. 45-47).

Marriage is a material act in the sense that it includes practices and has concrete manifestation. Althusser (2011) comments: “an ideology always exists in an apparatus, and its practice, or practices. This existence is material” (p. 215). Spenser portrays this material existence of ideology artistically when the marriage bond is to be sealed:

Behold, whiles she before the altar stands,
Hearing the holy priest that to her speakes,
And blesseth her with his two happy hands (pp. 223-25).

The poem is composed of several practices which are inherently ideological. In all these practices, there are addressor and addressee. This dialogic nature gives the illusion of equally valid voices; but, the addressee is silenced textually. There is a plurality of voices in “Epithalamion” but they are not equally valid.

**Addressivity as Hailing: Spenser and Interpellation**

There is a hierarchy in the poem which gives privilege and priority to the male figure’s voice. The poem is textual and in linguistic terms. Bakhtin believes that there is inherent addressivity in language; in other words, all language and linguistic utterances are addressed to somebody. The speaker always intends a relationship. To whom “Epithalamion” is addressed? Is she given a chance to voice her ideas? How is she silenced in the poem?

The narrative persona of the wedding song is Spenser himself who does his best to give voice to the unconscious of the text. To speak means to address someone; to speak about oneself means to address one’s own self; to speak about another person means to address that other person; to speak about the world means to address the world. But while speaking with oneself, with another, with the world, the addressee simultaneously addresses a third party as well: the third party is the unconscious of the text which is interrelated to the dominant ideology at the time. The hidden ideology of the text is related to the suppression of women. Spenser begins the poem by explicit address to muses to wake up his maid, decking the bridle bowers, and helping the singers. Their duty is to inspire
poets and artist, not waking up and helping a lovely and joyful ceremony. They have to submit to the dominant voice in the poem. The narrative persona commands the muses in the poem. Spenser writes:

Bring with you all the Nymphes that you can heare
Both of the rivers and the forrests greene,
And of the sea that neighbours to her neare (pp. 37-9).

This explicit address to gods is loaded with reducing the bride to a passive status. Therefore, the gods and nymphs cooperate in the affirmation of the secondary and subordinate role of the woman. Spenser could present the scene the other way around by giving voice and potentiality to the bride. Very interestingly, she is approached and amused. The reader takes the bride to be fixed and static at the center of the scene with no agency. One addressee is reduced to a mere ‘presupposition’ since there is no activity and agency. The following remarks are illustrative in this regard:

Utterance, as we know, is constructed between two socially organized persons, and in the absence of a real addressee, an addressee is presupposed in the person, so to speak, of a normal representative of the social group to which the speaker belongs. The word is oriented toward an addressee….word is a two-sided act. It is determined equally by whose word it is and for whom it is meant. As word, it is precisely the product of the reciprocal relationship between speaker and listener, addresser and addressee (Dentith, 1996, p. 127).

The address to gods is an indirect hail to the bride for submitting to the dominant ideology. The whole poem is structurally centered on an utterance in relation to the binary opposition of man/woman. The man is given the chance to be the narrative persona to reaffirm the silencing and suppression of the woman.

Diverse Addressees and Heteroglossia: Multiplicity of Voices

The narrative persona addresses different groups in different parts of the poem. In each, the language and imagery are distinct which attest to the heteroglossiac nature of the poem. Various addresses could be found in the poem. First of all we have the narrative persona who is a male figure; in other words, it is Spenser himself as the mouthpiece of the era. The bride as the representative of the Renaissance woman is the subject of the poem. This microcosm of conflict and
struggle permeates two other discourses, namely mythology and pagan discourse on the one hand and the discourse of the church on the other hand. The conflicting context of the poem is brought to stability and peace in the poem by subordinating all the discourses to that of the narrative persona who not only uses mythology and church as means to his end but also achieves silencing the woman. The text and the context mutually affirm and form each other. The poem as a whole is a monologue since the addressees are not given a chance to say something. They are textually bounded to silence. Moreover, “‘Monologue’ is, in fact, a forcible imposition on language, and hence a distortion of it” (Selden et al, 2005, p. 40).

To shed light upon the point, in the introductory stanzas which the addressees are goddesses and nymphs, Spenser makes use of allusion to mythological figures and incidents. The narrative persona wants to draw a parallel between his wedding song and that of the past in the following lines. Spenser relates: “So Orpheus did for his owne bride,/ So I unto my selfe alone will sing” (pp. 16-17). Spenser reinstates the same notion frequently as follows:

And ye three handmayds of the Cyprian Queene,
The which doe still adorne her beauties pride,
Helpe to addorne my beautifullest bride (pp. 103-05).

Taking this form of addressing as a unit in itself, the linguistic components and structure are complex and literary. In addition, there are mythological figures throughout.

The procession moves on to the temple for sealing the marriage bond. The same structural repetition of hailing the addressee for reestablishing the dominant ideology is tangible. Spenser remarks: “Open the temple gate unto my love,/ Open them wide that she may enter in,” (pp. 204-05). Imperative verbs are used again for leaving no space for the agency of the bride. The inculcation of the ideology is achieved through repetition within diverse discourses. The bride can open the gate herself but Spenser deludes her by creating a laudatory image. Although the bride is highly commended, she ends in failure. In this section, the imagery and language are biblical and archaic. Spenser writes:

And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence,
She commeth in, before th’ almighties vew (pp. 207-211).
This phraseology and diction could be found only in religious and biblical writings. In addition, this excerpt stands in stark contrast to that of the mythological part, though both thematically praise the bride. The addressees in the former one are gods and goddesses while in the latter it is ‘Lord’, ‘Angels’ and ‘Choristers’. In the mythological section, the wedding song is brought to resolution by Hymen Hymen while in the temple part the resonant voice is Alleluya. The addressees’ axis defines the linguistic axis of the poem which leads to heteroglossia.

After addressing these two groups, the stage is set for holding the feast. The people are bombarded with imperative verbs which are diverse kinds of invitation to the ruling ideology. They are wanted to ‘make feast’, ‘poure out wine’, and ‘sprinkle all the postes’ to name a few. This form of addressing are considered to be the concrete manifestation of the process of hailing. The word choice of this section includes imagery of singing and feasting. The images are easy to follow and mostly monosyllabic. Spenser relates:

> Ring ye the bels, ye young men of the twone,  
> And leave your wonted labor for this day:  
> This day is holy; doe ye write it downe (pp. 261-63).

The explicit address to the young men attests to the interpellation which is dominant in the poem. The ‘damsels’ are asked to ‘cease’ their own ‘delights’ and bring the bride into the bridal. Again the bride is not given any agency and control. Addressing and hailing these damsels are also of high significance. Being women, the damsels contribute to their submission and subordination by complying with the order. Of course, they have no other choice since the poem is linguistic and textual and the dominant voice is given to a narrative persona who is male. Therefore, they are textually silenced. The linguistic affirmation and participation of the women affirm this state. This is in close affinity with the suppression of women in the context. Max Wickert (1968) in his “Structure and Ceremony in Spenser’s Epithalamion” bridges the gap between the text and context of the poem: “investigation of Spenser’s ideological roots, of his conception of time and process, has made it [the poem] more and more apparent that he viewed poems as opportunities to create microcosmic models of the macrocosmic order” (p. 136).

In the concluding stanzas, the addressee is the woman who contributes to the heteroglossia nature of the poem. Different addressees exist in the poem simultaneously and they create a kind of battleground for competing ideologies. In his Dialogism, Holquist (1990) defines heteroglossia as follows:
The simultaneity of these dialogues is merely a particular instance of the larger polyphony of social and discursive forces which Bakhtin calls “heteroglossia.” Heteroglossia is a situation, the situation of a subject surrounded by the myriad responses he or she might make at any particular point, but any one of which must be framed in a specific discourse selected from the teeming thousands available. Heteroglossia is a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers. These features are never purely formal, for each has associated with it a set of distinctive values and presuppositions. Heteroglossia governs the operation of meaning in the kind of utterance we call a literary text, as it does in any utterance (p. 69).

Therefore, the polyphony of social and discursive forces in the poem is reduced into one voice which is the narrative persona. He obtains the central role in the poem and the silencing of the other voices paves the ground for affirming the dominant ideology. Gabor Bezeczky (1994) states that “there is a plurality of equally valid voices and consciousness in a text” (p. 321). Such a plurality of voices exists in Spenser’s poem but is not equal due to the textual dominance of one narrative persona.

**Poor Fate of one Addressee: Suppression of Women**

Silencing the woman dominates the whole poem though there are traces of subversion and resistance from line 315 onward. The refrain changes to negative one and most imperative verbs indicate not doing which stands in contrast to the previous part. This change happens at the night of the wedding when the consummation is on the way. The narrative persona desires a peaceful and calm state as though everybody has relented to the suppression of the woman. Spenser states:

“But let stil Silence trew night watches keepe,/ That sacred peace may in assurance rayne,” (pp. 353-54). This silent night is not for the woman only after all. However, Spenser tends to highlight the state of calmness for the woman. This one-way attitude toward marriage and consummation is vivid in the following extract:

```
All night therefore attend your merry play,  
For it will soone be day:  
Now none doth hinder you, that say or sing,
```
Ne will the woods now answer, nor you Eccho ring (Spenser, 1987, pp. 368-71).

Stereotyping the woman continues throughout the poem. Apart from blazon convention and rejecting woman’s agency, Spenser presents the woman as more tended toward pleasures of love and a mere procreator: “play your sports at will,/ For greedy pleasure, carelesse of your toyes” (364-65) and “And the chast wombe informe with timely seed,/ That may our comfort breed:” (387-88). These are the clichés about women in that period and they are textually manifested in the poem. Taking the whole poem as a linguistic utterance, there lies the struggle amongst diverse voices, inter alia, the narrative persona, the woman, the church and the mythological figures. The hierarchy among these groups is established by giving priority and privilege to the male figure as the textual and linguistic center of the poem. They try to compete and create a polyphonic arena but it fails to the monologue of the narrative persona though he brings them into the poem.

To sum up, there are several addressees in the poem. Similarly, there is a diversity of language forms like mythological discourse, biblical discourse, and everyday discourse. Taken together, these give the illusion of dialogicity within the poem. Robert Young (1985) states “heteroglossia will always ensure decentralization” (p. 86). In Spenser’s poem, the tendency scales toward centralizing the patriarchal voice. Decentralization is traceable only in the last stanzas when the refrain changes. The addressee nature of language gives a chance to Spenser. He does his best to maneuver within this framework and highlight the suppression by making a man the narrative persona though there could be found traces of resistance in the last stanzas. But none of the addressees are given a share to say something. They are textually suppressed and silenced. The narrative persona’s gift for the marriage is the poem itself which seals addressing, hailing and silencing.

References


TEFL
Gary Barkhuizen is currently professor of applied linguistics at the University of Auckland in New Zealand, where he has worked for the past 14 years. He is head of the School of Cultures, Languages and Linguistics, and has taught graduate and undergraduate courses in second language teaching methodology and course design, sociolinguistics and language teaching, narrative inquiry, language teaching management, research methodology, and the TEFL curriculum. Before the University of Auckland, he was a professor at Rhodes University in South Africa. He completed his doctorate in TESOL, on a Fulbright Scholarship, at Columbia University in New York, and his MA in Applied Linguistics, on a British Council Scholarship, at Essex University in the United Kingdom. His first degrees were completed in South Africa, where he also taught English at high school for a number of years.

Professor Barkhuizen has held Visiting Professorships in Chile in South America, Hong Kong and Jamaica. He has also presented teacher professional development courses and research methodology workshops in many countries including Japan, Cambodia, China, UAE (Dubai), and Singapore.

As his recent publications show, Professor Barkhuizen is an expert in narrative research methods in language teaching and learning. His edited book with Cambridge University Press, *Narrative research in applied linguistics* (2013), has contributions by world-renowned researchers. He has also written a book (with publishers Routledge, 2014) with co-authors Phil Benson and Alice
Chik which introduces narrative inquiry as a research field in language teaching and learning. Much of his research in sociolinguistic, teacher education and second language acquisition uses qualitative and particularly narrative methodological approaches.


Professor Barkhuizen has supervised many PhD theses to completion and his students come from a range of different countries, including Japan, Pakistan, Romania, Brazil, Malaysia, China, South Africa, Saudi Arabia, and New Zealand. The topics of their research are compatible with Professor Barkhuizen’s own research, which, over the past 20-30 years has focused on:

- sociolinguistics
- multilingualism
- second language acquisition
- learner language
- narrative inquiry
- language teacher education
- language learner and teacher identity
- language and migration

His recent publications include:
Books


Guest-edited journals


Selected and recent book chapters


**Selected and recent peer-reviewed journal articles** (from about 100)


**Selected and recent invited conferences**


**Barkhuizen, G. (2010, 1-4 October).** Plurilingualism, shedding skins and floating identities: Diversity in community language narratives. Keynote presentation at the *12th National Conference for Community Languages and ESOL (CLESOL)*, Dunedin.
Selected and recent conference presentations


A Survey of High School and Language Institute EFL Learners’ Perceptions of Their Teachers’ Interpersonal Behavior

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**Abstract**

The aim of the present study was to compare communication style and interpersonal behavior of Iranian EFL teachers teaching at high schools with those teaching at private language institutes as perceived by their students. To this end, 740 students (415 high school and 325 language institute students) in Tehran, Iran participated in the study. Data were collected through a five-point Likert-scale questionnaire on teacher interaction comprising 64 items. The questionnaire was translated into Farsi. To ensure the validity of the questionnaire, pilot testing was conducted. Using Chronbach’s Alpha, the reliability of the questionnaire was satisfactory. The results of chi square tests indicated that overall, there was a significant difference between the interpersonal behavior of high school teachers and those of language institute teachers. It was revealed that high school students generally perceived their teachers displaying opposition (Uncertain, Dissatisfied, Admonishing) behaviors, rather than cooperative (Leadership, Helpful/Friendly, Understanding) behaviors. On the other hand, institute students generally perceived their teachers displaying cooperative behaviors (Leadership, Helpful/Friendly, Understanding), rather than opposition behaviors (Uncertain, Dissatisfied, Admonishing). The high school teachers’ communication style as perceived by their students was directive whereas institute teachers communication style was authoritative.

**Keywords:** teachers’ interpersonal behavior, students’ perception, learning environment
Introduction

The teacher-student relationship is an important factor in teaching and it has strong effects on student learning, attitudes towards the subject taught and students’ profession preferences later on (Wubbels, Brekelmans, den Brok, & van Tartwijk, 2006). It directly relates to order in the classroom, which is among the most common problem areas in education, both for beginning and experienced teachers (Veenman, 1984). Moreover, healthy interpersonal relationships between teachers and students are positively related to teachers’ satisfaction with their profession and prevention of burn-out (Ben-Chaim & Zoller, 2001). The role of teachers’ and students’ perceptions of the classroom environment in influencing cognitive and affective outcomes has been extensively demonstrated in a large number of studies (Wubbels & Brekelmans, 1998; Wubbels et al., 2006). The teacher-student relationship is regarded as one of the most important factors in teaching, as it directly relates to classroom management (Doyle, 1986). Students’ perceptions of teacher-student interpersonal behavior have been reported to be strongly related to student achievement and attitudes in all subject areas (den Brok, Brekelmans, & Wubbels, 2004; Wubbels et al., 2006) and healthy teacher-student interpersonal relationships are regarded as a prerequisite for engaging students in learning activities (Brekelmans, Sleegers, & Fraser, 2000). The topic of teacher-student interpersonal behavior has been a popular research topic in most countries. However, little research within this domain has been done in Iran, especially within the context of EFL education at high schools and institutes.

This study focused on the classroom learning environment, especially the role of teachers in this environment. It investigated the EFL teachers’ interpersonal behavior and communication style in high schools and institutes.

Review of Related Literature

The Questionnaire on Teacher Interaction (QTI), which is widely used in many countries indifferent languages (Wubbels et al., 1997), measures secondary students’ and teachers’ perceptions of teacher interpersonal behavior. It was developed in the early 1980s and evolved from Leary’s (1957) Interpersonal Adjective Checklist (ICL). Leary developed his Model for Interpersonal Diagnosis of Personality that describes interpersonal behaviors along the two dimensions of Dominance-Submissiveness and Hostility-Affection. In his model, interpersonal communication is thus plotted according to how affective or dominant the participant is. Wubbles adapted Leary’s model to education by creating a model for teacher behavior (Wubbels et al., 1985), the Model for Interpersonal Teacher Behavior (MITB), which uses the same axes as Leary’s model and describes the types of interpersonal behaviors displayed by teachers.
Threshold

The MITB uses an Influence dimension (Dominance, D; Submission, S) to measure the degree of dominance or control of the teacher over the communication process and a Proximity dimension (Cooperation, C; Opposition, O) to measure the degree of cooperation of their teacher felt by students. The QTI was first developed by Wubbels and his colleagues in 1985 in the authors’ native language, Dutch, for use in a teacher education project at Utrecht University, The Netherlands (Wubbels et al., 1985). Its development involved four rounds of testing using different sets of items. Interviews with teachers, students, teacher educators and researchers were conducted to judge the face validity of items. Teacher interpersonal behavior, as measured with the QTI, examines eight behavior sectors, represented by scales corresponding to the behavior sectors of the MITB: Leadership (DC), Understanding (CS), Uncertain (SO), Admonishing (OD), Helpful/Friendly (CD), Student Freedom (SC), Dissatisfied (OS) and Strict behavior (DO) (Wubbels et al., 1985, 2006; Wubbels & Levy, 1993).

Figure 1 Model for Interpersonal Teacher Behavior (MITB) (Wubbels & Levy, 1993)

An American version of the QTI was created between 1985 and 1987 by translating the set of 77 items from the Dutch version, adding several items (because several items could be translated in more than one way), and adjusting this set of items based on three rounds of testing (Wubbels & Levy, 1991). Since its development, the QTI has been successfully translated and used in a number
of countries, such as Australia (Fisher et al., 2005), India (den Brok et al., 2005), Indonesia (Margianti, 2002), Korea (Lee et al., 2003), The Netherlands (e.g., Brekelmans et al., 1990; den Brok et al., 2004), Singapore (Goh & Fraser, 1998), Turkey (Telli et al., 2007), Thailand (Wei & Onsawad, 2007) and the USA (Wubbels & Levy, 1991, 1993), among other countries.

The version that was used in this study as the basis for translation was the 64-item American version. Most of the studies using the QTI have described students’ perceptions of teacher behavior in terms of the two interpersonal dimensions. These studies show an interesting pattern. In all countries, positive dimension scores are reported, indicating that students perceive more dominance than submissiveness and more cooperation than opposition in their classes. Of course, interesting differences between studies and countries can be noted (Telli et al., 2007; Wubbels et al., 2006), with Dutch teachers being perceived lowest on both dimensions, Singaporean teachers being perceived highest on Proximity and Bruneian teachers being perceived highest on the Influence dimension.

Using cluster analyses, eight different types of interpersonal styles have been identified with the QTI in Dutch and American secondary education samples (Brekelmans, 1989; Brekelmans et al., 1993). These eight styles have been (largely) confirmed for Australian (Rickards et al., 2005) and Turkish (Telli et al., 2007) samples as well. The styles were labeled as Directive, Authoritative, Tolerant-Authoritative, Tolerant, Uncertain-Tolerant, Uncertain-Aggressive, Drudging, and Repressive (Figure 2). The Authoritative, the Tolerant-Authoritative and the Tolerant type are patterns in which students perceive their teachers as relatively high on the Proximity dimension, with the Tolerant type lowest on the Influence dimension. Less co-operative than the three previous types are the Directive, the Uncertain-Tolerant and the Drudging types, with the Uncertain-Tolerant type lowest on the Dominance dimension. The least co-operative patterns of interpersonal relationships have been indicated as Repressive and Uncertain-Aggressive. In Repressive type classes, teachers are the most dominant of all eight types.
The eight interpersonal types have been linked to student outcomes (Brekelmans et al., 1993). Repressive teachers, followed by Tolerant and Directive teachers, realized the highest achievement. Lowest achievement was found in classes of Uncertain-Tolerant and Uncertain-Aggressive teachers. Highest motivation has been found in classes of Authoritative, Tolerant-Authoritative and Directive teachers, while lowest motivation occurred in classes of Drudging and Uncertain-Aggressive teachers. The pattern found for the Tolerant-Authoritative teachers approximates the image of the ‘best’ or ‘ideal’ teacher.

**Research Questions and Hypotheses**

The present study examined students’ perception on their EFL teachers’ interpersonal behavior and communication style in high schools and institutes. More specifically, the following research questions were addressed:

1. What are Iranian high school students’ perceptions of their EFL teachers’ interpersonal behavior?
2. What are institute students’ perceptions of their EFL teachers’ interpersonal behavior?
3. What are the teaching style profiles of high school teachers perceived by high school students?
4. What are the teaching style profiles of institute teachers perceived by institute students?

5. Is there any difference in learners’ perceptions of interpersonal behavior of EFL teachers teaching in institutes with those teaching at high schools?

Null hypothesis: There is no difference in learners’ perceptions of interpersonal behavior of EFL teachers teaching in institutes with those teaching at high schools.

**Methodology**

**Participants**

The study contained perceptions of 415 high school students and 325 institute students on EFL teachers’ interpersonal behavior in Tehran. The high school students were studying in 10 schools and 20 classes. The students were 15 to 17 years old. The teachers were all EFL teachers with teaching experience of 3 to 20 years. All the teachers held BA or MA degrees in TEFL, English literature, or linguistics. The institute students were 15-17 years old and were pre-intermediate and intermediate students studying English at institutes. The teachers were all EFL teachers. The high school sample consisted of 247 girls (59.5 percent) and 168 boys (40.4 percent). Class size in these schools varied from 20 to 25 students. The institute sample consisted of 182 girls (54 percent) and 159 (46 percent) boys. The institute classes included ranged from classes of 4 students to 15 students. The method of sampling used in this study was convenience sampling.

**Instrumentation**

In the present study, first a pilot study with the 64 items Questionnaire on Teacher Interaction American version was carried out after it had been translated and back translated directly. This translation and back translation process was carried out by the researcher, a Foreign Language (EFL) teacher and one EFL university expert. This first round of piloting was conducted to determine to what extent the questionnaire needed to be modified. This first pilot study was conducted with 30 students of two classes and 20 EFL teachers. The participants answered the questionnaire and their responses were evaluated. Comments made by the experts and statistical results of the piloting round showed the need to modify some items. Cronbach’s alpha of inter item correlation was below 0.4. Thus, some items were modified.
The second pilot study was conducted with the modified items and showed appropriate correlation (see Table 1). The main study was conducted with this ultimate version of the questionnaire.

The following table reports the internal consistency (alpha reliability coefficient) for the 64-item Persian version of QTI. It suggests that each scale of the Persian version of QTI has acceptable internal consistency in all cases.

Table 1: Internal consistency reliability (alpha coefficient) for the second pilot study of the questionnaire

<table>
<thead>
<tr>
<th>Scale</th>
<th>Alpha reliability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leadership</td>
<td>0.49</td>
</tr>
<tr>
<td>Helpful/ Friendly</td>
<td>0.61</td>
</tr>
<tr>
<td>Understanding</td>
<td>0.73</td>
</tr>
<tr>
<td>Student Freedom</td>
<td>0.65</td>
</tr>
<tr>
<td>Uncertain</td>
<td>0.58</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>0.56</td>
</tr>
<tr>
<td>Admonishing</td>
<td>0.71</td>
</tr>
<tr>
<td>Strict</td>
<td>0.65</td>
</tr>
</tbody>
</table>

Data Analysis

The data collected using the questionnaire of the study were first quantified to make comparisons among the groups of subjects possible. For this purpose, the options of “0” and “1” were merged and coded 1, “2” received the code 2, and “3” and “4” were merged and given code 3. The Statistical Package for Social Sciences (SPSS) 16 for Windows was then used for both descriptive and inferential statistics of the study. For each item of the questionnaire, percentages, means and chi-square tests were separately calculated.

Results

Research Question 1: High school students’ perceptions of their teachers’ interpersonal behavior

Table 2 represents high school students’ perceptions of their teachers’ interpersonal behavior.
Table 2 Scale means for the QTI scales rated by high school students

<table>
<thead>
<tr>
<th>QTI scales</th>
<th>High school students N</th>
<th>High school students' Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leadership</td>
<td>415</td>
<td>2.24</td>
</tr>
<tr>
<td>Helpful/Friendly</td>
<td>415</td>
<td>1.65</td>
</tr>
<tr>
<td>Understanding</td>
<td>415</td>
<td>1.95</td>
</tr>
<tr>
<td>Freedom</td>
<td>415</td>
<td>1.36</td>
</tr>
<tr>
<td>Uncertain</td>
<td>415</td>
<td>0.95</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>415</td>
<td>1.65</td>
</tr>
<tr>
<td>Admonishing</td>
<td>415</td>
<td>1.79</td>
</tr>
<tr>
<td>Strict</td>
<td>415</td>
<td>2.11</td>
</tr>
<tr>
<td>Valid N</td>
<td>415</td>
<td></td>
</tr>
</tbody>
</table>

High school students generally perceived their teachers displaying opposition behaviors, rather than cooperative behaviors. The mean scores for scales were found as follows: the Leadership scale was rated as 2.24 and the mean values for Helpful/Friendly and Understanding were 1.65 and 1.95. The Strict scale also received the rating of 2.11. On the other hand, the Uncertain, Dissatisfied and Admonishing scales were rated 0.95, 1.65, and 1.79. Freedom scale obtained a rating of 1.36, but its rating was higher than those of Uncertain. This result reflects that high school teachers do not allow their students much freedom in their lessons. The students did not perceive their teachers as helpful and the understanding rating was also below the average. The lowest rating belonged to the Uncertain scale. This means that, according to high school students, EFL teachers seldom display uncertain behavior in high school classes.

Question 2: Institute students’ perceptions of their teachers’ interpersonal behavior

Table 3 represents institute students’ perceptions of their teachers’ interpersonal behavior.
Table 3 Scale means for the QTI scales rated by institute students

<table>
<thead>
<tr>
<th>QTI scales</th>
<th>Institute students N</th>
<th>Institute students’ Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leadership</td>
<td>341</td>
<td>3.17</td>
</tr>
<tr>
<td>Helpful/Friendly</td>
<td>341</td>
<td>2.80</td>
</tr>
<tr>
<td>Understanding</td>
<td>341</td>
<td>3.02</td>
</tr>
<tr>
<td>Freedom</td>
<td>341</td>
<td>1.73</td>
</tr>
<tr>
<td>Uncertain</td>
<td>341</td>
<td>0.73</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>341</td>
<td>0.85</td>
</tr>
<tr>
<td>Admonishing</td>
<td>341</td>
<td>1.06</td>
</tr>
<tr>
<td>Strict</td>
<td>341</td>
<td>2.01</td>
</tr>
<tr>
<td>Valid N</td>
<td>341</td>
<td></td>
</tr>
</tbody>
</table>

Institute students generally perceived their teachers displaying cooperative behaviors (Leadership, Helpful/Friendly, Understanding), rather than opposition behaviors (Uncertain, Dissatisfied, Admonishing). The mean scores for scales at the class level were found as follows: the Leadership scale was rated on average as 3.17, and the mean values for Helpful/Friendly and Understanding were 2.80 and 3.02, respectively. The Strict scale also received a rating of 2.01. On the other hand, the Uncertain, Dissatisfied and Admonishing scales were rated with scores lower than 1.10 on average, which means that the institute teachers hardly display uncertain, dissatisfied and admonishing behavior in their classes. The Student Freedom scale obtained a rating below 2, but its rating was higher than those of Uncertain, Dissatisfied and Admonishing. This result reflects that institute teachers do not allow their students much freedom in the class. The institute students perceived their teachers as highly Helpful and the Understanding scale rating was also very high. The lowest rating belonged to the Uncertain scale. This means that, according to students, institute teachers seldom display uncertain behaviors in the classroom.

In terms of the two dimensions, it appeared that institute teachers were perceived as somewhat dominant and highly cooperative. This means that institute students perceived their EFL teachers displaying cooperative behaviors together with dominant behaviors.
The Typology of Teacher Interpersonal Behavior Styles and Nonverbal Behavior in the Classroom

A typology of teacher interpersonal behavior styles has been developed by using data gathered with the Questionnaire on Teacher Interaction (QTI). To create such a typology, researchers conducted cluster analyses (Everitt, 1980) and found a typology with eight styles or types, which were named Directive, Authoritative, Tolerant/Authoritative, Tolerant, Uncertain/Tolerant, Uncertain/Aggressive, Repressive and Drudging (Brekelmans, 1989).

To obtain sector profiles like those in Figure 2, scale scores of students are combined to a class mean. An average sector score can be easily calculated by adding the scores of all the items in a sector and dividing them into the number of items that belong to this sector for each class. These sector scores can be plotted on a graph to represent a teacher profile. Within each profile, the sector scores are represented by shaded figures.

Question 3: Profile of high school teachers based on high school students’ perception of their teacher’ interpersonal behavior

The outcomes of Table 1 and Figure 3 generally represent the profile of a Repressive teacher. The high school students perceived their teachers as repressive. The repressive teacher is the most dominant of all eight types. They would like to be average in terms of cooperation, but at the same time, they would like to be perceived as dominant. Repressive teachers are stationary towards innovation and often have a tense atmosphere in their classrooms. Students in the Repressive teacher’s class are uninvolved and docile. They follow the rules and are afraid of the teacher’s angry outbursts. The teacher seems to over react to small transgressions, frequently making sarcastic remarks or giving failing grades. The Repressive teacher is the epitome of complementary rigidity. The Repressive teacher’s lessons are structured but not well-organized. Directions and background information are provided but few questions are allowed or encouraged. Occasionally, students will work on individual assignments, for which they receive little help from the teacher. Since the Repressive teacher’s expectations are competition-oriented and inflated, students worry a lot about their exams. The teacher seems to repress student initiative, preferring to lecture while the students sit still (Brekelmans, et al., 1993).
Figure 3 High school students’ perception of their teachers’ interpersonal behavior

Question 4: Interpersonal profile of institute teachers based on institute students’ perception of their teacher’s interpersonal behavior

The outcomes of Table 2 and Figure 4 represent the profile of an Authoritative teacher. The institute students perceived their teachers as authoritative. The Authoritative teachers establish a more reality and activity-based learning atmosphere and succeed best in motivating their students for learning and participation in their classrooms. The Authoritative teacher’s class atmosphere is well structured, pleasant and task-oriented. Rules and procedures are clear and students do not need to be reminded. The teacher is open to students’ needs. S/he takes a personal interest in them and this comes through in the lessons. While his/her favorite method is the lecture, the teacher frequently uses other techniques. The lessons are well planned and logically structured (Brekelmans, et al., 1993).
Figure 4: Institute students’ perception on their teachers’ interpersonal behavior

Question 5: Difference between high school students’ and institute students’ perceptions

Results of statistical analyses comparing perceptions between students in institutes and high schools for scale scores are provided in Table 4.

Table 4: Differences between high school students’ and institute students’ perceptions of teachers’ interpersonal behavior

<table>
<thead>
<tr>
<th>Items</th>
<th>High school students</th>
<th>Institute students</th>
<th>(Sig.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Leadership</td>
<td>30.9</td>
<td>31.4</td>
<td>37.8</td>
</tr>
<tr>
<td>Helpful/Friendly</td>
<td>37.3</td>
<td>32.2</td>
<td>30.5</td>
</tr>
<tr>
<td>Understanding</td>
<td>33.2</td>
<td>31.6</td>
<td>35.2</td>
</tr>
<tr>
<td>Freedom</td>
<td>40.1</td>
<td>29.7</td>
<td>30.2</td>
</tr>
<tr>
<td>Uncertain</td>
<td>47.0</td>
<td>28.8</td>
<td>24.2</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>37.4</td>
<td>29.5</td>
<td>33.1</td>
</tr>
<tr>
<td>Admonishing</td>
<td>38.4</td>
<td>26.9</td>
<td>34.7</td>
</tr>
<tr>
<td>Strict</td>
<td>34.3</td>
<td>30.7</td>
<td>34.9</td>
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</tbody>
</table>

As can be seen in the table institute students’ perceptions were higher for Leadership (DC), Helpful/Friendly (CD), Understanding (CS) and Student Freedom (SC) than those of their high school counterparts. The difference between these two groups was largest for Helpful (CD) (Institute average was...
2.80, high school average was 1.65) and Understanding (CS) (Institute average was 3.02, high school average was 1.95). The most similar scale rating between the two groups was for Strict (Institute average was 2.01, high school average was 2.11). Institute students perceived more Proximity (CO) than high school students. The result of the analyses indicated statistically significant differences between high school and institute students’ perceptions.

In the light of these outcomes, it can be fairly concluded that there is a difference between institute and high school students’ perceptions of their EFL teachers’ interpersonal behavior and generally speaking, institute students perceived their EFL teachers in a more positive light. Thus, the null hypothesis of this research question was rejected.

Discussion

The study provided information on institute and high school EFL classes. Comparing the outcomes of the study with previous studies that reported students’ perceptions of teachers’ interpersonal behavior on the two dimensions of QTI (e.g., the Netherlands, Australia, the United States, Singapore, Brunei, and India), positive dimension scores were found for institute students, similar to those of other countries (den Brok, et al., 2006). It seemed that institute students generally perceived more dominance than submissiveness and more cooperation than opposition in institute classes. On the other hand, high school students perceived their teachers’ interpersonal behavior in a negative way. They perceived more opposition than cooperation in high school classes. High school students perceived their teachers as repressive but institute students perceived the teachers as authoritative. Totally, institute students were more satisfied with their classes than high school students and they perceived the teachers’ interpersonal behavior in a more positive light.

Following the results of the study, positive teacher-student relationships seemed to be more important in institutes than in high schools. The following issues might be the possible causes of high school students’ perceptions: The number of students in high school classes is relatively high and discipline problems are among the major problems in high schools. Larger classes usually leave less time for teachers to interact personally with all students and require more classroom management and dominance behaviors with students. Teachers are expected to manage their classroom in a way that reduces disorder. The book, the syllabus and the examinations are also imposed on teachers. The teachers are supposed to finish the book in a limited period of time and prepare the students for final examinations. Student’s score on final examination is a criterion for teacher evaluation. Thus, the only objective for teachers is to prepare students for final exams and they allocate all the class time to practice exam exercises. They
do not have enough time to focus on learning environment and improve the
classroom environment.

The present study was subject to sample limitations. Convenience
sampling was used because of the lack of cooperation by some schools and
institutes. The original plan for the study was to administer the questionnaire to
randomly selected schools and institutes. The study was carried out with high
school and institute students in Tehran. The sample of the study does not fully
represent the Iranian population with respect to distribution of region. Thus, the
results cannot be completely generalized to the country population as a whole.
Consequently, there may be minor variations between the sample and the
population.

The QTI provides an opportunity to compare perceptions in the
classroom situation from different points of view. Studies with the QTI with
more representative samples would result in more established outcomes and
feedback to teacher education programs. Combining the QTI with other
instruments aimed at exploring learners’ attitude toward learning English,
learners’ anxiety in EFL classes, and learners’ motivation could also provide
more information about the effects of teacher’s interpersonal behavior.
Furthermore, questions for future research must focus more on why there are
differences between high school students and institute students in their
perceptions. Studies on this topic will provide awareness about communication
problems inside classrooms and may provide resolutions to the problems of EFL
learning environment.

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The Use of Background Music in Language Learning Classrooms: An Investigation of Learners’ Attitudes

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Abstract
Reluctance to speak and participate actively in EFL (English as a foreign language) classes is a serious issue and there is a feel for the necessity of more investigation in this area. Following a line of research conducted by Cunningham (2014), the present study aimed at exploring Iranian EFL students’ attitudes toward the use of background music in English classes and the potential benefits of it. The participants were eighteen advanced female students learning English at one of the branches of Iran Language Institute in Tehran. The results of the study, in congruence with the results of Cunningham’s study, showed that the students had positive attitudes toward the use of background music in the language learning classroom and believed that music will reduce tension and stress in the class and provide a pleasant environment for learning.

Keywords: background music, learner’s attitudes, EFL classrooms
Introduction

Learner’s reluctance to speak English in the classroom is a scenario commonly experienced and observed by many language instructors in both EFL and ESL contexts (Flowerdew & Miller, 1995; Jackson, 2002; Riasati, 2014; Zhang & Head, 2009). Second/foreign language learners, especially Asian learners, have often been observed to be quiet in language classrooms, unwilling to respond to teachers’ questions, and tending to avoid active classroom participation (Chen, 2003; Cortazzi & Jin, 1996). No one can deny that active classroom participation plays an important role in the success of language learning (Tatar, 2005). In the conceptualization of Communicative Language Teaching (CLT), the language being taught is regarded as a system for expression of meaning. Therefore, the learners’ verbal participation or engagement in the classrooms is crucially important in EFL/ESL contexts (Nunan, 1999). Besides, the current popular theoretical perspectives of Second Language Acquisition (SLA) put a lot of emphasis on the importance of interaction and communication. In addition, L2 pedagogy values open participation in the classrooms that leads to a growing expectation for verbal classroom participation in higher education (Cao, 2009). Although learners are aware of the importance of spoken English, and the fact that participation is encouraged, their silence and reluctance to speak in the classroom using the target language has always been considered as one of the main sources of frustration and failure for both instructors and learners (Flowerdew & Miller, 1995; Jackson, 2002; Zhang & Head, 2009). Hence, this paper aims to investigate the potential benefits of using music in EFL classrooms by exploring learners’ perspectives in this regard. The study aims to find about the extent to which the learners feel there is potential for music to stimulate verbal classroom participation. The current focus probably stems from the impact of Lozanov’s Suggestopedia (1979) as an innovative method of teaching foreign languages. This method claims that the intense use of baroque music in the language classroom increases memorization capacity of the learners, especially their vocabulary learning, by providing a relaxing atmosphere.

Review of Related Literature

Reticence

Several studies have been carried out to explore the reasons for EFL students’ reticence or reluctance to participate orally in language learning classrooms especially in Asian contexts. Based on the relevant literature (e.g., Arafat, 2013; Li & Jia, 2006; Liu & Jackson, 2009), Asian students are frequently portrayed as reticent and passive in the English language classrooms with minimal or no contribution to the classroom discourse. The common reasons reported include fear of losing face, low proficiency, negative evaluation, cultural beliefs about
appropriate behavior in classroom contexts, incomprehensible input, teacher’s teaching techniques, lack of confidence, introversion, anxiety, perceived communicative competence, etc. (Delima, 2012; Jenkins, 2008; Li & Jia, 2006; Li & Liu, 2011; Liu & Jackson, 2009; Tsui, 1996; Xie, 2009). It is not claimed that music will tackle all of them though it may have some effects on some of them.

Learners’ reticence can be related to their affective filters. Krashen (1985) argued that effective learning will occur when the affective filter is weak. Anxiety, self-confidence and motivation are three affective variables. The findings of a study conducted by Riasati (2014) on the causes of reticence showed that there is a negative correlation between willingness to speak and language learning anxiety. Moreover, anxiety was proved to be the best predictor of willingness to speak. As a result, if the aim of language education is to create willingness to speak among language learners, language learning anxiety needs to be removed or at least minimized. The Affective Filter Hypothesis suggests that an ideal teacher should be capable of providing a classroom atmosphere conducive to motivating the students, encouraging them and lessening their anxiety if there is any (Krashen, 1985). The use of music in an EFL class might help learners lessen their anxiety (Mora, 2000).

Another factor affecting the learners’ reticence is the classroom environment particularly when learners feel uncomfortable and stressed. Learners tend to be more willing to speak in a friendly environment in which they feel secure and relaxed. A positive, stress-free learning environment can make a classroom fun for the learners and thus provide a more effective and encouraging setting, which in turn leads to better educational achievements. Indeed, in such a learning environment, students feel free to speak up, ask and answer questions, challenge the teacher and other classmates, and have a more active participation in class discussions (Arafat, 2013). This is consistent with Zeng (2010), who contends that learning in a relaxing environment and degree of familiarity with that environment will increase learners’ degree of participation. One reason could be the fact that in such a relaxing environment, learners get to know and trust each other better than in a threatening environment. Moreover, in a friendly and relaxing environment, learners feel secure enough to express themselves freely and are not afraid of making mistakes and then being ridiculed by others. A friendly environment gives them the impression that in case they make a mistake or face a difficulty, others will react in a friendly and supportive manner. Another advantage of providing a relaxing environment for the learners is that “similarities are appreciated and differences are tolerated” (Zeng, 2010, p. 197).

Nagy and Nikolov (2007) propose that learners would be more willing to talk in the class if a student-friendly and supportive environment is provided for them. In a stress-free supporting environment, learners can build a better rapport not
only with each other but also with the teacher, which will in turn improve the learning process to a considerable extent. Liu (2007) also stresses the importance of creating a stress-free supportive environment for the learners in order to make them more eager to speak. Other research (e.g., Cao, 2009; Sun, 2008; Tsiplakides & Keramida, 2009) have also reported the importance of creating a learning environment that increases learners’ participation in the classroom. The findings of Riasati’s (2014) study also suggested that creating a relaxing environment leads to a higher degree of learners’ willingness to speak.

Although music can be effective in creating a good learning environment, Tudor (2001) states that methodological choices need to be made in the light of the human and contextual factors which are specific to each teaching situation. This means that different teachers will use music in different manners in different language learning situations and different students will also react to music in different manners.

**Music in Language Learning**

The use of music in language learning classrooms has been increasing over the last 30 years and now there is a significant body of literature on positive effects that music had on memorization, vocabulary learning, increased creativity, and boredom alleviation. Huy Le (2007), a Vietnamese ESL teacher, observed that music is highly valued by both students of English and (ESL) teachers in the teaching of speaking, listening, reading, and writing. Other studies by Katchen (1988), Magahay-Johnson (1984), Moriya (1988), Domoney and Harris (1993) and Puhl (1989) also support the importance and usefulness of music in EFL classrooms.

The impact of music on brain functioning has been investigated in several studies and the results showed that using music can maximize brain activity and music can play a very important role in activating large parts of the auditory cortex in both the right and left hemispheres (Rauscher, 2006). Shellenberg (2005) describes the Mozart effect as the maximization of cognitive abilities after musical exposure. In other words, after listening to Mozart, one might be able to use his or her nonmusical abilities such as linguistic, mathematical, and spatial ones. Several researchers also state that there is an overlap in Broca’s area for both language and music (Besson & Schön, 2005; Sacks, 2007).

Mark Huy Le (1999, p. 14) describes the following to express how significant music in education is:
Music is international. It is a powerful means of communication which can be shared, and enjoyed by people with different linguistic and cultural backgrounds.

Music brings people together.

Music provides a soothing and enjoyable environment for learning. It reduces pressure and tension in the class and helps learners to relax in the learning environment.

Music bridges the gap between teachers and students. When teachers and students share the same interest which is music, they participate in various kinds of academic and social activities together to pursue music. Thus, music brings teachers and students closer together.

Teachers who have the ability to sing and like to sing with their students are normally very popular.

Music brings people together.

Music makes language learning more interesting.

In language learning classrooms, music is principally used in the form of song-based activities (cf. Domoney & Harris, 1993) though it can be used in many diverse ways. Generally, the focus of literature has been on cognitive and linguistic reasons for using music (Lieb, 2005) but the affective benefits of optimal learning conditions are also well known by pedagogues.

Background music in language learning classrooms is not directly related to teaching itself but it presents there as a subliminal tool which is totally concerned with the ‘affective filter’ (Krashan, 1985). Music in an EFL class might help learners lessen their anxiety (Mora, 2000). Music can be a good help for apathetic or shy students to become involved in language activities more easily (Cranmer & Laroy, 1992). Georgi Lozanov incorporates music into his teaching method—Suggestopedia, for music is instrumental in creating a relaxing and comfortable environment.

Khalfa, Dalla Bella, Roy, Peretz, and Lupien (2003) conducted a study on oral performance of foreign language learners in a test. The results of the study revealed that music can play a significant role in decreasing the physical and psychological symptoms of stress. Ockba (2013) has also recently observed a strong correlation between background music and cognitive performance. Recent research from the field of music therapy demonstrates a strong correlation between music use and a drop in anxiety or amelioration of mood, even for those afflicted with serious emotional, anxiety, or degenerative disorders (cf. Elefant, Baker, Lotan, Lagesen, & Skeie 2012; Gardstrom & Diestelkamp, 2013). The effect of music on lowering the affective filter of language learners has also been mentioned in a few other studies (Anton, 1990; Bonner, 2007; Lems, 2005),
specifically by decreasing anxiety and increasing self-confidence (Bonner, 2007) or by increasing learners’ self-confidence and self-discipline (Jensen, 2002). Cunningham (2014) recently conducted an exploratory practitioner research among international EAP students (principally studying on TESOL Masters program) to capture these students’ perspective on the use of background music during lessons, especially during small group discussions. The findings indicated that students had positive attitudes toward using background music in these settings.

Research Questions

The present study was an attempt to address the following research questions:

1) How confident students felt they were in their classes?
2) What hinders or motivates the students to participate actively in their language learning classrooms?
3) Whose responsibility is it to create a good atmosphere for active participation to take place in the language learning classes?
4) What is the attitude of the students toward the use of background music in their classes?
5) Where is the use of background music more useful in the language learning classrooms?
6) How willing are the students to use background music in their classes if they had a chance to teach one day?

Method

Participants

The participants of this study were 18 female Iranian EFL students in one of the branches of Iran Language Institute in Tehran. They were all students of the same class and their level was advanced. The age range of sixteen of them was 20 to 35 and two others were in their forties. The major of only one of these students was English and the rest of them were majoring in different fields such as physics, engineering, management, IT, and so forth.
Purpose
This study aimed at finding out EFL learners’ attitudes toward the use of background music and its potential advantages and disadvantages in the language learning classrooms. The reasons for their answers were explored as well.

Design
The present study adopted a cross-sectional survey research study to explore the learners’ attitudes toward the potential benefits of using music in the language learning classrooms.

Instrumentation
A modified version of Cunningham's (2014) questionnaire was used in this study in order to find out about learners attitudes toward the use of background music in the class. Modifications were made in order to match it to the participants in the present study, as they were not EAP students. The questionnaire consisted of two parts. In the first part, there were questions on how confident students felt they were in their classes and what hinders or motivates them to participate actively in their language learning classrooms. The second part was related to use of music in language learning classrooms. The questionnaires were given to the students at the end of the fourth sessions of playing background music for them in the class and the students were asked to take the questionnaires home and answer to the items of the questionnaires. The reasons why they weren't asked to answer to the items of the questionnaires in the class was to avoid taking time of the class and, in addition, to give students more time to complete the questionnaires without any pressure imposed upon them. Beside all the advantages of using questionnaires as a research tool in this study, there was also a disadvantage. Only fourteen out of the eighteen participants returned the questionnaires.

Procedure
Because the researcher at the time of study did not have any advanced classes, she selected some tracks of very light music and asked one of her colleagues who was teaching advanced level to play the music in her class during the whole class time. The researcher's colleague played the music in her class for two weeks (four sessions). The music was not very loud in order not to distract the students as much as possible. At the end of the fourth sessions, she distributed the questionnaires among the participants, which the researcher adopted from
Cunningham (2014) and adapted it for the present participants. She asked the participants to take the questionnaires to their home and answer to its items and return it. The participants were said there was not any force in returning the questionnaires. Only fourteen out of eighteen participants returned the questionnaires.

**Results**

The participants in this study were advanced students. Although it is usually expected from advanced students to be quite confident in their classes, half of the student stated that they were not confident in their classes normally. Among them, forty-three percent said they always feel confident and 7% of them were sometimes confident. This can be a good justification for doing a research study such as this study.

![Figure 1](image)

**Figure 1 How confident students felt when they were in their classes**

When answering to the question about what usually makes the students more likely to participate actively in English classes, 44% of the students mentioned presence of good rapport between teacher and students and among the students themselves, and the presence of a good atmosphere as factors motivating them to be more active in the classroom. Among the students, 42% mentioned good rapport and good atmosphere alongside with other factors such as topic, and in advanced preparation. However, only 14% mentioned only topic and in advanced preparation as the factors encouraging them to participate actively in the language learning classroom.
Figure 2 What usually makes students to participate more actively in English classes

As the reasons for the lack of confidence and factors hindering and demotivating students to participate actively in the language learning class, most of the students (about 87%) mentioned fear of making mistakes in front of the teacher and other students, lack of good atmosphere, and lack of good rapport between the students and the teacher and among the students themselves as well. Sixty-three percent of the students believed that it is teacher's responsibility to create a good atmosphere for active participation and 37% of them considered both teacher and students responsible for that.

Figure 3 Whose responsibility is it to create a good atmosphere for active participation to take place?

Regarding the use of background music in the class, 80% of the student reported experiencing background music in the language learning classroom as positive. Ten percent reported it as neither positive nor negative. In addition, 10% considered experiencing background music in the classroom as negative. All of
those students, who considered experiencing background music in the classroom as positive, said background music decreased tension and stress in the class and created a good atmosphere. They stated that the use of background music in the language classrooms was quite useful. The only person, who considered background music as negative, mentioned her lack of concentration on the classroom activities while the music was playing as her reason.

**Figure 4** Attitudes toward the use of background music in the class

In 70% of the students’ opinion, the use of background music was pacifically useful during small group and whole class discussion. Thirty percent of the students believed background music was specifically useful during writing tasks and games.

**Figure 5** Where the use of background music is more useful
The final two questions asked the participants to consider themselves as future teachers. Seventy percent of the participants were willing to use background music in the classroom if one day they had a choice to do that in their teaching career and would recommend it to other teachers as well. Twenty percent of them did not have any idea and answered "I don't know". Furthermore, 10 percent of the participants were reluctant to use background music in their classes if they had a chance; they would not recommend it to other teachers.

Figure 6 Willingness of the students to use background music in their classes if they had a chance to teach one day

Discussion

The fact that at least half of the students did not consider themselves confident in the class and said that they did not usually feel easy in the classroom implies that research studies such as this study should be there to help this issue. Almost 86% of the students stated that good rapport and good atmosphere have significant roles in motivating them to participate actively in the classroom and only a few of them did not mention them. As the reasons for the lack of confidence and factors hindering and demotivating students to participate actively in the languages learning class, most of the students (about 87%) mentioned fear of making mistakes in front of the teacher and other students, lack of good atmosphere, and lack of good rapport between the students and the teacher and among the students themselves as well. It implies that a positive, stress-free learning environment can make a classroom fun for the learners and thus provide a more effective and encouraging setting, which in turn can lead to better educational achievements. Indeed, in such a learning environment students feel free to speak up, ask and answer questions, challenge the teacher and other classmates, and have a more active participation in class discussions. This is consistent with Zeng (2010), who contends that learning in a relaxing environment and degree of familiarity with that environment will increase
learners’ degree of participation. Moreover, in a friendly and relaxing environment, learners feel secure enough to express themselves freely and are not afraid of making mistakes and then being ridiculed by others. A friendly environment gives them the impression that in case they make a mistake or face a difficulty, others will react in a friendly and supportive manner.

Another advantage of providing a relaxing environment for the learners is that “similarities are appreciated and differences are tolerated” (Zeng, 2010, p. 197). Nagy and Nikolov (2007) propose that learners would be more willing to talk in the class if a student-friendly and supportive environment is provided for them. Krashen (1985) also argued that affective filters can directly affect learning. In order for effective learning to take place, there should be a stress-free environment. Regarding the use of background music in the class, 80% of the student reported experiencing background music in the language learning classroom as positive and very few of them were on the opposite side. Those who had positive attitudes believed that music could reduce tension and stress in the class, provide a good atmosphere, make people calm and consequently lead to more effective participation in the classroom. This finding is completely in congruence with what was said about music in the literature. Mark Huy Le (1999) argues that music brings people together and enables students to relax in a learning atmosphere. Music helps to create a soothing and enjoyable environment for learning. It reduces pressure and tension in the class. Students do not feel threatened.

Background music in language learning classrooms is not directly related to teaching itself but it presents there as a subliminal tool which is totally concerned with the ‘affective filter’ (Krashen op. cit.). However, it has also been observed to have cognitive and linguistic benefits. The use of music in an EFL class might help learners lessen their anxiety (Mora, 2000). Music can be a good help for apathetic or shy students to become involved in language activities more easily (Cranmer & Laroy, 1992). Georgi Lozanov (1979) incorporates music into his teaching method—Suggestopedia, for music is instrumental in creating a relaxing and comfortable environment. Khalfa, Dalla Bella, Roy, Peretz, and Lupien (2003) also contended that music can play a significant role in decreasing the physical and psychological symptoms of stress. Ockba (2013) has also recently observed a strong correlation between background music and cognitive performance. Recent research from the field of music therapy demonstrates a strong correlation between music use and a drop in anxiety or amelioration of mood, even for those afflicted with serious emotional, anxiety, or degenerative disorders (cf. Elefant, Baker, Lotan, Lagesen & Skeie, 2012; Gardstrom & Diestelkamp, 2013). This finding is also in congruence with the finding of Cunningham’s (2014) study which indicated that students had positive attitudes toward using background music in these settings.
About seventy percent of the students said music was specifically useful during whole or small group discussions and a few of them mentioned games and writing tasks and no one stated other activities. There was a consistency in students’ opinion in this regard. Besides, most of the students said if one day they became a teacher, they would use the music in their classes if they had the choice and would recommend it to other colleagues. This overall positive attitude on the side of participants shows that as Krashan (1985) states, music can be used, as a subliminal tool which is totally concerned with the ‘affetive filter’, in language learning classrooms to make teaching and learning more effective.

Conclusion

The findings of this study show that students' overall attitude toward the use of background music in the language learning classroom is positive. The participants of this study believed that music could provide a pleasant and stress-free environment for them in which they can have a good rapport with the teacher and the other students. This can be a good support for what was so far found about the positive effects of music on learning and class participation. Teachers should be aware of the effects that affective filters can have on students' learning and their active participation in the class. They also should try to provide a good learning environment for them. Music can be a means of achieving this. More research on this issue is needed with larger samples and in different settings to come to a more definite conclusion.

Limitations of the study

One of the limitations of this study is that it was done with only a limited number of students. In order to come to more confident conclusions, it is necessary to do the same research with more participants. Another limitation of the study is that the participants in this study were all females. It may be good to do the research with male participants as well in order to see if there is any difference. In addition, the only instrument used in this study was a questionnaire. Using other instruments such as interview might be beneficial.

References


Appendix

Questionnaire

Age: Job:
Major: Place of birth:

1. Would you consider yourself a confident speaker in your English classes?
   - [ ] Yes, always
   - [ ] Yes, usually
   - [ ] Sometimes
   - [ ] No, not normally
   - [ ] No, never
   - [ ] Other (please specify)

2. What stops/stopped you participating actively in your English classes?

3. What would make you more likely to participate actively in the English classroom?

4. Is it the teachers’ responsibility to create a good atmosphere for active classroom participation to take place?
   - [ ] Yes, 100%
   - [ ] Yes, but it is also partly the students’ responsibility.
   - [ ] No, the students should take this responsibility in their groups.
   - [ ] Don’t know

If yes, please say below how teachers should achieve this. If no, please say what you think students should do.
Music in the language learning classrooms

5. When you have experienced background music in the language learning classroom, has this been positive, neither positive nor negative, or negative?
- Positive
- Neither positive nor negative
- Negative

Please state any other feelings that you had at the time this happened:

…………………………………………………………………………

6. How useful is background music in EAP classrooms?
- Very useful
- Quite useful
- Neutral
- Not particularly useful
- Not at all useful

Please indicate why you chose your answer. In What way is background music either useful or not useful?

…………………………………………………………………………

7. For what kinds of classroom activities do you think background music could or should be used?
- Never
- Whole class discussion
- Reading tasks
- Small group discussion
- Writing tasks
- Games
- Close language work
- Project working
- Other activities (please specify)

…………………………………………………………………………

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8. Would you use background music as a teacher if you had the choice?
   - Yes
   - No
   - Don’t know

   Why yes? Why not?
   ..............................................................................................................................

9. Would you recommend other teachers to use background music in their classrooms?
   - Yes
   - No
   - Don’t know

   Why yes? Why not?
   ..............................................................................................................................
A Content Analysis of Activity Types in ESL Workbooks

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Abstract

Coursebooks play a significant role in English language classrooms, since they serve as materials which support and guide teachers, learners and classroom curriculum. They provide a structure of teaching and learning, methodological support and opportunities for revision and preparation (McGrath, 2002). Many studies have been carried out to evaluate different type of activities on several coursebooks. The present study aims at investigating the content of workbooks of seven most popular coursebooks, to identify different activity types and their balance of occurrence. To this end, an in-depth analysis of activities based on Nation and Maclister’s (2010) four strands, was conducted in all units of seven workbooks at intermediate level. The frequency of activities for each unit of workbooks as an individual and workbooks as a whole was explored. The result revealed that language-focused learning had the highest frequency in all seven coursebooks and the lowest frequency referred to fluency development activities. Consequently, it showed that workbooks focus on language features more than practicing meaning-focused input, meaning-focused output, and fluency development. Moreover, the results revealed that none of the selected coursebooks had a balanced practice of the four mentioned activity types.

Keywords: content analysis, activity types, ESL workbooks
Introduction

Supporting teachers and leading lesson plans, materials play an essential role in English language classrooms. Coursebooks are one of the important materials which guide classroom curriculum. According to Richards (1993), textbooks are being employed in many language programs and they are, in fact, “the hidden curriculum” (p. 1). To Hutchinson and Torres (1994), a coursebook can serve as an instrument of modifications and alterations. Coursebooks play an extremely helpful role in classroom, as they lead teachers on what and how to teach, giving them some useful advice on the best techniques for presenting the material. They not only provide teachers with a structure of teaching but also lead learners what to learn and what to practice most (McGrath, 2002). In the same vein, Richards and Rodgers (2001) argue that, since coursebooks define coverage for syllabus items and specify content, they are an unavoidable element of the curriculum. Various scholars have approved the value of coursebooks (Harmer, 2001; Richards, 2001; Rubdy, 2003). Graves (2000, p.174) provides several advantages for the use of a coursebook:

- It provides a syllabus for the course because the authors have made decisions about what will be learned and in what order.
- It provides security for the students because they have a kind of road map of the course: they know what to expect, they know what is expected of them.
- It provides a set of visuals, activities, etc., and so saves the teacher time finding or developing such materials.
- It provides teachers with a basis for assessing students’ learning.
- It may include supporting material (teacher’s guide, worksheets, CDs).
- It provides consistency within a program across a given level, if all teachers use the same textbook.

To Cunningsworth (1995), coursebooks can fill many roles in classroom, but generally, they act as a learning tool to help meet learner needs. Similarly, Richards and Renandya (2002) discuss the advantages of the use of commercial textbooks in teaching. Among the principal advantages are the following:

- They provide structure and a syllabus for a program;
- They help standardize instruction;
They maintain quality;
They provide a variety of learning resources;
They are efficient;
They can provide effective language model and input;
They can train teachers; and
They are visually appealing.

Consequently, due to the significance role coursebooks hold, their selection is an important decision which teachers make. Having a trip to any current bookstore, one would face a vast choice of ESL coursebooks. According to Daoud and Celce-Murcia (1979), information on textbook selection is useful since it is sometimes part of the ESL/EFL teacher’s responsibility to select the textbook she/he will use in a given class. In order to have an appropriate selection, textbook evaluation is required. Sheldon (1988) has proposed several reasons for textbook evaluation. He recommends that the selection of an ELT textbook often signals an important educational decision. Thus, a thorough evaluation can be of great help for managerial or teaching staff of a specific institution to discriminate between all of the available textbooks on the market. Rea-Dickens and Germaine (1992) argue that textbook evaluation investigates the suitability and appropriateness of an existing practice. Similarly, other researchers support the importance of textbook evaluation, as it assists teachers to obtain useful, accurate, systematic and contextual insights into the overall nature of textbook materials (Cunnunghsworth, 1995; Ellis, 1997). To Littlejohn (1998), textbook evaluation serves the aim of exploring whether the methodology and content of the materials are suitable for a particular language-teaching context. This is why coursebook is widely used in all language classrooms and is popular among English teachers.

Due to the important role they play, numbers of new coursebooks with different packages are being published annually. Most of their packages contain student book, work book, CD, DVD, teacher’s book and Test Generator CD-ROM. Furthermore, each of the coursebooks focuses on different types of content, activities, skills and methodologies. Yildiz and Simsek (2013) in a research investigated the relationship between the textually and textual exercises in the 6th grade Turkish course workbook. In another research, Nourmohammad-Nouri, Ghaemiaand, and Sedigha (2015) explored the EFL coursebook English Result series in two levels of intermediate and upper-intermediate being currently trained in several language institutions in Iran. The results showed a lack of TTC programs, i-tools features, cluttered passages and pictures as the main weak points of this series. Though some research has been carried out to find different type of activities used in coursebooks and workbooks, still exist some gaps which need to be bridged. Thus, this research aims at investigating Nation and
Macalister’s four strand activities and balance of their occurrence across workbooks of some widely used and internationally developed coursebooks.

**Review of Related Literature**

Nation and Macalister (2010) have provided four strands, which show a balanced range of opportunities for learning. These four strands are meaning-focused input, meaning-focused output, language-focused learning and fluency development.

**Meaning-focused input**

In meaning-focused input, learning is acquired through receptive skills. According to Krashen’s (1989) monitor model, Input hypotheses is one of the hypotheses which is prerequisite for acquiring language as it puts primary importance on the comprehensible input (CI) that language learners are exposed to. Based on her hypothesis, understanding spoken and written language input is seen as the only mechanism that results in the increase of underlying linguistic competence. Meaning-focused input emphasizes the conditions which are needed for learning a low density of unknown items in the language input, the meaning of the message, and a large quantity of input. In language courses, the most important way of providing a large amount of comprehensible input is to have an extensive reading program. This involves the learners in reading books which have been specially written for learners of English in a controlled vocabulary. According to Elley (1989), repeated listening is a very useful activity which is under this category. Another main source of meaning-focused input in a course comes from interacting with others. According to Vandergrift (1992, 1997, 2002) “…interactional listening is highly contextualized and two-way, involving interaction with a speaker” (Vandergrift, 2002, para.5).

**Meaning-focused output**

Learning by input alone is not sufficient because the knowledge needed to comprehend input does not include all the knowledge which is needed to produce output. Nation and Macalister (2010) proposed another strand which is meaning-focused output. Meaning-focused output is acquired through the production skills which is based on Swain’s output hypothesis (2000): communication and output is attained through speaking or writing skill. It is argued that a well-balanced language course spends about one quarter of the course time on meaning-focused speaking and writing. Meaning-focused speaking should involve the learners in conversation and also in monologue. The conversation can have a largely social
focus and can also be used for conveying important information. The conditions for meaning-focused output are similar to those for meaning-focused input. There should be a focus on the message (that is getting the listener or the reader to understand), the task should be demanding but not too demanding, and there should be plenty of opportunity for such activity (Nation & Macalister, 2010). According to Nation and Macalister (2010), if the goal is developing skill in writing, then there should be a regular meaning-focused writing. This can involve writing letters to other students, keeping a diary, writing essays and assignments, writing brief notes, writing stories and poems, writing descriptions, writing instructions, and persuasive writing. If the language course has the goal of developing skill in speaking, then there needs to be regular meaning-focused speaking. This can involve information gap activities, short talks, conversation while doing a task, problem-solving discussions and role plays (Nation & Macalister, 2010).

**Language-focused learning**

A well-balanced language course also takes language focus into consideration in which involves a deliberate focus on language features such as pronunciation, spelling, word parts, vocabulary, collocations, grammatical constructions and discourse features (Nation & Macalister, 2010). About one quarter of the course time should be spent on language-focused learning which mainly focuses on language features. In most courses, too much time is spent on such learning, and this means that there is less opportunity for learning through the other three strands of the course. The answer is not to completely remove language-focused learning from the course, but to make sure that there is an appropriate amount of it.

Here are some of the activities which could occur in the language-focused learning strand of the course: intensive reading, pronunciation practice, guided writing, spelling practice, blank-filling activities, sentence completion or sentence combining activities, getting feedback on written work, correction during speaking activities, learning vocabulary from word cards, memorizing collocations, dictation and the explicit study of discourse features (Nation & Macalister, 2010)

**Fluency development**

The fourth strand which time needs to be allocated to in a course is the fluency development strand. The fluency development strand of a course involves becoming fluent with features that the learners have already met before. The conditions for the fluency development strand are: (1) easy, familiar material, (2)
a focus on communicating messages, (3) some pressure to perform at a faster speed, and (4) plenty of opportunities for fluency practice (Nation & MacLyster, 2010).

Fluency practice includes all production and receptive skills. Listening fluency practice can involve listening to stories, taking part in interactive activities, and listening to lectures on familiar material. Speaking fluency activities can involve repeated speaking where learners deliver the same talk several times to different listeners, speaking on very familiar topics, reading familiar material aloud, and speaking about what has already been spoken or written about before. Reading fluency activities should involve a speed-reading course within a controlled vocabulary. Other reading fluency activities include repeated reading where the learners read the same text several times, and extensive reading involving very easy graded readers. Writing fluency activities involve the learners in writing about things where they bring a lot of previous knowledge. A very useful activity in this strand is ten-minute writing. Linked skills activities are very effective for fluency development in all of the skills of listening, speaking, reading, and writing. A linked skills activity involves learners working on the same material while moving through a series of changes, for example, from listening to the material, to talking about it, and then to writing about it. Usually, it is expected to see three skills linked together, such as reading, then writing, and then speaking. The last activity in a series of linked skills is usually a fluency activity, because by this time the learners are very familiar with the material and can work with it at a faster speed. Table 1 shows a summary on the conditions and activities for each of the four strands.
Table 1 Activities and conditions for the four strands

<table>
<thead>
<tr>
<th>Strand</th>
<th>Conditions</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning-focused input</td>
<td>A focus on the message</td>
<td>Listening to stories</td>
</tr>
<tr>
<td></td>
<td>Only a small amount of unfamiliar language features</td>
<td>Extensive reading</td>
</tr>
<tr>
<td></td>
<td>A large quantity of input</td>
<td>Listening while reading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Communicative activities</td>
</tr>
<tr>
<td>Meaning-focused output</td>
<td>A focus on the message</td>
<td>Short talks</td>
</tr>
<tr>
<td></td>
<td>Only a small amount of unfamiliar language features</td>
<td>Communicative activities</td>
</tr>
<tr>
<td></td>
<td>A large quantity of output</td>
<td>Writing stories and assignments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Letter writing</td>
</tr>
<tr>
<td>Language-focused learning</td>
<td>A deliberate focus on language features</td>
<td>Pronunciation practice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spelling practice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Learning vocabulary from word cards</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Intensive reading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammar study</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Substitution tables and drills</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dictation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Feedback and correction</td>
</tr>
<tr>
<td>Fluency development</td>
<td>Focus on the message</td>
<td>Listening to stories</td>
</tr>
<tr>
<td></td>
<td>No unfamiliar language features</td>
<td>Linked skills activities</td>
</tr>
<tr>
<td></td>
<td>Pressure to go faster</td>
<td>Easy extensive reading</td>
</tr>
<tr>
<td></td>
<td>A large quantity of practice</td>
<td>Repeated reading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Speed reading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ten-minute writing</td>
</tr>
</tbody>
</table>

Research Questions

The research questions underlying the present study are:

1. Are the activities evenly distributed in the selected ESL workbooks?
2. Is there one workbook that is more progressive?
3. Are the activities dynamic, and are they ordered in a logical way as students develop their English and move smoothly through the units?
Data collection

In this study, intermediate workbooks of seven popular ELT coursebooks available in many EFL/ESL contexts were selected to identify their activities and to determine their balance in providing a range of activities according the four strands provided by Nation and Macalister (2010). The selected workbooks were *American English File, English Result, Interchange, New Headway, Top Notch, Face 2 face,* and *four corners.* Their authors, year of publication, and publisher appear in Table 2.

<table>
<thead>
<tr>
<th>Workbooks</th>
<th>Authors</th>
<th>Year of publication</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>English Result</em></td>
<td>Mark Hancock and Annie McDonald</td>
<td>2008</td>
<td>Oxford University Press</td>
</tr>
<tr>
<td><em>New Headway</em></td>
<td>Liz and John Soars</td>
<td>2006</td>
<td>Oxford University Press</td>
</tr>
<tr>
<td><em>Top Notch</em></td>
<td>J. Saslow and A. Ascher</td>
<td>2006</td>
<td>Pearson Education</td>
</tr>
<tr>
<td><em>Face 2 face</em></td>
<td>Chris Redston and Gillie Cuningham</td>
<td>2013</td>
<td>Cambridge University Press</td>
</tr>
<tr>
<td><em>Four corners</em></td>
<td>Jack C. Richards and David Bohlke</td>
<td>2011</td>
<td>Cambridge University Press</td>
</tr>
</tbody>
</table>

Data coding

Discovering the activity types and balance range of activities based on the four strands in the selected workbooks, a broad statistical survey of all the workbook exercises across intermediate level was carried out. The frequencies of exercises
in each of the units of every workbook were evaluated based on the four strands, which have been elaborated on in the theoretical framework section above. Each unit of workbook exercises was categorized as belonging to one of these four groups: meaning-focused input, meaning-focused output, language-focused learning and fluency development. The frequencies of each activity type were calculated in all units of the workbooks independently. The number of occurrences for each of the activities in the workbooks as a whole was also counted. The sample of coding system which was applied for each of the strands are given below:

Meaning-focused input
Learners are provided with a long reading text which they had to focus on the message of the passage. Only a small number of unfamiliar language features were used in the text and learners were asked to talk about the general content of the (Figure 1):

Figure 1 Meaning-focused input activity sample
Meaning-focused output

Students are asked to write a paragraph in their own way, in which they have to write stories, use their background knowledge or write their own idea about the subject matter. In the following type of meaning-focused output activity, learners have to produce a large quantity of output and write about marriage customs in their country.

Figure 2 Meaning-focused output activity sample

Language-focused learning

The sample for this type of activity is that it asks students to complete the chart with the missing verb forms and they have to choose the correct tense which belongs to each category and column as is shown in the figure below:
Fluency development

In the fluency development activity, learners are asked to scan the article and look for a specific detail. One of the activities which belong to fluency development strand is linked skill activity and repeated reading. For instance, the figure below is a linked skill activity since learners are asked to read the passage three times and answer the questions. Each question focuses on different type of skills, for instance in activity sample below, the last two questions belong to writing and speaking respectively in which learners are asked to write and speak about the subject matter.
Figure 4 Fluency development activity sample

Results

This study aimed at investigating different type of activities (meaning-focused input, meaning-focused output, language-focused learning, and fluency development) across 7 workbooks of coursebooks mostly used in Iranian institutes at intermediate level. To this end, the results obtained from the data analysis (each workbook independently and all workbooks as a whole) are tabulated as follows:
As the table shows, all the workbooks had a high frequency of language-focused learning activities, with *New Head Way* having the most with 93%. *Four corners* had the next highest percentage with 83.7%, then *Face 2 Face, Top notch, English result and interchange* with 77.8%, 66.9%, 66%, and 60% respectively. The next activity which possessed high frequency among workbooks is meaning-focused output with *Top notch* having the highest percentage of 28.0%, then *interchange* with 25.2%, and then *English Result, Four corners, Face 2 Face, New Head Way, and American English file* with 19.2%, 4.6%, 3.6%, 2.6%, and 2.5% respectively. After meaning-focused output, meaning-focused input shows a high frequency among workbooks: *American English file* with the highest rank of 17.1%. *English Result* had the next highest frequency of this activity with
11.9%. Then, *Face 2 face, Interchange, four corners, Top Notch, and New Head way* with 11%, 8%, 6.9%, 4%, and 2.6% correspondingly. The last activity which had the less consideration among workbooks is the fluency development activity: *American English File* had the highest frequency with 14.3%, followed by *English Result* which had the highest rank with 7.8%. *Face 2 face, Interchange, Four corners, Top Notch, and New Head way* were next with 7.3%, 6.4%, 4.6%, 1.8%, and 0.8% respectively.

It is also noticeable that none of the coursebooks showed a balance of activity occurrence. According to Nation and Macalister (2010), each activity must contain one quarter of practice and classroom time; however, as it is evident the distribution of the mentioned activities is not balanced.

Table 4 Intermediate workbooks as a whole

<table>
<thead>
<tr>
<th>Activity type</th>
<th>No. of occurrence</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning-focused input</td>
<td>111</td>
<td>8.8%</td>
</tr>
<tr>
<td>Meaning-focused output</td>
<td>168</td>
<td>13.4%</td>
</tr>
<tr>
<td>Language-focused learning</td>
<td>892</td>
<td>71.4%</td>
</tr>
<tr>
<td>Fluency development</td>
<td>77</td>
<td>6.1%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,248</strong></td>
<td><strong>99.8%</strong></td>
</tr>
</tbody>
</table>

As it is notable in the table above, language-focused learning activity possessed the most remarkable frequency with 71.4% among the workbooks as a whole. The second activity which had the highest rank was meaning-focused output followed by meaning-focused input and fluency development.

Figure 5 reveals the occurrence of different types of activities across intermediate level of workbooks. The figure suggests that language learning had the highest frequency and fluency development the lowest frequency among the workbooks.
Discussion

In order to determine the equal distribution of four strands, the general results of the data analysis were observed as represented in Tables 3 and 4. As it is apparent in the tables, all workbooks of intermediate level mainly focus on providing learners with language-focused learning activity. The results reveal that language-focused learning activity with 71.4% of total occurrence is the most frequently occurring activity type, which can be considered as the most dominant language teaching practice used in the selected workbooks. The second most prominent activity type is meaning-focused output, with a 13.4% rate of occurrence. This is followed by meaning-focused input activity (8.8%), and finally, fluency development with the least frequent occurrences (6.1%) in the workbooks examined.

By examining the results of the study in detail, it can be determined that most of the activities in each of the analyzed workbooks aimed at reinforcing learner’s language features by offering a wide range of language-focused learning activities. In these activities, the learners were mostly asked to practice grammatical forms, pronunciation, spelling and vocabulary either in context or out of context. They also had to practice preselected roles and patterns mostly through rote learning, rather than using language through communicative activities. Most of the activities mainly center on highlighting linguistic forms, intending to reinforce accuracy rather than fluency and communicative competence of the learner. Supporting this result, Baleghizadeh and Aghazadeh’s
(2014) research found that guided activities are more frequent across the coursebooks examined, which means that most of the activities focus mainly on reinforcing the linguistic instead of communicative competence of learners.

However, according to Richards and Rodgers (1986), communicative language approach has two versions of pre-communicative and post-communicative. The former mainly focuses on linguistic features and based on PPP (presentation, practice, production) language forms are first presented, practiced, and then produced. Consequently, these workbook activities serve as the initial stage for communicative activities and are preparing the learners for future stages: the ability to use the language for communication.

Thus, according to the foundation, the distribution of activities sounds sensible as learners are at a stage of improving their linguistic competence before their communicative competence. Nonetheless, regarding the next type of activity, meaning-focused output, it is necessary to mention that Swain (1985) stated that comprehensible input alone is insufficient to L2 learning process. She believes that language use is important in language learning in which learners try to produce and use language.

Meaning-focused input, the third activity with only 5% difference with meaning-focused output has gained the third most frequent activity. As Liming (1990) states “production of output has a direct bearing on the assimilation of input” (p.23), hence it is necessary to point out that meaning-focused input and meaning-focused output are integrated. This is the reason why both activities have a close rate of occurrences.

The last activity type which had the least frequency rate belongs to fluency-development which is essential for having effective communication as it involves learners to become fluent with features that they have already met before. Based on the obtained results, the fluency development activity is the strand which is less paid attention to with a rate of 6.1%. Since fluency needs prior knowledge of linguistic and communicative competence, this strand is the last activity which is considered in these workbooks.

With regard to the second research question, namely, whether there is a workbook that is more progressive and shows a better distribution of the four strands, the results revealed that almost none of the workbooks followed a normal distribution of having 50% rate for each strand as Nation and Macalister (2010) framed –each activity type should possess one quarter of lessons. However, a point worth mentioning is that if a comparison is made among the workbooks analyzed in this study, the results reveal that English Result shows a better distribution and is more progressive than the rest of the workbooks. English Result focuses on all the strands more than the rest of the workbooks. With references to Nation and Macalister’s (2010) four strands, language-focused
learning should cover one quarter of lessons. English result had 60.0% of occurrences which in comparison with the others is more reasonable. Furthermore, the rate of meaning-focused input and meaning-focused output in this workbook are fairly close and thus higher compared with the others.

With the aim of answering the last research question (if the activities are dynamic, and whether they are ordered in a logical way as students develop their English), each unit was analyzed based on the order of exercises. The results suggested that the activities were sequenced in each unit from easy to difficult. At first, the activities belonged to language features and what learners had already learned (language-focused learning). They then moved to more difficult activities (communicative activities) in which learners should try to use language without being under any time pressure (meaning-focused input and meaning-focused output). Finally, the activities got even more difficult by having learners to learn all language skills under time constraints (fluency development).

**Conclusion**

The present paper aimed at investigating activities of seven workbooks based on 4 stands provided by Nation and Macalyster (2010). Applying Nation and Macalister’s (2010) model of activity types, the main goal of the research was to classify how different activity types are distributed across the selected workbooks. Furthermore, this study evaluated if a workbook acquired a well-balanced activity based on the four strands and how many times each activity occurred in each workbook separately and workbooks as a whole. The activities were classified into each of the four strands (meaning-focused input, meaning-focused output, language-focused learning, and fluency development). The results revealed that the most frequent activity which is used in all workbooks is language-focused learning activity. This activity type focuses on language features. The second activity which had highest frequency was meaning-focused output followed by meaning-focused input. Fluency development was the last activity which was mostly used in the mentioned workbooks. As it is apparent in Table 3, none of the mentioned coursebooks showed a balanced activity occurrence; the uneven frequencies revealed language-focused learning activities as the center of workbooks while less focus was observed on the rest of the activities.

**References**


Interview
An Interview with Professor Lawrence Jun Zhang on His Academic Background, Metacognition, and PhD Programs

By Mehrdad Yousefpoori-Naeim

**Threshold:** We are very pleased to have this interview with you, Professor Zhang. Thank you very much for accepting our invitation. We commonly start our interviews by asking a few personal questions: How did you become interested in TESOL? Where did you do your higher education studies? And, how did you end up teaching at the University of Auckland?
**Prof. Zhang:** My interest in English was mainly because of an excellent teacher I had at the beginning of my English learning journey. I was born and grew up in China and started learning English only in high school when the Chinese Ministry of Education released a new policy that allowed foreign languages to be offered as a school subject. So I was lucky to be taught English, starting at the age of 16. I learned the English alphabet, many acronyms such as POW (prisoner of war), DDT (explosives), among others, slogans such as “Long live Chairman Mao!” and “Down with the imperialists!”, and many other short texts, typically used in the era dominated by Audiolingualism. Evidently, I loved English and got good marks all the time whenever there was an English test or quiz. Two years’ English learning at high school fanned my enthusiasm for achieving some attainment in it. Hence, I decided to choose teaching as my career at that point. I am grateful to my English teacher, Mr. Jianzhong Liang, who made it possible. It is a pity that I have never met him since I left the school. He saw some potential in me as a language learner and future English teacher. So he tried his best to offer me a job to teach English in the same school. The job was a low-pay teaching post. But as the Dean of Academic Affairs, Mr. Liang thought that working as an English teacher would be the best opportunity for me to attain a higher level of proficiency, which would lead me to getting admitted by university. So I accepted the offer in 1980. Indeed, I realized that I was making rapid progress in English learning in all aspects (pronunciation, speaking, listening, reading and writing). I gather it was my self-study to get my lessons ready before I was able to teach the content to my students that stood me in good stead. I had to get all the language and grammar points clear before I could teach them. Such conscious and diligent lesson preparation proved to be an effective approach to improving my English. A young colleague and I followed Mr. Liang’s advice by taking higher education English programs on TV in order to earn a qualification, but because our TV broke down and the school had no money to buy a new one, we gave up half way. However, the provincial radio station was offering an English program to intermediate learners. So I immediately started following it. I benefitted tremendously from taking these TV and radio programs. More importantly, Mr. Liang’s timely mentoring and feedback boosted my confidence to learn the language.

These TV and radio programs boosted my English proficiency and when I sat for the next year’s national university entrance examination I did exceptionally well in English. So I decided to study English as my major at university, which I did and graduated with a BA in English Language & Literature, and then an MA in English Linguistics, and finally a PhD in Applied Linguistics. I am now making a living in the language as a non-native speaker in an environment dominated by native-speakers of English.
My teaching experiences in diverse contexts have provided me with rich opportunities for understanding the excitement and challenges that different student populations have gone through. Evidently, the experiences differ significantly for students in the U.S., where they have rich language input and sufficient opportunities for language output (to practice using the language) while they are learning it, and for students who have limited resources and constrained opportunities for using it with authentic meaning. So I do really think that teachers are key to helping learners succeed in language learning if they create learning spaces and opportunities for their students to use the language.

My higher education experiences are very diverse, I should say. I earned my BA (Hon.) in English Language and Literature from The Shanghai International Studies University, one of the two universities of foreign/international studies directly under the jurisdiction of the central Ministry of Education, China. I was successfully admitted to the graduate school of The Northwest Normal University, one of the 6 national teacher-education universities in China that was under the direct leadership of the central Ministry of Education. I was then able to defend my MA thesis at The Henan University in central China, with Professor Shirley Wood (an American white woman, who was a Chinese citizen) being the Chair of the Oral Examination Committee. I successfully defended my thesis and was awarded the MA Degree in English
Linguistics. An opportunity arose for me to study at The National Institute of Education of The Nanyang Technological University in Singapore on the Postgraduate Diploma in ELT. I was honoured to be the only graduate from the PGDELT program with a Postgraduate Diploma with Distinction. Therefore, I was successfully awarded a full PhD scholarship for pursuing my PhD in the same Department, Division of English and Applied Linguistics. Luck fell on me for working as a Post-doctoral Fellow with leading scholars in our field: Professor Ernesto Macaro, Dr Catherine Walter, Dr Robert Vanderplank, and Professor Victoria Murphy at the Education Department at Oxford University. Throughout my academic life, I have been extremely fortunate to have worked with leading scholars as my mentors and collaborators. My PhD thesis supervisors Professor Christina Hvitfelt (PhD in Education, University of Wisconsin - Madison, USA) and Professor Rita Skuja-Steele (PhD in Education, Institute of Education, University of London, UK) were very supportive and I will never forget them.

**THRESHOLD:** Your publications show you specialize in a few research areas, such as bilingual learning, reading and writing development, and teacher cognition, but in order to keep our short interview focused, I would like to ask you only about metacognition, which I think many of our readers would find very interesting too, as research is still scarce in this area despite its alleged importance in successful learning. What is the scope of metacognition? Are metacognitive strategies the same as learning strategies? Or are there minor differences?

**Prof. Zhang:** Indeed, I publish the work that I am interested in sharing with colleagues in the field. My research has been published in TESOL Quarterly, British Journal of Educational Psychology, Instructional Science, Applied Linguistics Review, Journal of Second Language Writing, Language Awareness, System, and Journal of Psycholinguistic Research, among others. I won the TESOL Award for Distinguished Research in 2011 for my research published in TESOL Quarterly (2010), “A dynamic metacognitive systems perspective on Chinese university EFL readers”. I regard that piece of work as representative of all the work I have been doing over the years. I have a relatively broad interest in language learning and teaching (including teacher education), but I am especially interested in metacognition.

Learning strategies, as an essential part contributing to understanding students’ metacognition, which is closely related to self-regulated learning, have been investigated in various disciplines, especially in relation to how students learn to read and write in English as a first language in academic settings (Harris
et al., 2010). In the field of L2, LLS research has also blossomed despite it courting criticisms that the term LLS lacks a consistent definition and a more feasible way of moving the field forward is to conduct research in the framework of self-regulated learning (see Cohen & Macaro, 2007, for a systematic review). A survey of the literature shows that metacognition embraces a range of beliefs, thinking, understanding, behaviors and strategies for current and future actions which are most often dynamic and systematic. An essential element within the metacognitive knowledge systems refers to, but not exclusively, cognitive and socio-cognitive dimensions in human development and learning. In contemporary cognitive psychology, research findings corroborate with earlier statements such as the one by Flavell (1979) that metacognitive knowledge systems generally entail not only thinking about thinking or cognitions about cognition, but also regulation and execution of cognition typically materialized through students’ behaviors and deployment of strategies for problem-solving. These processes of execution offer students rich metacognitive experiences that enable them to do similar things more efficiently with clear understandings of what they do and why they do so.
**THRESHOLD:** One of the hot topics in the field nowadays is learner autonomy. I think metacognition, especially in the form of self-regulatory learning, can contribute a lot to learner autonomy. How do you see the link between the two?

**Prof. Zhang:** Metacognition is theorized as a critical process in language learning consisting of metacognitive knowledge and use of metacognitive strategies. Successful learners can be almost always distinguished from novices not only in terms of the metacognitive knowledge they possess but also their strategic decision-making in the learning process. In accordance with the Flavellian framework (Flavell, 1979), language learners’ metacognitive knowledge comprises knowledge about themselves (person knowledge), the learning task (task knowledge), and strategies to be used for tackling the learning task (strategy knowledge). Metacognitive strategies are “general skills through which learners manage, direct, regulate, [and ] guide their learning, i.e. planning, monitoring, and evaluation” (Wenden, 1998, p. 519). In light of such theorization, metacognition can be understood in terms of the monitoring and regulation mechanisms that play a significant role in learning. In Schunk’s (1991, p. 267) view, learning is “deliberate attention to some aspects of one’s behavior.” Such theorization addresses learners’ self-determination in learning, particularly with regard to how to chart their learning journeys and make adjustments along the way when and where any need arises for doing so. Winne and Hadwin (1998) also pointed out that metacognitive monitoring and cognitive monitoring are two closely related aspects pertaining to successful learning. Generally, the former engages the learner in evaluating learning and the entire learning process; and the latter refers to processes that are more specific when autonomous behaviors are manifest. In this view, the links between learner autonomy and metacognition are self-evident. Of course, it has to be pointed out that the emphasis on the concept of metacognition does not exclude the social context in which cognition takes place.

**THRESHOLD:** Studies on metacognition have mostly zoomed in on writing and reading. First of all, is this a valid claim? And if yes, why has this been the case? What is in writing/reading that makes it apt for metacognitive studies?

**Prof. Zhang:** Exactly because of the self-regulatory roles that metacognition plays in the learning process, particularly when the learner is the central agent in the learning enterprise, it is inevitable that metacognition has been attracting both researchers’ and practitioners’ attention. Examining learners’ metacognition provides rich information about how they learn and manage to succeed and excel.
**Threshold:** And as the last question on metacognition, what aspects of metacognition do you recommend that interested students/researchers work on?

**Prof. Zhang:** Students’ metacognition or metacognitive knowledge has emerged as an important area of academic and pedagogical enquiry in second language education in recent years after decades of the field being predominantly investigated by researchers in cognitive and educational psychology. It has also been well recognized as an important factor that has to be seriously considered when planning and executing learner development programs that are interconnected with language learner strategy research (Cohen & Macaro, 2007; Wenden, 1998; Zhang, 2008). Taking a metacognitive approach to learning is supposed to be an integral one. So one needs to consider all the aspects relating to metacognition. I recommend that students and teachers understand metacognition from a holistic perspective. Raising metacognitive awareness about learners themselves, learning tasks, and available and useful learning strategies for completing these learning tasks could be a prerequisite for learners to really become effective learners (see e.g., Zhang, 2001). Instead of treating metacognition purely as a cognitive construct, it can be viewed in conjunction with its conceptual overlap with the sociocultural view of strategic learning. I have argued elsewhere (see Gao & Zhang, 2011), in many ways, metacognition is, in fact, closely tied to learners’ exercise of agency when they attempt to take control of their learning. Strategic language learning efforts, indicative of agency, cannot occur without learners’ metacognitive operations, and autonomy is a hollow concept for learners, if they are incapable of undertaking such metacognitive operations. Chamot’s (2005) relatively recent review of LLS research reiterates the important role of metacognition in L2 learning and teaching:

Metacognition is believed to involve both declarative (self-knowledge, world knowledge, task knowledge, strategy knowledge) and procedural knowledge (planning for learning, monitoring a learning task while it is in progress, and evaluating learning once a task has been completed; … Evidence that language learners actually engage in metacognitive knowledge and processes is reported in most of the research on language learner strategies, both descriptive and instructional. Even young children in language immersion classrooms can often describe their thinking processes, demonstrating metacognitive awareness in their ability to describe their own thinking … (p. 124)
THRESHOLD: You have been to many countries and you are familiar with the higher education systems in different parts of the world. How different do you see students in the US, Asia, and Australia and New Zealand?

Prof. Zhang: I think students in different contexts and cultures approach learning in somewhat different ways. As a nonnative English-speaking professor, I am particularly careful in my lesson plans and sensitive to how students would react to my teaching. So I must make sure that I have the excellent content knowledge so that I win over students easily with my expertise. Evidently, there are more similarities than differences when it comes to teaching in university classroom settings that we are talking about here today. Individual differences always pose challenges to any professor who is serious about his/her teaching, and the same is true of me too.

THRESHOLD: Many American universities, as it is the case in Iran, offer a few courses in their PhD programs before students are allowed to write their proposals. In Europe, Australia, and countries that were former British colonies, PhD programs are normally only research-based. Which system do you find more productive?

Prof. Zhang: I would say that there are pros and cons of the two broadly defined PhD programs. The coursework plus a dissertation PhD program might be more suitable for those who need to follow the professor step by step before they move on to the PhD research. The PhD-by-research program is more suitable for those who are already independent researchers because of their prior research experience during their Masters program or that they have done substantial research before. Having said this, I have to say that some students in the PhD program by research have to actually top up the knowledge before they can really move on to conduct their PhD thesis research, because a PhD thesis of 60000 or 1000000 words in length requires substantial conceptual ability, thinking skills and strong craftsmanship in academic and research writing. What is interesting for me to highlight is that usually in the PhD by research program, a potential PhD candidate has already got a research topic in mind when he/she applies for admission. So, in summary, I think each has its own merit.

THRESHOLD: Thank you again, Professor Zhang!

Prof. Zhang: My pleasure.
References


Army of Letters
Angels

The Heaven is not so far from here,
Just look around,
Here and there,
You’ll find many signs:
Devotion,
Tenderness,
Angel-like people,
With two wings of love and sacrifice,
Devoted to the service of others,
No matter whom they are,
And where they come from;
Being so,
Even though,
Is not easy,
But,
Minds and hearts,
Should get rid of routines,
It’s not hard to find someone in need,
In need of a smile,
A hug,
A shelter or healing drug,
Just look around with open eyes,
Everybody has an Angelic side,
Rise!

Ataollah Hassani
History, Associate Professor, Shahid Beheshti University
**Meditations**

**Hellebore**

Graveyard walking is a pleasure
untrodden by a scent of human
and who has the earth and stars
on his shoulders with his heart
sunk into some nostalgia of
blackholic miseries and comets
of unhappy tidings with rays
of black northern lights hit
from a firing arrow into the
heart will accustom to a life
of being a black flower in no
white snow.

**Echoes of an Antagonized Soul**

I felt the frivolous joyous cemetery-
the freaky old mortician of symmetry.
was it a crow cawing impending death
or just a bird chirping for a a bit of mirth?
I dusted me eyes, disclosed me ears-
nothing found I but an embalmer sneeze.
with a white shroud into the darkness-
in the lap of undertaker's blackness.
I screeched and begged for a life
the stone above me shut me mouth.
I am in here for a long time - a peon!
dwelling in the realms of - oblivion...

Behnam Yousefi

*English Literature, MA, Shahid Beheshti University*
Glass

Words of a poem should be glass
But glass so simple-subtle its shape
Is nothing but the shape of what it holds.

A glass spun for itself is empty,
Brittle, at best Venetian trinket.
Embossed glass hides the poem of its absence.

Words should be looked through, should be windows.
The best word were invisible.
The poem is the thing the poet thinks.

If the impossible were not,
And if the glass, only the glass,
Could be removed, the poem would remain.

Robert Francis

شیشه

واژه‌های شعر باید جون شیشه باشند
اما شیشه‌ای چنان ساده‌نظر که شکلش
هر چیز مگر شکل آنچه در اوست.

شیشه‌ای که فقط به نیت خود ساخته شود تهی است،
شکندند، و نهایت، یا باریک‌های ونیزی،
شیشه‌ای با نقش‌های برجسته، شعر، یا نیوتن را پنهان می‌کنند.

پاییز به آن سوی وازه‌ها چشم دوخت، وازه‌ها با پنجره باشند.
بهتر از هر جزی این است که وازه نامنی شود.
شعر اگر چیزی است که شاعر اندیشه می‌کند.

و اگر می‌شود شیشه، و فقط شیشه، را حذف نمود،
خود شعر باقی می‌ماند.

Translated by Alireza Jafari

English language and literature, Assistant Professor, Shahid Beheshti University
A Common Ground

"... everything in the world must excel itself to be itself" (Pasternak)

Not 'common speech'
a dead level
but the uncommon speech of paradise
tongue in which oracles
speak to beggars and pilgrims:

not illusion but what Whitman called
'the path
between reality and the soul,'
a language
excelling itself to be itself,

speech akin to the light
with which at day's end and day's
renewal, mountains
sing to each other across the cold valleys.

Denise Levertov
وجه مشترک

"همه چیزهای دنیا باید از خود بگذرند تا خود شوند" (پاسترناک)

ژبایی متعارف
سطحی بی‌جان
بلکه زبان نامتعارف بهشت،
ژبایی که کاهنان با گدایان و زائران
به آن سخن می‌گویند:

توهم‌های بلکه انتخاب ویتنم
جاده
میان واقعیت و روح" می‌نامید,
ژبایی که
از خود می‌گذرد تا خود شود.
ژبایی باستان‌نور
که کوه‌ها در پایان و آغاز روز,
در پهن‌های جهان سرد
با یکدیگر به اواز سخن می‌گویند.

Translated by Alireza Jafari

English language and literature, Assistant Professor, Shahid Beheshti University
راهی به سوی پیرا پمان جان از این آلودگیها

رابطه روزه با تقویت اراده

قبل داستانها که بر همه مردان و زنان مسلمان که واحد شرایط تکفیف باشند و مسئول و یا پیر و
از کار افتاده و یا برندها، واجب است که در ماه رمضان روزه بگیرند. بعید هم روزه از سیده
دم تا شامگاه از خوردن و اشامیدن، نیامده، از دست خروش و خودداری نمایند.

این پیاده‌ی در برای قسمتی از خواسته‌های نفسانی به صورت تحویل گرسنگی و تنشگی و
مقاومت در برای نیاز نفسی، باعث برانگیختن و بیدار کردن نیروهای ناشناخته درونی و تمرینی در راه
مهار کردن خویشتن است که در برخورد با عوامل طغیان هوس و شهوت یا خودخواهی و غضب، بر
خود مسلط باشد و به اساسی تسهیل عوامل انحراف نگردد.

انسان‌ها همیشه در معرض خواسته‌های گمراهکننده‌ها، حرامخواری، آلودگی جنسی،
وسیبازی، مسلم در برای تطوع و غیره.

چه بسیار حرص و آرایه‌ها که گل می‌کند، و شهوتی که برافروخته می‌شود، و تمایل‌های که زیانه
میکند و امید را در کام خود فرو میکند و حیثیت و شرافت انسان را می‌بخشد، مغرای این‌که انسان با
افزایش قدرت استگنات و خودداری در خود، بتواند در برای خشونت شیئی، خودی نشان دهد، با گذشته
مجدب نگردد و به طوری ناپایدار، به هدایت بعضی که می‌تواند خودgx از خود خواست زودگردد.

برای هر نیش اوردن این قدرت مقاومت باشد در مواردی به خواسته و لذات نفس در افتاد تا کم
که برای انسان به توجه روزه می‌تواند. روزه می‌تواند به ترک عوامل انسانی که کم و امید را
مقاوم بار اورد. قران از این تقصی خلاق روزه چنین بیان می‌کند:

ای مردم با ایمان، روزه بر شما واجب شد، همان‌گونه که بر آنان که پیش از شما بودند واجب شده
ود، باشند که در اثر روزه، چنین بیان کنند.

(سوره بقره – آیه ی۱۸۲)

پازگشته به راه حق، توهیه

انسان گنهکار با گناه آلوده می‌شود و آماده سقوط و پیست می‌گردد. ولی همین انسان گنهکار می‌تواند با
گنهکاری و شیطانی، خوش به مبارزه برخوردد. این خود از وجوه است که پذیرش این این اخلاقی اعمال دارد.

و این خود اوردن که باید بر ترک آن تمصمیم بگیرد و در خود دگرگویی به وجود اوردد.

در وجود آدمی، از چنین قدرت پازگشته به راه حق را پیدا کنند. خود نیز راه پازگشته
ربا به را برای گذارانه و همچگونه انسان گنهکار را را را از راهگاه خود محرور نسخه‌ای است. این دعوت
مelryور خدا همیشه هست که:
فرآیند از نهج البلاغه - خطبه ۱۹۱

دعوت به توبه و امکان آن می‌تواند امید است. امید در حکایاتی به آن می‌گویند: انسان را به سوی برگشت و اصلاح هر خطا می‌تواند بخواهد در راه غلط‌های تاریک و آلوده می‌گردد. در نتیجه اصلاً فکر بازگشت در او می‌میرد.

واضح است که کلی معلوم که فرآیند برای برگشت بماند، چون انجام ورود به راه غلط‌های غیرنیست و پسی چه می‌داند که یکی از دانشمندین این را اظهار کرده‌اند. توبه واقعی این است که انسان به راستی از کاری که کرده شرمنده و پذیرش دارد و درصد درمان خود باید است. این درمان با دو چه زودتر عملی شود، عینا مانند بیماری که گرفتار مسمومیت با جمله نوعی می‌کوبشند. است، که باید از درمانی که برای مبارزه با مسمومیت و جریان دارد، پا داروئی که برای مبارزه با میکروب از بستگی استفاده کند، تا از خطر مگر جلوگیری شود و ایکر بیمار، با اطمینان به اینکه یک نوع راه درمان وجود دارد، امروز و فردا کند، معلوم است که بیماری ریشه‌شده و چند بانگا میکنند که به هیچ نوع درمان به حال یا سودمند نیست. روسول غربال اسلام (ص) فرمود: 

هر درد درمانی دارد، و درمان گاهان توبه است

حضورت صادق (ع) فرمود:

همین که بهن‌کنی‌ها از کوچک‌ترین کرده، خدا به او فتح‌ها را مهلت می‌دهد. اگر امرزش طلبیده و توبه کرده، این گاهی به او نوشته نمی‌شود، و اگر این ساعتها سرمای و بارگشت تکرد، این زنش‌هایی به نام ای نوشته نمی‌شود.
A Way to the Purification of the Soul from the Impurities

The Relationship between Fast and the Strengthening of the Will

We have learned before that to the all Muslim men and women who are eligible for the duty qualifications, who are not passenger, patient, old, or unable and so on, it is obligatory to fast during Ramadan; i.e. they would abstain from eating, drinking, sexual intercourse, and other things which make a fast void, from dawn until dusk every day.

This resistance against a part of sensual desires in a way of endurance of hunger, thirst, and resistance to the sexual need causes stimulation and waken the internal closed forces; which is a practice in the way of restraining oneself to be self-possessed, in encountering the factors of the outbursts of the passion, lust, selfishness, and wrath; and does not resign to the deviating factors easily.

Men are always subject to the seductive requests; usury, sexuality impurities, lust playing, surrender to the enticement, and etc.

There is too much greed that flourishes, lusts that aflame, desires that flame, and immersing a man in its palate; it swallows men’s dignity and integrity; unless, he can demonstrate against each evil, wouldn’t be attracted by any appeal, and doesn’t answer to each calling by increasing the power of resistance and restraining in him. He would return to himself in the outburst of an illegitimate caprice; he would apply his reason; he would look for the future; he would consider the final result, lest, he would sacrifice to the transient request.

In order to achieve this resistance power, one must sometimes oppose the requests and sensual pleasures; so that this resistance context can be provided for him gradually. Thus, fast can help a lot and can make a man resistant. Quran remembers this creative role of fast as this:

O believers, prescribed for you is the fast, even as it was prescribed for those that were before you – haply you will be god fearing.

(The Cow – The Verse 183)

Returning to the Right Path, Repentance

The guilty man would be contaminated with sin, and would be ready for the fall and inferiority; but even, such a guilty man can fight with guiltiness and his fault. It was he himself that has done an appropriate work up to now, and it is he who should decide to quit it and to create transformation in himself.
There is the power of returning to the right, clean, and serenity path in the men’s soul; God also has opened the way of returning to Him, and He has never deprived the guilty man of His own place. This hearty invitation of God has always said that:

Say, O my people who have been prodigal against yourselves, do not despair of God’s mercy
Surely God forgives sins altogether
Surely He is the All-forgiving, the All-compassionate

(The Companies – The Verse 53)

Nahjul Balagha, a Part of Sermon 191
The invitation to the repentance and its possibility is the source of hope; the effective hope that stimulates man towards returning and his sooner correction; and not a lazy and relax hope.

Some suppose that since the way of repentance is opened, man can be immersed in sin until a time that he wishes; till he can find a chance for repentance at last. If it is true, the promise of accepting repentance is indeed a help to the continuation of the sin and immersing in it; heedlessly, the more human gets the habit to sin, the weaker the power of decision in him, and the darker and imputer his soul; consequently, the think of returning will demise in him.

So, whether there would be the chance for returning or not; because the death of each man is not cleared; and who knows until when he will be alive; and he would be in what circumstances in future.

The real repentance is that the man would be definitely ashamed of his action and seeks his treatment.

This treatment should be started sooner; exactly as the patient who suffers from poisoning or a kind of microbe attack; he should use the treatment for fighting with that poisoning, or he should use the drug that is prepared for fighting with it as soon as possible, in order to prevent the danger of the death; otherwise, if the patient delays with the assure that there is a kind of treatment there, it is cleared that his disease would be deeply rooted and it will lead finally to the day, that no treatment is useful for him anymore.

The noble Messenger of Islam (peace be upon him) said:
Every pain has a treatment, and the treatment of the sins is the repentance.

Imam Sadeq (peace be upon him) said:

As a faithful servant sins, God gives him seven hours. If he asks for forgiveness and repents, this sin wouldn’t be inscribed for him. And if these hours finish and he doesn’t return, this ugly job will be inscribed for him.

Translated by Mojgan Salmani

*Translation Studies, MA, Allamahe Tabataba’i University*
Ramblings

Rush Hour
He barely seems friendly; He's very strict and it’s like he’s staring right at me all the time, with this angry face, constantly telling me to “hurry up” or “it’s getting too late”; phrases that I have always hated. And the worst part is that he’s everywhere. His voice is always in my head and sometimes even when there’s no voice, I can still hear it; it makes me feel like I’m going crazy. I think he likes this game.

He is so hard to ignore; unless you have a company or somebody to spend it with and although you are always minding and paying attention, he will never get satisfied. No matter what you do, he always demands for you to work harder without even a reward. He always gets on your back and rushes you through everything. And even when you really want to do something to work things out, he would make you nervous; or when you want to enjoy some of it with a friend, he would ruin it and take all the joy out of it in just one second.

I woke up early one morning; earlier than I was supposed to; before he could get the chance to kick me out of bed. I looked at him. He was wide awake, always has been, with that stupid tik tak noise. I gave him a very bad look, but he didn’t care. So I took him and threw him out of the window…

Now, here I am, sitting on my bed. No staring, no angry faces, no rushing, no tik tak noise, and no game; not anymore.

The Sunrise
He goes right straight to his table, the one he always sits at when getting to the coffee house. He hears Judy’s voice: “Are you gonna order a hot drink again?” Not getting any responses, the waiter asks for the second time: “are you ready to order, sir?”

Having been in a heavy traffic, they could finally get to the airport. Judy was having itchy feet and he, instead, was having butterflies in his stomach. “Do
you have to go?” Jack asks with a worried tone. Judy assures him: “you’ll be fine, Jack.” And that’s where his little son starts to talk: “when can I get on a plane, daddy? Do the real ones look like the toys I have?”

He orders an ashtray for his table. He grabs his pack of cigarette and picks one. Looking directly into her eyes, he tries to convince her not to go. “Jack, it’s gonna be fine. It’s only for two weeks. I’m gonna be fine, don’t worry. You can take care of Ben for that long, can’t you?”

He lights up the lighter and brings the flame close to the cigarette’s tip. He hates crowded places. He hates all the noise. He hates people with the luggage. “Jack, could you give me a hand with my luggage? I’m gonna miss the flight.”

He puffs at the cigarette very deeply and blows the smoke away slowly. While grabbing his drink, he wonders: “it’s not hot Judy, not anymore.” He holds the cigarette between his fingers.

Giving him a warm hug, she tries to wipe all the sadness away. “I’ll be back before you know it, Jack.” Holding his little son, he watches the plane taking off. While finishing his cigarette, he remembers the last sentence she told him: “you know how it’s like Jack? It’s like waiting for the sun to rise. It may take a while but you know that it will happen.”

It’s been five years. Turning off the cigarette in the ashtray, he wonders: “any minute now, Jack. Any minute now…”

Helya Mesbah

*English Language and Literature, BA, Shahid Beheshti University*
Translation Challenge
Profile

Afzaladdin Badil Ibrahim ibn Ali Nadjar Khaqani (1121-1190) was a Persian poet. He was born in Shirvan (now belonging to Azerbaijan geographically), under the patronage of Shirvanshah (a vassal of the Seljuq empire) and died in Tabriz. Khaqani belongs to the family of a carpenter in Shamakhy. He lost his father at an early age and was brought up by his uncle, Kafi-eddin Umar Shervani, a doctor and astronomer at the Shirvanshah’s court.

In his youth, Khaqani wrote under the pen-name ‘Haqai’qi’ (which means ‘Seeker’). After he had been invited in the court of the Shirvanshah Abul Muzaffar Khaqan-i-Akbar Manuchiher, he assumed the pen-name of Khaqani (which means "regal"). The na’at (a poem in praise of Prophet Muhammad, Peace be Upon Him) written at the time when his literary talent had reached its peak, procured him the title ‘The Persian Hassān’.
Apart from his *Diwan*, Khaqani left some letters and a lesser known collection with the title of *Curious Rarities*. His travels gave him material for his famous poetic collection *Tohfat-ul Iraqein*. This book supplies us with a good deal of material for his biography and in which he described his impressions of the Middle East. He also wrote his famous ode *The Portals at Madain*, beautifully painting his sorrow and impression of the remains of Sassanid's Palace near Ctesiphon.

On return home, Khaqani broke off with the court of the Shirvanshah’s, and Shah Akhsitan gave order for his imprisonment. It was in prison that Khaqani wrote one of his most powerful anti-feudal litanies called “Habiyyeh”. After his release from prison, Khaqani composed moving elegies for his lost ones most of which have survived and are included in his *Diwan*. At the remaining years of his life, Khaqani was left all alone, and he soon too died in Tabriz. He was buried at the Poet’s Cemetery in Surkhab Neighbourhood of Tabriz.

Khaqani left a remarkable Persian-language heritage, which includes some magnificent odes-distiches of as many as three hundred lines with the same rhyme, lyrical sonnets and dramatic poems.
باز این چه شورش است؟ که در خلق عالم است
باز این چه نوپه و چه عزا و چه ماتم است؟
باز این چه رستخز عظیم است؟ کر زمین
پر نفخ صور، خاسته تا عرش اعظم است
این صبح تبره باز دمید از کجا؟ کزو
کار جهان و خلق جهان جمله درهم است
گویا، طلغ مرکد از مغرب آفتاب
کاشوب در تمامی ذرات عالم است
گر خواننده قبامت دنیا، بعد نهیست
این رستخز عام، که نامش محرم است
در بارگاه قدس که جای ملال نیست
سراهای قنسیان همه بر زانوی غم است
جن وملک بر آدمیان نوپه میگند
گویا، عزای اشرف اولاد ادم است
خورشید اسمان و زمین، نور مشقین
پرورده گذار رسول خدا، حسین

- محکم شاکری
What Is This Pandemonium Which Has Inflicted the Populace?

What is this pandemonium which has inflicted the populace?
What is this monody, lamentation and dole?
What is this doom which
Is resurrected from the terrestrial towards the celestial?
Whereof did this dark dawn respiре? Due to such a darkness,
Affairs of the terrestrial and its mundane citizens have become chaotic.
It is as if the sun has risen from the occident.
It is as if every universal element has been embroiled.
It will not be surprising if I call such an embroilment the preempted resurrection.
This universal embroilment, which is called Muharram
Make the blissful – never dysphoric heavens
The abode of saddened numinous and divine.
The Jinn and the Angel lament dirges.
It is the lamentation of Hossein, the ennable Son of Adam has been held,
Who is the Sun, the lights of the Two Suns
And protégé of the Prophet.

Hossein Mohseni

*English Literature, PhD Candidate, Shahid Beheshti University*
What Is This Turmoil Which Has Shaken the Universe?

What is this turmoil which has shaken the universe?  
What is this requiem, this mourning, and grieving?  
What is this tremendous resurrection that from the Earth  
Without the sound of Trumpet has to the Heaven risen?  
Whereof did this dark morning rise by which  
The state of the world and people is wrought with chaos?  
It looks as if the Sun rises from the West  
That among the whole elements of the world there is unrest?  
It is not unlikely if I call the resurrection of the world  
This universal turmoil which is called “Muharram”.  
Although there should not be grief in the High Heavens  
All the Cherubim are full of sorrow and sadness.  
The Jinn and the Angels utter lamentation  
As if they mourn the best of Adam’s sons.  
The sun of the sky and the Earth, the Light of the Two Suns,  
Is the descendant of God’s Prophet, whose name is Hussein.

Samira Musavi  
*TEFL, MA, Shahid Beheshti University*
هنای ای دل عیب‌ترین از دیده نظر کن‌هان
ایوان‌های سادات را این‌هیمه عیسر با دان
یک ره زرد دجله منزل بپساند کن
وز دیده‌های تود دجاله به خاک سادات ران
خود دجله چنان گردید مد دجاله خون گویی
کر گرمی خونابیش آتش بچکی از مزگان
بینه‌ی که لب دجله کف چون به دهان آرد
گوشی ز تفت افسه لب ایسته زیندان
از اتسح خورت بین پریان جگر دجله
خود آب شیوع‌نگی کشش بزیدن پریان
بر دجله‌نگی نیوندوز و دیده زکاتش ده
گچ‌چه لب دریاسته از دجله زكاد استبان
گسر دجله دراگوزرد بهن لب و سوز دل
نیعمی شود افسره، نیعمی شود اتشبان
تا سلسله‌ایوان بین‌سمت سادات را
در سلسله‌شد دجله چون سلسله سپیدان
گنگه به زبان‌شک ارایز ده ایوان را
تا بع که به گوش دل یاپسش شنوی ز ایوان
دندانه‌های قصری پنده دهند نو تو
پنبد سربندانه به‌سوزر بن‌سدنان
گوید که تماز جرای خانگی ما چه‌انجام اکون
گامی نه بر مانه و اشکی دو سه‌هی زیمان
از نوحه‌ی جغد الحق مانیم به درس سر
از دیده‌گلابی کن، در سر ماین‌نشان
اری که عجب داری کشش‌چه گیتی
جغد است پی بیلب، نوحه نش از پی الحان
ما بارگه دادیم، این رفت ستم بر ما
برقصیر سنگ‌نا‌یان تا خود چه رس‌خان
گوئی که تگن کرد است لایان فکوش را
حکم فلک گودرند با حکم فلک گسدنان

- خاتمی
Views
and
Reviews
A Tentative Discussion of English Translation of Festival-Related Words in Chinese Novels: The Case of Chinese Classical Novel *Hongloumeng* and Its Three English Versions

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**Introduction**

Translation is not only a linguistic transmission but also a cultural one (Bassnett, 2014). The adoption of a translation strategy in literary novels, is supposed to not only be able to render the linguistic meaning, but also can inform culture knowledge to target readers. Actually in the process of translation, even in translating the same literary novels, translators possibly employ distinct translation strategies due to their personal positions, individual translation styles, translation purposes, contexts they live in, as well as translators’ own interpretation of the cultural elements that are represented in the text for translation. So how translators adopt their translation strategies in their literature novels is discussed and analysed in this study, drawing upon Venuti’s domestication and foreignisation strategy (Venuti, 2008). Taking Chinese classical literary novels *Hongloumeng* (hereafter *HLM*) and its three English versions as an example, this paper is going to explore how translators choose their translation strategies when they are confronted with festival–related words in order to maximise the source cultural image of those words in target readers.

China is an old country in the world, creating countless spectacular and magnificent civilisations in the history of mankind. Being an important part of Chinese civilization, Chinese traditional festivals are rooted in people’s daily life, welcomed and loved by people and become the important sustenance of Chinese (Wei, 2011). They are precious heritage of Chinese culture, representing national spirit and pride. Chinese traditional festivals are closely linked to Chinese history, geography, religion and local customs. They are products of...
comprehensive social development, including the development of the social productive forces, the advancement of related science and technology, the emergence of religion, local ethnic and others (Wei, 2011). The rich cultural connotations of Chinese traditional festivals lend the difficulty to Chinese literature translation, which usually is crammed with culture-loaded festival-related words. Rendering festival-related words loaded with rich cultural meaning is invariably a headache in literary translation (Nida & Taber, 2003). Chinese traditional festival-related words are especially difficult to be rendered into other languages because they carry splendid Chinese cultural characteristics (Latsch, 1985). In some sense, successfully rendering Chinese festival-related words is a cornerstone of literary translation. Appropriately rendering Chinese festival-related words can introduce ancient and glorious Chinese culture to foreign readers (Wang, 1984).

A Review of Translation Strategies
Translation strategies and approaches have gone through several periods in translation history (Munday, 2008). At each period there are some big names and their respective translation theories in the field of translation. The earliest debate of translation theory pertains to word-for-word and sense-for-sense translation. This was brought about by St. Jerome (fourth century B.C) who denied using the word-for-word approach to translate the Septuagint Bible into Latin because following the form of the original text closely covered the sense of the original, creating an absurd translation. In order to vindicate his strategy, St. Jerome wrote “now, I not only admit but freely announce that in translating from the Greek—except in the case of the Holy Scripture, where even the syntax contains a mystery—I render not word-for-word, but sense-for-sense” (Cited in Munday, 2008, p.20). His claim was also reflected by two Roman commentators, Horace and Cicero, who are also two of the very pioneers in the field of translation studies. For example, Cicero (first century B.C), in composing Latin versions of speeches by the Greek orators, wrote that “I did not hold it necessary to render word-for-word, but I expressed the general style and the force of language” (Cited in Munday, 2008, p.19). He signified that rendering word-for-word was not important as much as sense-for-sense translation in translating Scriptures. The word-for-word or literal translation and sense-for-sense or literal translation are important translating approaches in early history of translation and their influence upon translation is gigantic. Put it another way, two approaches are a landmark in the field of translation studies. The controversy between them persists in translation studies and is still unresolved even today.

Based on two approaches, the earliest translation practices are most concerned with Bible. Literary translation is untouched. In the seventeenth
century, some new influential translation theories emerged. One of the most influential theories is John Dryden’s trichotomy on translation types: metaphrase, paraphrase and imitation (cited in Munday, 2008). He disapproved metaphrase which lacked fluency or readability in the translated version, and imitation as well which considered too much on the target text and overlooked the characteristics of the source text. Instead, he favoured using paraphrasing in the translation practices which rendered the meaning of the text. Actually, his discussion of translation theories still revolved around the word-for-word and sense-for-sense translation. He used different names to redefine translation approaches: metaphrase is for word-for-word and paraphrase is for sense-for-sense.

At the outset of the nineteenth century, a new issue around translatability and untranslatability surfaced, which moved beyond a dichotomy discussion about word-for-word and sense-for-sense translation. In his seminal paper, *the different methods of translating*, published in 1813, the German translator Friedrich Schleiermacher argued that the real question of translation was how to bring the ST writer and the TT reader together. He wrote that “either the translator leaves the writer alone as much as possible and moves the reader toward the writer or he leaves the reader alone as much as possible and moves the writer toward the reader” (Cited in Munday, 2008, p.29). He preferred the first strategy and argued that the translator has to do in a way that made the target readers had the same impression as the original readers would have. The language and the content of the source text should both be included in translating language, which led to a discussion about translatability and untranslatability in the field of translation at that time.

When it comes to twentieth century, translation studies made great development especially when translation, used to be studied as an element of language learning before twentieth century, developed into an academic discipline in the second half of the twentieth century. Translators increasingly realized that translation is not only a linguistic issue but also a cultural and mental issue, since two different languages in the translation are not only linguistically different, but also culturally and mentally. The cultural issue of translation again triggered translating scholar’s questioning on translatability. The question of translatability is taken into account by linguist who analysed translation problems and provided methods to solve them. Their methods emanated from a linguistic theory that language is communicative of meaning. Nida (1945) is another figure who theorizes the translating problems. Based on his translation of Bible, he concluded that solutions to translation problems should be ethnological, which were contingent upon the translator’s acquisition of sufficient cultural knowledge embedded in the source text. Nida (1945) put forwarded equivalence to extend his theory on translation. He argued that there
were two different types of equivalence, namely formal and dynamic equivalence. Formal equivalence focused on both form and content of the message itself. Dynamic equivalence sought to reach the same effect between target readers’ impression toward target text and source text audience’s impression toward the original text (Nida, 1964). However, equivalence theory was criticized by some scholars. For example, Catford (1965) contended that “translation equivalence does not entirely match formal correspondence and such deviations occur” (p. 82). Some functionalists, in the case of literary translation, also refuted the concept of equivalence by drawing on TL reader. For example, Toury (2000) argued that literary translations were facts of the target system. Literature was a part of the social, cultural and historical framework and the main notion is that of “system”. Functionality exerted its great influence on Hans Vermeer’s skopos theory (Vermeer, 2000). This theory concentrates mainly on the purpose of translation, which determines the translation strategies adopted in order to yield an adequate functional result. Vermeer’s theory (2000) resembled the contemporary trends in literary history and criticism, which advocated that translations should be prepared for meeting target reader’s needs.

Translation studies in the last decade of the twentieth century were accelerated by its establishment as a separate discipline. A mixture of theories and methodologies prevalent in the previous decades were synthesized into translation research and some new developments were also found in linguistics (such as pragmatic, discourse analysis, and computerized corpora) and in literary and cultural theory (such as postcolonialism, sexuality and globalization). A crucial advance in translation studies is seen in the concept of “cultural turn”. Translators at this period such as Zohar and Toury dismissed the linguistic kinds of theories of translation and referred to them as having moved from word to text as a unit but not beyond. They went beyond language and focused on the interaction between translation and culture, on the way culture impacts translation and on more issues between context, history and convention and translation. The move from translation as a text to translation as culture and politics was called a “cultural turn” in translation studies which referred to the analysis of translation in its cultural, political, and ideological context.

Finally, Venuti’s work typified main trends of accentuating culture element in the domain of translation studies during the 1990s (Venuti, 1992; Venuti, 2008). He theorized translation from the perspective of poststructuralism, which cast its doubt on abstract formalizations, timeless and universal essences. Culturally-oriented research suspected regularities and universals, highlighting the social and historical differences of translation. Poststructuralist translation theory called for attention to the exclusions and hierarchies covered by the realist illusion of transparent language. This theory reemphasized the role that culture, history and society played by translation in
the creation and functioning of social movements and institutions. In order to explain the relations between language and cultural difference and social change, based on poststructuralist translation theory, in 1995 Venuti discussed the invisibility of translation with two types of translating strategies: domestication and foreignization in his book *The Translator’s Invisibility: A History of Translation*. Two strategies in translation were defined according to the degree to which translators make a text conform to the target readers and the culture they are exposed to. Domestication is the strategy of making text closely conform to the culture of target readers, which may involve the loss of messages from the source text, while foreignization is the strategy of preserving messages like culture, history and society information from the source text, which is exotic for target readers. The dichotomy between domestication and foreignization was relatively ideological, especially for the translations involving considerable messages of culture, history, politics, ideology and society. Adopting which strategy was determined by the translator, who may have varied considerations ranging from his personal preference, position, and purpose to his linguistics ‘power’ and foreign culture acquisition. It is worthwhile to note that domestication and foreignization in fact have existed and have been debated for hundreds of years. It is Venuti (2008) who was the first one to formulate them in a modern sense. In this study, these two translation strategies were used to investigate the translator’s motivation when they translate cultural messages.

In China, translation studies particularly Chinese-English translation have made great development. However, it is worth to note that translation studies still lag behind the average level of the world (Liu, 2006). A prominent problem is translated products that translate Chinese culture and science and technology were rare, especially those introducing Chinese classical culture to worldwide readers. Ironically, it is American translator, Howard Goldblatt, who translated the first Chinese Nobel Prize winner Mr. Mo Yan’s works and assisted Mo Yan to win Nobel Prize for Literature in the year 2012. Chinese literary translators face a challenging task to become world renowned and introduced more Chinese literary works to people all over the world (Liu, 2006). Actually, when translators are faced with a text that contains culturally sensitive elements, there are different strategies that they can use in translating the text. The strategy being chosen by them depends on a mixture of factors that include, among others, their personal positions, individual translation styles, translation purposes, contexts they live in, as well as translators’ own interpretation of the cultural elements that are represented in the text for translation(Xu, 2003). This study is conducted to explore how translators make their own decision between a dichotomy of translation strategy: domestication and foreignisation from their individual perspectives, such as their aims, positions, backgrounds and so on in translating culture-loaded texts. Two translation strategies proposed by Venuti called for translation products especially literary works should not only be
completed from the linguistic level but also from the cultural and ideological level. His translation theory provides us with an important tool to deal with translation especially cultural factors underlying in literary translation. Based on this theory, this paper made a comparative study on three English versions of *HLM*, a traditional Chinese literature masterpiece, to look at how three English versions deal with the translation of festival-related words. Factors influencing their decisions of choosing translation strategy are discussed as well. This study is aimed to enlighten translators how to weigh a host of factors which may influence their choices of adopting translating strategies.

**A Brief Introduction to HLM and its English Versions**

As one of Four Great Classical Novels, *HLM* is honoured as an encyclopaedia of Chinese culture owing to its comprehensive knowledge about Chinese traditional culture (Liu, 2006). Because it teems with Chinese classical cultural knowledge and vivid stories, this novel is not only loved by Chinese people, but also by people in other countries. Nowadays it is circulating in various manuscripts of different languages. Since its first formal print publication, many translators have attempted to translate the full scripts or only several parts of the scripts within 200 years. Presently, this novel has been translated into 18 languages and circulated in 48 versions among many countries such as Britain, Germany, Japan, Korea, Russia and others (Liu, 2006). Among 48 versions, there are 11 English versions, including David Hawkes & John Minford (hereafter Hawkes) and Hsien-yi Yang & Gladys Yang’s (hereafter Yang) full version, Henry Joly’s (hereafter Joly) first 56 Chapter’s version and other 8 versions (Liu, 2006). In 11 English versions, three English versions are superb either in terms of translation quantity and quality or in the popularity among people. More detail about three versions is discussed in the subsequent paragraphs.

**Joly’s Version**

Joly is a former British deputy consul in Macao in the late of 19th century. He is not a sinologist, and his major responsibility is to deal with colonial affairs. At that time, in order to solve the problem of overseas British nationals learning Chinese, he translated Chinese classical novel *HLM* from 1892 to 1893 as recreational reading materials for them. Since Joly was not a genuine scholar, he did not have the spirit of a scholar-pursuing the accuracy of translation and his translation ‘power’ is not so strong as well. And he mainly used word-for-word strategy to translate this classical novel. Due to his insufficient Chinese cultural knowledge and deficient understanding about Chinese society and language,
there are a lot of mistranslations in his version and cultural knowledge is seldom rendered.

**Hawkes’ Version**

In contrary to Joly, Hawkes was a British sinologist and translator. He studied Mandarin Chinese at Oxford University between 1945 and 1947, followed by studying Chinese at Peking University from 1948 to 1951. During his study, he became fascinated by Cao Xueqin’s 18th century epic novel *HLM*. In 1971, after being approached by Penguin Books, he decided to resign his position to focus entirely on his translation of *HLM*, and published in three volumes between 1973 and 1980. Deeply Captivated by this classical novel, he had a great desire of translating this novel to English readers and allow more people to get familiarized with glorious and far-reaching Chinese culture. The Academic purpose is prioritized by Hawkes in his translation. Since he is a sinologist, a strict academic, he especially highlighted the accuracy of the translated text. On the premise of this, he began to seek the cultural representation in the translated text. He was known for his translations that preserved the “realism and poetry” of the original Chinese.

**Yang’s Version**

Yang was a Chinese translator, known for rendering many ancient and a few modern Chinese classics into English. One of his great achievements is he translated the full scripts of *HLM* with the help of his wife, Gladys Yang. At the beginning of 1960s, they began to translate *HLM*, and were forced to suspend because of the Cultural Revolution. Finally, they wrapped up translating this novel in 1974. The completed translation version, entitled with *A Dream of Red Mansions*, was published in three volumes by Foreign Languages Press from 1978 to 1980. Yang’s wife, Gladys Yang, was a British translator of Chinese literature. Her father was a missionary to China and born in China, from childhood, she became a lover of Chinese culture. She provided much support to Yang in the translation of this classical Chinese novel. The great advantage of them is one is proficient in original language-Chinese and the other is in target language-English during their translation. Their purpose of translating Chinese classics is to introduce Chinese classics to the English-speaking world.

All three versions have an important position in Chinese literary translation, which not only open a window for westerners to understand Chinese classical culture, but push Chinese classical fiction translation to reach a climax. Under their influences, many translators begin to translate other Chinese classical novels and introduce them to people in other countries. Due to substantial
popularity among people, many translators or literary translation researchers began to make a contrastive study toward cultural phenomenon which usually represents the classical Chinese culture. For example, some people studied traditional etiquette of worshiping their ancestors, Chinese Cuisine, classical costume culture, traditional Chinese language and words, classical Chinese architecture, and Chinese Medicine. However, current studies mainly focus on costume, colour words representing culture meanings, Chinese Cuisine, Chinese characters, and Chinese traditional medicine (see a review by Yan, 2008), less attention is concentrated on festival-related words which are loaded with rich Chinese culture. Therefore, festival-related words are targeted by this study. In this study, festival-related words can be divided into two categories: one is the name of the festival, such as Lantern Festival, Laba Festival, and Dragon Boat Festival; the other one is words related to festivals and its customs, such as Yasuiqian, Ruyi cake, Ding, Ruyi etc. This paper intends to identify three translator’s motivation and considerations of adopting translation strategies by comparing their translation about festival-related words in their English versions of HLM. Given a plethora of festival-related words this magnum opus has and the difficulty of examining all festival-related words, this study only selects several ones to compare and analyse. It is hoped that this research can shed light on translators’ considerations in the process of their literary translation and provide some suggestions to other literature translators.

Research Findings and Discussion

This section intends to explore how three translators adopt their translating strategies in translating festival-related words, based on six examples which are all in the first 56 chapters of Chinese classical novel HLM. Translator’s motivation and considerations are explained and analyzed. Three examples are festival names and the other three are festival-related words.

Festival Names

Example 1: “明日乃是腊八，世上人都熬腊八粥 [...]” (Chapter 19)

Tomorrow is the Feast of Winter Gruel when all men on earth will be cooking their sweet gruel… (Hsien-yi Yang & Gladys Yang)

Tomorrow is Nibbansday and everywhere in the world of men they will be cooking frumenty… (David Hawkes & John Minford)
Tomorrow is the eighth of the twelfth moon, and men in the world will all be cooking the congee of the eighth of the twelfth moon [...] (Henry Joly)

Laba (labā in Pinyin) is a traditional Chinese festival celebrated on the eighth day of the Last Month (in Chinese 腊月), the twelfth month of the Chinese lunar calendar (Wei, 2011). As a custom, traditional Chinese hold rituals to celebrate harvest and express their gratitude to their ancestors and the grain spirits on this day. Chinese households also eat Congee, which is a type of rice porridge, made of red dates, lotus seeds, walnuts, chestnuts, almonds, pine nuts, longan, hazelnut, red beans, and peanuts. The congee was called 腊八粥 (Laba porridge). In Yang’s version, 腊八 (Laba) is translated into the Feast of Winter Gruel, which conveys a folk festival custom that people eat porridge on that day, but fail to convey more cultural information. For instance, Laba Festival falls on the eighth day of the last month in Chinese lunar calendar. His translation is also not accurate. There is a big difference in the ingredients between Laba porridge and gruel. Gruel is explained by Oxford Advanced English Dictionary as “a simple dish made by boiling oats in milk or water, eaten especially in the past by poor people” (p.365). According to this definition of gruel, the main ingredients of it are oats and water or milk; therefore, gruel is different from Chinese Laba porridge. Yang did not successfully render the time of Laba Festival and the main ingredients of Laba Porridge. However, gruel is a type of simple dish which are consumed by most English civilians. By reading gruel, English readers can sense that there is a special porridge feast on that day. Though they are still elusive about the main ingredients of this porridge, they are able to realize what people eat on Laba Festival. From the communication perspective, this translation is successful. In order to help target English readers to understand Laba Porridge, Yang used domestication strategy to find a word which can represent the source language culture as much as possible.

In Contrast, Hawkes painstakingly translated Laba Festival into Nibbansday. Nibbansday is a coined word and does not exist in Oxford Advanced English Chinese Dictionary. The question is how Hawkes coined a word which cannot be found in English vocabulary. In other words, what’s rationale is behind Hawkes’ translation. According to Hong Tao (2006), this might be related to a legend. It is said on the 8th December in Chinese lunar calendar, Sakyamuni, the founder of Buddhism, passed away and became immortal. In Buddhism culture, being immortal is transliterated as nibbâna in Chinese. Therefore, Hawkes’
*Nibbansday to Laba Festival* is a transliteration method. Hawkes translated *Laba Festival* into a Buddhism festival because it has gradually evolved from originally worshipping their ancestors to a commemoration of Sakyamuni, the Buddhism founder and thus, became a religious holiday. Here, Hawkes endeavored to convey the source texts’ cultural knowledge behind *Laba Festival* to target English readers, which is a foreignisation strategy. Using this strategy, Hawkes made his efforts to convey all potential cultural and religious meaning behind source text to target readers in literary translation. He made great contributions to spread typical Chinese culture to the west. He shed light on the importance of retaining cultural characteristics of the source text and displaying them to target language readers in literary translation.

Joly’s translation *the eighth of the twelfth moon* has its own meaning. Chinese calendar is different from western world’s solar calendar. In the Chinese calendar, a day begins at midnight and ends at midnight of the next day; a month begins on the day with the dark moon and ends on the day before the next dark moon; a year begins on the day with the dark moon near the Vernal Commences and ends before the next Vernal Commences (Wei, 2011). There are 29 or 30 days in a month, but the month length is float. A month with 30 days is called the long month (*大月* in Chinese), and the month with 29 days is called the short month (*小月* in Chinese). Therefore, Joly has introduced Chinese calendar to target readers through the translation of *Laba festival*, by accurately indicating the date of *Laba Festival*. His translation is focused on introducing Chinese calendar to target readers which is different from target readers’.

In the above example of translating *Laba Festival*, Yang adopted domestication translation strategy while Hawkes and Joly employed foreignization strategy. Different strategies are adopted because of their translation purposes, and their personal understanding about Chinese Culture. As a Chinese scholar, Hsien-yi Yang has a strong desire of introducing this great novel to western readers. Without much confidence about westerner’s understanding about Chinese Culture, he attempted to translate Chinese cultural knowledge into the familiar knowledge that target readers have. He believed that more western readers can be attracted and engaged themselves in reading this classical novel. If they had great difficulty understanding Chinese culture, they certainly felt frustrated and lost interest of reading. Yang adopted domestication strategy because his translation purpose is to captivate more western readers and made this great novel known by people in other countries. By comparison, as two fans of Chinese culture, Hawkes and Joly are both fond of Chinese culture. Hawkes have more enthusiasm than Joly. He embraced a dream to introduce Chinese splendid culture intact to westerners by translating this novel. He used foreignisation strategy to make Chinese culture explicit in their translations. His
purpose is not only introducing this classical novel but the traditional Chinese culture to western readers as well. Joly used a simple way to translate this festival by translating the time of *laba Festival*. His purpose is to guarantee the smoothness of translated text. Here he used foreignisation strategy after a second consideration.

**Example 2:** “这日正是端阳佳节，蒲艾簪门，虎符系臂。”（Chapter 31）

This was the day of the **Double Fifth Festival**. The doors were hung with… (Hsien-yi Yang & Gladys Yang)

It was now the **festival of the Double Fifth**, Sprays of calamus and artemisia crowned the doorways …(David Hawkes & John Minford)

This was the day of the **dragon-boat festival**, Cat−tail and artemisia were put over the doors […] (Henry Joly)

**端阳节 (duanyang),** also known as **端午 (duanwu)**, is a Chinese traditional festival, which is celebrated on the fifth day of the fifth month on the Chinese lunar calendar to commemorate Chinese patriotic poet named Qu Yuan (Latsch, 1985). Having long been marked as a cultural holiday in China, this festival was fixed as a traditional and statutory public holiday in 2008 and in the next year was listed as intangible cultural heritage by UNESCO (United Nations Educational, Scientific and Cultural Organization). It is generally believed that the Dragon Boat Festival originated in ancient China, which commemorated the life and death of Chinese scholar Qu Yuan, who committed suicide when his country Chu Kingdom was conquered by another Kingdom in 278 BC. There are many celebration activities on this day, including eating rice dumplings (zongzi), drinking realgar wine (xionghuangjiu), racing dragon boats, wearing perfumed medicine bags, and hanging mugwort and calamus (Wei, 2011). This festival has passed down until today and become a national holiday. With regard to the translation of this festival, Joly’s translation has indicated that one of the main celebration activities is to race dragon boat, which brings target readers to the source language culture context and help them to sense the meaning of this festival which is foreignisation strategy. In contrast, Hawkes and Yang both translated it as **Double Fifth Festival** and only revealed the time of this festival, but lost the cultural characteristics of the festival such as the celebration activities. Another shortcoming of their translation is it possibly misled the English readers that this festival occurred in 5th May in western solar calendar. The difference between Chinese and western calendar has been discussed in the previous sections. Hawkes and Yang did not work their brains to tap the culture
information behind this festival and took it as a festival simply. Joly’s translation is more appropriate by comparison. I predicted that this might be related to the time that translators’ live in. Duanwu at Joly’s time is not as much well-known to westerners as at Yang and Hawkes’ time. Joly think it is essential to reveal the content of this festival to English readers while other two translators think it is no need.

Example 3: “宁国府除夕祭宗祠荣国府元宵开夜宴” (Chapter 53)

[...] An Evening Banquet Is Held on the Feast of Lanterns in the Rong Mansion [...] (Hsien-yi Yang & Gladys Yang)

[...] Rong-guo House entertains the whole family on Fifteenth Night (David Hawkes & John Minford)

… In the Jung Kuo mansion, a banquet is given on the evening of the 15th of the first moon (Henry Joly)

元宵节（Yuanxiaojie）is a Chinese festival celebrated on the fifteenth day of the first month in the Chinese calendar, marking the last day of the lunar New Year celebration. In Chinese calendar, this day is the first day of the full moon in a new year. Yuan is the shape of the full moon and xiao means the night. So this day is named as Yuanxiaojie, which shows that people celebrate it at night(Wei, 2011). On this day, Chinese households hang out colorful lanterns in the shape of animals for people to watch and they try to solve puzzles on the lanterns as well. Due to this, this day is also called Lantern Festival. Besides, people also eat Yuanxiao(also Tangyuan), which is a glutinous rice ball typically filled with sweet red bean paste, sesame paste, or peanut butter. The Chinese people believe the round shape of the balls, and the round bowls in which they are served symbolize family togetherness, and that eating Tangyuan may bring the family happiness and good luck in the coming year (Latsch, 1985). Yang’s translation informed target readers that one of celebrations of this festival is to solve puzzles on lanterns. Target English readers were able to be aware of several celebration activities and had a general sense about this festival. The cultural information is transferred successfully. His foreignisation strategy enabled target readers to have a deep understanding about Yuanxiaojie. By contrast, Hawkes and Joly’s translation only revealed the time of this festival to readers and missed some cultural knowledge such as celebrating activities and the symbolized meaning of this festival. As a Chinese scholar, Yang knows more about this festival than other two translators, including how this festival comes from, what celebration activities this festival have and why people celebrate it. Therefore, he used a representative celebrating activity which could be easily recognized by target
readers to translate it. While other two exotic scholars who had not so much cultural knowledge as Yang, simply translated the time of festival to target readers.

**Festival-Related Words**

Example 4: “大紫檀雕螭案上，设着三尺来高青绿古铜鼎 […]” (Chapter 3)

On the large red sandalwood table carved with dragons an old bronze *tripod* … (Hsien-yi Yang & Gladys Yang)

In the center of this was a huge antique bronze *ding* […] (David Hawkes & John Minford)

On the large black ebony table, engraved with dragons, were placed three antique blue and green bronze *tripods* […] (Henry Joly)

鼎 (*ding*) is an ancient Chinese bronze vessel, standing upon legs with a lid and two facing handles. In ancient China, the wine and food vessels were used to serve a religious purpose. As one of the most important food vessels, *ding* was used to make ritual sacrifices, both human and animal, to ancestors (Latsch, 1985). They varied in size, but were generally quite large, indicating that whole animals were likely sacrificed. Usually, they were made in two shapes: round vessels with three legs and rectangular ones with four. In Chinese history and culture, possession of one or more ancient dings was often associated with power and dominion over the land (Wei, 2011). Therefore, *ding* is often used as an implicit symbolism for power. Here *ding* shows the noble social status that Rong family has. It is challenging that rendering the cultural information embedded in this vessel. In Yang’s translation, *tripod* is a domestication strategy creating a vivid impression in target readers’ mind that *ding* has three legs. However, the symbolizing meaning and other features of *ding* is lost. In Joly’s translation, *three tripods* is obviously a mistranslation. Here there is only a *ding*, which has three legs. But Joly translated that there are three tripods. Joly has a wrong understanding about the meaning of *ding*. Hawkes, using foreignization strategy, translated it directly as *ding* which takes target readers to the original text and explore the role of *ding* in Chinese culture. His translation is based on several considerations. First, as an academic scholar, he always highlights the accuracy of his translation. When he is confronted with a difficult translation, he just used a literal translation. At least, he doesn’t make an error in the translator. Secondly, Hawkes believes *ding* is an interesting vessel in traditional Chinese culture and
wants more target English readers to know this vessel by consulting it more in other ways.

Example 5:

“八月二十五日，病者在东南方得遇花神。用五色纸钱四十张，向东南方四十步送之，大吉。”（第四十二回）

…The cure is to carry forty coloured paper coins forty paces southeast, offering... (Hsien-yi Yang & Gladys Yang)

… To do this, take forty pieces of coloured paper spirit money and... (David Hawkes & John Minford)

…Take seven sheets of white paper money, and, advancing forty steps due west [...] (Henry Joly)

纸钱 (Zhiqian) has two meanings in Chinese: one refers to the money that is made of paper, not coins; the other means the false money that is made of paper, burned as an offering to the dead (Latsch, 1985). Zhiqian here refers to the later one. Influenced by Buddhism, it is believed that the body and soul are separate, and when people die their bodies disappear but their souls will go to heaven and exist externally. Therefore, in many traditional Chinese festivals, like Qingming Festival and Spring Festival, people tend to burn false paper money to their departed relatives, ensuring they have enough money to spend in the heaven (Wei, 2011). This custom has been passed down until today. Knowing the meaning of Zhiqian, in his translation, Hawkes successfully transferred the cultural information behind it to target readers by using domestication strategy. To the opposite, Yang just lends a literal meaning to target readers in his translation by using foreignization strategy. However, the cultural knowledge behind Zhiqian is lost in this translation. Target readers may be unaware of the culture information that this word carries and even if they are aware, they need to consult some related reference books. Yang and Hawkes has their own merits in their translation, but Joly’s translation is overshadowed by them. Joly’s translation will trigger target readers a big surprise that Chinese burned paper money to their ancestors and the departed relatives. It is hard to cause readers imagine the real meaning of Zhiqian. Joly’s translation is too simple and easily puzzles target readers. His translation is predicated on his purpose to provide simple reading materials to native English speakers who have great difficulty learning Chinese. He tries to use a simple language to assist native English speakers to learn Chinese. It is no need to introduce so much cultural knowledge behind Zhiqian.
Example 6:
“大节下怎么好好的哭起来？难道是为争粽子吃。争恼了不成？”（Chapter 31）

[…] Are you fighting for **sticky rice dumplings**? […] (Hsien-yi Yang & Gladys Yang)

[…] Have you been quarrelling over the **rice-cakes**? […] (David Hawkes & John Minford)

[…] Is it likely that high words have resulted all through that **dumpling** contest? […] (Henry Joly)

粽子 (**Zongzi**) is a traditional Chinese food, made of glutinous rice stuffed with different fillings and wrapped in bamboo, reed, or other large flat leaves and usually are cooked by steaming or boiling (Wei, 2011). **Zongzi** are traditionally eaten during Dragon-boat Festival to commemorate patriotic poet Quan Yuan; later, it has gradually become a traditional Chinese snack. In the Western world, they are also known as rice dumplings or sticky rice dumplings. However, **Zongzi** is different from dumplings. Dumplings are a food that consists of small pieces of circle dough, which are wrapped around the fillings, usually a mixture of different types of meat and vegetables. Dumplings have been known by westerners due to its popularity among people throughout the world, while **Zongzi** is still unknown to others. How to introduce this traditional food to westerners becomes an important task for translators. With regard to three translations, Yang, using a foreignisation strategy, attempts to describe **Zongzi** which is similar to Dumplings, but the fillings of which are usually rice not meat or vegetables. He has translated the features of this delicious food to a great extent. Guided by domestication strategy, Hawkes depicted it as a cake made of rice, which target English readers are familiar with. His translation cannot form an accurate image of **Zongzi** in target readers’ mind. Holy’s translation is not accurate too. He misinterprets it as dumpling. Two Chinese foods are absolutely different. Maybe Joly tried to create an image of **Zongzi** which is similar to dumplings to target readers. The problem is he cannot render **Zongzi** as dumplings and equalize them from the perspective of accuracy. This is still relevant to his purpose. He doesn’t pay much attention to the accuracy but use simple language to interpret Chinese and assist native English speakers to learn Chinese. To conclusion, translation strategies used by three translators are summarized in the following table.
Based on the above six examples, it is found that three English versions of *HLM* don’t use a translation strategy consistently (see the above Table). Instead, they use two strategies alternatively according to their cultural awareness to Chinese culture, their translation purposes, and their individual translation ‘power’. Due to insufficient examples, it is difficult to generalize that whether translators have preference among two strategies. However, it seems that all three versions tend to employ more foreignization strategy than domestication one. This reveals that when translating literary works especially ones laden with culture information, foreignization strategy is frequently adopted by translators. This conforms to Venuti’s views that foreignization should be the ethical choice for translators to make among two strategies. This is determined by the purpose of literary translation that taking target readers to the source literature texts and getting themselves familiarized with source literature works and cultural knowledge behind them. Meanwhile, the strategies used by translators are also associated with their translating ‘power’, their cultural awareness of source language culture and the surrounding environment they live in. Yang and his wife, Gladys Yang, an English native speaker, are complementary collaborative partners in translating *HLM*; one is expert at Chinese culture and language and the other is proficient at western culture and English. They can make a premium choice when they are confronted with translation difficulty. They always utilize a better strategy they believe to translate festival-related words so that the cultural knowledge behind them can equally reach target English readers. By contrast, as Chinese culture enthusiasts, Hawkes’ original purpose is to introduce this classical novel to English readers. As oxford Chinese professor, he used to learn

<table>
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<tr>
<th>Versions</th>
<th>Yang</th>
<th>Hawkes</th>
<th>Joly</th>
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<td>1. Laba</td>
<td>domestication</td>
<td>Foreignisation</td>
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<tr>
<td>2. Duanyang</td>
<td>Foreignisation</td>
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<td>3. Yuanxiao</td>
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<td>4. Ding</td>
<td>Domestication</td>
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<tr>
<td>5. Zhiqian</td>
<td>domestication</td>
<td>Foreignisation</td>
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<tr>
<td>6. Zongzi</td>
<td>Foreignisation</td>
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Table - Translation Strategies Used by Three Versions in Six Examples
Chinese for several years and has a profound knowledge of Chinese culture. He particularly pays attention to the accuracy of language while promote Chinese culture to western readers. Occasionally, when he finds it difficult to reach a compromise between source and target languages about some culture words, he tends to retain the source language culture value by sacrificing its readability among target readers. Ding, is a good case of this. He cannot find a suitable English word to give English readers’ impression about Ding and just translated in pinyin. His purpose is to take English readers to consult some documents and understand this culture word. Joly’s case is different from Hawkes, though they are both native English translators; As the British deputy consul, Joly’s original purpose of translating this novel is to provide literate reading materials to British nations who live in Macao but have difficulty speaking Chinese. So he tends to use simple language to translate HLM. He hoped that his translation can be helpful for his compatriots to learn Chinese. In his view, if much more culture knowledge is involved, they will be confused on what they are asked to learn. Another possible reason is he is not a Chinese native speaker and has not much knowledge about Chinese culture. This restricts his translation of identifying culture knowledge behind source texts. This also explains why there are some mistranslations in his versions.

**Conclusion**

It is concluded that rendering festival-related words is by no means easy in literary translation through comparing three English versions of HLM. These festival-related words tend to be the vehicle of culture and possess great importance in literary novels, so translating them appropriately is of prime importance. From the perspective of Venuti dichotomy of foreignisation and domestication strategies, translators usually don’t employ one strategy constantly, but used them flexibly according to their translation ‘power’, cultural awareness of original text, and their time and environment they live in. They consider using a most appropriate strategy to translate the cultural information behind these festival-related words to target readers. However, it is difficult to transfer the equivalent cultural value of original text to target readers. The translation of these festival words is supposed to carry as much cultural information as possible so that target readers are able to appreciate the elegance of original text and acquire the culture information behind it. Only in this way, is it possible to transfer the original culture to the target language readers more completely. In short, the translation of festival-related words in literary novels is important and difficult. If Festival-related words can be dealt with properly, the classical Chinese traditional festivals and its rich cultural connotation can be understood by target readers. Meanwhile, the final strategy adopted by translators
are also influenced by their cultural awareness, personal translation ‘power’ and the time and environment they live in.

References


How Mobile Phones Change Learning Styles: A Review of the Related Literature

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Introduction

The rapid growth of mobile technologies is so conspicuous that leads practitioners to recognize the suitability of them for teaching and learning purposes (Khazaie & Ketabi, 2011). Cavus and Ibrahim (2009) believed that wireless technologies offer learners an ideal opportunity to experience a new technique of learning, learning “anytime and anywhere” (p. 79). As Walsh et al. (2013) stated mobile technologies help teachers choose when and where they want to present learning materials. Moreover, they allow learners to decide when and where they want to study the presented materials.

Kukulska-Hulme and Shield (2008) referred to the fact that the availability of wireless devices provides learners with the chance of directing their own learning process. Sharples (2003) mentioned that anytime anywhere characteristics of mobile tools allow learners to learn and study their lessons outside their classrooms. To put differently, according to McNicol (2004), “immediacy and portability” of mobile phones provide learners with the chance of studying in their own preferred time and location (as cited in Motallebzadeh, Beh-Afarin & Daliry Rad, 2011, p. 1514). Zaharieva and Klas (2004) noted that with the use of mobile devices, teachers can help their students learn better. They explained that learners’ working-memory is limited and if they were bombarded with a huge amount of information in a definite time, they would not be able to manage the information appropriately (Sweller, 1988); however, mobile devices enable learners to have access to the “highly modular content” and to combine the content based on their own needs (p. 2).

Mobile Learning

Sandberg, Maris, and Geus (2011) defined mobile learning as the acquisition of knowledge with the help of mobile devices. Trifonova, Knapp, Ronchetti, and Gamper (2004) contended that mobile learning can be defined as delivering any
form of learning materials via a mobile device or in a mobile environment. They emphasized the point that by mobile devices they meant “any device that is small, autonomous and unobtrusive enough to accompany us in every moment and can be used for educational purposes” (p. 3). Pachler, Bachmair, and Cook (2010) explained that mobile learning “is not about delivering content to mobile devices but, instead, about the processes of coming to know and being able to operate successfully in, and across, new and ever changing context and learning spaces” (p. 6). They believed that technology associated with mobile learning has the capacity and functionality to converge services and functions into a single device, to be used everywhere, to be abundant, portable, and multi-functional.

Importantly, mobiles give learners the chance to communicate with their teachers, experts and classmates, and also allow learners to use them without being obtrusive. Furthermore, the portability of mobile technologies allows learners to use them conveniently both outside and inside their classrooms (Naismith, Lonsdale, Vavoula, & Sharples, 2004; Peters, 2005). Claudill (2007) also stated that the presence of portable devices along with intelligent teaching techniques give learners the autonomy of choosing what, when, how, and where they want to learn. In addition, according to him, it is important to bear in mind that making use of these devices not only brings the chance of adapting learning materials to the individual learner's level of knowledge, but also allows instructors to decrease the classroom constraints.

Kukulska-Hulme, Traxler, and Pettit (2007) reinforced the fact that mobile learning has received great attention since it delivers learning materials in a way that increases learners’ efficiency. Moreover, learning via mobile tools involves great participation of learners. Mobile technologies strongly endorse personalized, situated, authentic, opportunistic, informal, and spontaneous learning designs. Personalized learning means learning which distinguishes varieties of learning styles and approaches or “learning that recognizes diversity, difference, and individuality” (Kukulska-Hulme et al., 2007, p. 54). Furthermore, Kukulska-Hulme et al. (2007) explained that situated learning means “learning that takes place in the course of activity” and authentic learning means learning through “real-world” problems and activities (p. 54). They also argued that informal learning has different definitions in mobile learning. Here informal learning means learning through activities which have been formerly created by users in minds. In other words, learning in a way that provides learners the chance of playing roles in designing their own activities which can be called “user-generated activities” (p. 58), or activities like digital storytelling, citizen journalism, blogging, photosharing, and cultural citizenship. Cavus and Ibrahim (2009) also explained that mobile learning can be considered as a form of informal learning. Learning that occurs anywhere and anytime or to sum up, learning that happens all the time. Traxler (2007) claimed that through mobile
learning we have the potentiality to change ordinary ways of learning, i.e. learning which is delivered ‘just-in-case’ can be delivered ‘just-in-time’, ‘just enough’ and ‘just-for-me’.

Mobile Assisted Language Learning

In all sorts of activities in language learning and teaching, there is a trace of utilizing a particular type of technology (Warschaur & Meskill, 2000); for instance, blackboards as the “earliest type of technology” (Warschaur & Meskill, 2000, p. 2), overhead projectors, or software computer programs for conducting mechanical drills in grammar translation method, audio-taped materials in Audio-lingual method, and text-reconstruction, concordancing, telecommunications, and multimedia in cognitive approaches. Finally, in sociolinguistic approaches, we can observe the dominant use of Internet in any facets of teaching and learning (Baleghizadeh & Oladrostam, 2010). Zhao (2005) also pointed out that other technologies, such as Personal Digital Assistant (PDA), multimedia cellular phones, MP3 players, DVD players, and digital dictionaries can be used for language learning purposes.

Among all the varieties of technological tools, mobile devices have unique characteristics such as being portable (Huang & Sun, 2010; Kukulska-Hulme & Shield, 2008), small, autonomous, and unobtrusive (Aamri & Suleiman, 2011). In addition, they have the potentiality of receiving text or voice messages at any time (Kiernan & Aizawa, 2004), and allow both teachers and learners to choose when, where, and how they want to learn (Huang & Sun, 2010; Walsh et al., 2013). Trifanova et al. (2004) referred to mobile devices as “any device that is unobtrusive enough to accompany us at every moment” (p. 3).

Morita (2003) believed that any activities that were previously done by computer-based training can be easily done by mobile devices nowadays. Additionally, Mosavi Miangah and Nezarat (2012) reinforced the idea that although learning via mobile phones takes longer time in comparison with learning with computers, we should take into consideration that learning through mobile phones brings learners the chance of learning with “a greater sense of freedom of time and place” (p. 309). Consequently, learners can study and learn a new language when and wherever they are in their own spare time.

Among different learning subjects which have been taught and learned, language is the one whose teaching and learning with the use of mobile devices has become widespread nowadays (Kiernan & Aizawa, 2004; Kukulska-Hulme & Shield, 2008). According to Huang and Sun (2010), “mobile technology has great potential for supporting second language learning” (p. 1). Mobile Assisted Language Learning (MALL) means learning with the use of tablets, iPads, iPods,
MP3/MP4, palmtop computers, and cell phones (Kukulska-Hulme & Shield, 2008). According to Baleghizadeh and Oladrostam (2010), MALL is “a branch of technology-enhanced learning which can be implemented in numerous forms including face-to-face, distant or on-line modes” (p. 4).

Kukulska-Hulme and Shield (2008) pinpointed that studies which have been done on MALL can be divided into two different categories. The first category is comprised of studies that mainly focus on the content. In other words, studies that put emphasis on activities and materials delivered through mobile devices, materials that “focus on more formal contexts and are associated with learning courses rather than independent language learning” (p. 273). These researches evaluate the effectiveness of utilizing mobile phones, handheld-computers, tablet PCs, MP3 players and podcasting, digital voice recorders, and multi-function mini-camcorders on students’ learning. Moreover, the above-mentioned studies can be classified into two groups; those that support one-way teacher to learner communication such as studies carried out by Levy and Kennedy (2005), Pincas (2004), and Thornton and Houser (2005), and those that enhance learner-learner interaction like the project conducted in Southampton college in 2005 in which mobile phones provided learners with the chance of sharing the lesson information with each other and their teachers through MMS, SMS, and audio files.

Secondly, there are some studies that pursue designing learning materials and activities for mobile devices which Kukulska-Hulme and Shield (2008) named it “informal nature of many manifestations of mobile learning” (p. 274) and they believed that these activities help language learners to “define their own learning and even provide materials to other learners” (p. 278). One of the good examples of these prepared materials is a site named Pocket Eijiro, which was designed for mobile phones and started to work in December 2002. Through the site, Japanese English language learners browsed the site with the use of their mobile phones and accessed English-Japanese and Japanese-English dictionaries and quizzes (Morita, 2003; Naismith et al., 2004). Yousefpoori-Naeim, Shahhosseini, and Eghbali had also set up an application for mobile phones called “504 Words Quiz” (https://cafebazaar.ir/app/ astrain.quiz.android/?l=fa). Scanning through the application, English Foreign Language (EFL) learners have access to multiple-choice vocabulary quizzes developed based on each lesson of the book 504 Absolutely Essential Words (Bromberg, Liebb, & Traiger, 2005).
Mobile Phones and Various Aspects of Language Learning

Listening and speaking

The effectiveness of using mobile phones for improving speaking and listening skills has been mentioned in different studies. For instance, in one study carried out in Australia participants made use of their mobile phones for learning Indonesian. Their phones were equipped with Vodafone SIM in order to interact with a computer system. The system had the potentiality of delivering several questions in Indonesian, recording the participants’ responses to the questions, uploading the recorded sound to teachers’ server, and providing a student site. The results showed significant improvement in learners’ Indonesian language competence. Furthermore, the results indicated that practicing via mobile phones had positive effects on participants’ confidence in their speaking ability (MALL Research Project Report, 2009).

Huang and Sun (2010) asserted that mobile devices have three important characteristics, portability, mobility, and connectivity, which make them useful for English listening practice. In their study, they made use of mobile technology in order to present learner-centered English listening materials to learners during a day. According to them, this way of presenting learning materials not only gave learners the opportunity of practicing their lessons every day and during their free time, but also had impacts on their language learning interests. The findings of their study revealed that mobile multimedia English listening exercise system has positive effects on English language learners’ listening ability.

In another study, Cooney and Keogh (2007) described how they used the ubiquitous mobile phones in a five-week pilot study in order to facilitate school-based oral assessment and students’ self-assessment. The participants of this study used their mobile phones in order to connect to an Interactive Voice Response (IVR) system for listening and answering the selected questions chosen by their teachers based on their Junior Certificate syllabus. The students’ answers were saved as .wav files and podcast; consequently, teachers were able to play, listen, and mark them in the appropriate time. The findings of this study showed that the participants had made progress in their speaking abilities. It also indicated that 95% of the participants enjoyed using technology for language learning. Moreover, the students’ teacher stated that students’ motivation and interest for speaking and learning Irish had increased.

Reading

In their study, Chen and Hsu (2008) tried to enhance learners’ reading ability with the use of a personalized intelligent mobile learning system (PIMS). The PIMS comprised of a remote courseware server, client mobile learning system,
and data synchronized agent. The role of the remote courseware was to collect English news article from the Net automatically. The aim of the client mobile learning system was to assign each individual learner appropriate English news articles. Finally, data synchronized agent allowed learners to have access to materials in the off-line mode. Chen and Hsu (2008) also made use of the fuzzy IRT in order to evaluate the reading abilities of each individual learner and assign appropriate English news to each of them. The results of their study indicated that presenting appropriate reading material to each individual learner not only had positive impacts on her reading ability, but also enhanced her language learning interest.

**Pronunciation**

Saran, Seferoglu, and Cagiltay (2009) claimed that mobile phones could play an important role in English language learning since these devices have special features such as “mobility, localization and personalization” which give learners the chance of “out-of-class learning” (Abstract section, para. 3). However, they referred to the point that a few studies have been conducted on language pronunciation with the use of mobile phones.

Consequently, they carried out a research with the aim of finding out whether using mobile phones could improve English language learners’ pronunciation or not. The results of their study showed that participants’ pronunciation who had received supplementary learning materials on their mobile phones improved. Moreover, after analyzing the semi-structured interviews and an open-ended questionnaire, they reached the conclusion that participants’ feedback about utilizing mobile phones for learning English pronunciation was positive.

**Vocabulary Learning**

Sandberg et al. (2011) in their study compared three groups of the fifth graders with the aim of evaluating the effects of utilizing mobile technology for learning English as a second language. The first group received instructional material (vocabularies related to zoo animals) only at school. The second one worked on the material both in the real context (zoo) and at school. Moreover, they were allowed to carry on cell phones while they were in the zoo. Finally, the third group received all the above-mentioned instruction and had the permission to keep the cell phones with them when they were at home.

Cell phones contained GPS, touch screen interface, an SD-card slot for the storage of the video clips and audio files and an application consisting of a
game about 25 animals. The game had two modes which could be played both with the use of GPS and without it. Firstly, learners could find different animals' places in the zoo with the use of GPS. Secondly, learners were expected to play multiple-choice quiz, a spelling quiz, a memory game, a Yes or No game and a jigsaw puzzle, which all provided the learners with information about the animals. The results showed that allowing the learners to study materials in the informal context and in their spare time not only promote their language learning, but also boost their motivation.

In another study, Song and Fox (2008) examined the use of mobile devices as a medium of instruction in an English university in Hong Kong for the incidental vocabulary learning of undergraduate students. Conducting their study, they chose three students according to their attitudes toward using technology, self-management, field of study, gender, nationality, and experience in utilizing PDA. Analyzing students’ e-journals, their artifacts, and face-to-face interviews, they understood that students liked to improve their incidental vocabulary learning through using PDAs, since PDAs gave them the opportunity of learning new vocabularies incidentally via downloading dictionaries on them and having access to online dictionaries.

Estimating the impacts of mobile technology in English vocabulary learning in a country where English is taught as a foreign language, Khazaie and Ketabi (2011) tried to find out whether learning new English vocabulary with the use of multimedia had any significant effects on the vocabulary learning of the three groups of English language learners. These groups of learners were classified according to their learning abilities such as their visual and verbal abilities. Learners received English words along with their pronunciations, parts of speech, Persian meanings, and pictorial and written annotation on their assigned mini-laptops via bluetooth. They accessed to each vocabulary item for 120 seconds. The final results indicated that learners with high-visual and high-verbal abilities learned better when they received words with written or pictorial annotation and learners with high-visual but low-verbal abilities learned better when they received words with pictorial annotation. However, low-visual and low-verbal learners benefited more from learning materials without annotation and those with low-visual but high-verbal abilities learned better when new words were presented along with their written annotation.

**Learning Grammar**

Guerrero, Ochoa, and Collazos (2010) explained that Chilean students have serious problem in Spanish writing abilities and the problem becomes worse because of the presence of the recent technologies such as text-conversations via mobile phones, chat, and email. Cingel and Sundar (2012) also supported the
idea that there is a general negative relationship between text messaging and younger learners’ grammar skills. They argued that “the perpetual use of mobile devices by adolescents has fueled a culture of text messaging, with abbreviations and grammatical shortcuts” (p. 1304). Text messaging provides a condition in which people can write English words and sentences in a modified way that is different from normal English. For instance, people would rather use conventions of abbreviation such as lol for laughing out loud, not write essential letters like wud for would, or replace homophones such as gr8 for great (Jones & Schieffelin, 2009). Therefore, the question, which comes to the parents and education commentators’ minds, is whether utilizing mobile devices could have any effects on young learners English grammar skill, especially those who are in the period of their language skills acquisition.

Consequently, Guerrero et al. (2010) decided to utilize the available technologies in a way that could direct learners to make use of them appropriately. Conducting this study, Guerrero et al. (2010) designed two different interfaces based on Web and PDAs which enabled each learner to have access to a personalized screen, containing the description of the grammatical activities learners had to do. After completing the assigned tasks, learners had face-to-face connections in front of a system screen—PDA or Web-based interface. The system only showed part of the correct answers and gave the learners the opportunity to work collaboratively in order to find the final result. The findings of this study indicated that over 70% of the participants’ Spanish grammatical skills improved through doing grammatical activities via this software.

As Baleghizadeh and Oladroostam (2010) mentioned, mobile phones can play important roles in improving learners’ grammatical accuracy. In their study, Baleghizadeh and Oladroostam (2010) sought to evaluate the impact of exploiting mobile phones in grammatical accuracy of Iranian EFL speaking skill. They contended that due to lack of time in English language classes, teachers do not find the opportunity to correct all the learners’ mistakes; consequently, some mistakes will be fossilized in their interlanguage system. In this research study, learners were directed to record their own voices on their mobile phones just for two or three minutes during each class discussions. Moreover, they had to listen to their voices at home, analyze them, distinguish their grammatical errors, comment on them, and correct them. In addition, learners had to play their voices to the other learners in order to identify errors that they themselves could not notice previously. The results revealed that learners’ grammatical accuracy who participated in this research study boosted up significantly. Furthermore, mobile phones gave learners the opportunity to become aware of their grammatical problems indirectly and unobtrusively.
Mosavi Miangah and Nezarat (2012) also reinforced the idea that by designing specific applications with the capabilities for teaching grammatical rules and presenting multiple-choice, true-false, and fill-in-the-blanks activities and installing them on learners’ mobile phones, learners become able to learn grammatical points conveniently. Furthermore, they claimed that grammatical explanations could be sent to learners’ mobile phones through vocal service or short message service.

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A Review of Dynamic Assessment: Approaches and Theories

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**Introduction**

Assessment in instructional context involves gathering information to make educational decisions (Caffrey, 2006). In this vein, Naeini and Duvail (2012) propose two sorts of assessments including traditional and dynamic assessment. Dynamic assessment (DA), proposed by Lev Vygotsky in 1978 (Naeini & Duvail, 2012) deals with the development of learning; it includes drawing the attention of the educational stakeholders to the capabilities of the learners (Poehner, 2008). As Caffrey (2006) defines, in the traditional view of assessment the examiner’s role is merely administering the tests without providing any feedback or interactive support to the learners. Therefore, this type of assessment focuses on measuring the product of learning. However, in dynamic assessment, the examiner supports the learners’ learning development through social interaction. Indeed, DA “represents both the process and product of students’ learning” (p. 1).

**The Effectiveness of Assessment in Learning**

The newly proposed dynamic assessment insists on integrating instruction and assessment (Poehner, 2008). As Teo (2012) proposes, DA which is based on Vygotsky’s (1978, as cited in Teo, 2012) “Zone of Proximal Development (ZPD)” (p. 11) focuses on learning through assessment and is carried out by the
teacher’s assistance and feedback. In this regard, Campione and Brown (1985) cite evidence from Vygotsky (1978, as cited in Campione & Brown, 1985) and define the notion of ZPD. They state that ZPD indicates the distance between the levels of learning that the children experience with and without the assistance and guidance of a more knowledgeable person. Therefore, Alavi, Kaivanpanah, and Shabani (2012) refer to Guk and Kellogy (2007, as cited in Alavi, et al., 2012) and call the teachers as the providers of the social interaction in the classrooms. Furthermore, Poehner (2008) states that providing the learners with several challenging tasks to cope with could assist the process of learners’ mental development and consequently leads to the integration of assessment and instructions.

Regarding the concept of assessment and its effectiveness in instructional issues, Sacks (1999, as cited in Poehner, 2008) states that assessment and specially standardized tests are closely linked to the modern life in several domains such as education and occupation. In this regard, testing as an accepted representative of assessment is crucial in the process of learners’ grading. As a matter of fact, implementing the standardized tests as a sort of assessment provides the examiners with some advantages like objectivity, implementing the test among a large number of learners even for several times, and comparing the test scores of each individual or the whole population.

On the other hand, Campione and Brown (1985) as opponents of standardized tests state some negative aspects of standard tests. According to them, the standard tests could only evaluate the current level of examinees’ learning level, without any attention to the learners’ mental process used to perform the tasks. Moreover, as they mention, the results of the standard tests report the learners’ performance through a general view; their lack of diagnostic information about the learners’ abilities is evident. Therefore, these sorts of tests cannot be used as the suitable sources for designing the pedagogical programs. Accordingly, the reported profiles of the learners on the basis of the results of these tests are indicative of the general abilities of them without considering the learners’ specific abilities related to any special field of instruction. Campione and Brown (1985) further mention that the achieved results of the standard tests show the learners’ fixed abilities which cannot be changed during a long time.

Moreover, Spero (2012) cites evidence from Haywood and Lidza (2007, as cited in Spero, 2012) and compares dynamic assessment and the assessment on the basis of standard tests and mentions that one of the important features distinguishing dynamic assessment from standardized assessment is related to the results of these two types of assessments. In fact, the information gathered as a result of DA is indicative of the learners’ potentiality to learn “rather than a static measure of current performance” (p. 30).
Different Views about Assessment

To distinguish different views regarding the assessment, it is crucial to clarify the views about the relationship between assessment and teaching. As Campione and Brown (1985) point out, “Dynamic assessment approaches involve a test-train-test sequence” (p. 2) in which the main purpose of DA could be the evaluation of the cognitive abilities of the learners which are used by the learners to perform the task rather than merely reporting the instructional knowledge of the learners based on what they had learnt in the past. In other words, as they state, the gained scores of the learners indicate their learning development.

In this regard, four different views are also proposed by Rea-Dickins (2004, as cited in Poehner, 2008). As the first one, wash back effect can be named. According to Bachman and Palmer (1996), it is related to the impact of test on teaching process. Indeed, the impact of testing on teaching could be positive or negative (Brown, 2005). Rea-Dickins (2004, as cited in Poehner, 2008) further states that contrary to wash back effect, “curriculum-driven assessment” (Poehner, 2008, p. 10) deals with the effect of classroom instruction on the assessment, and provides the classroom teachers with more active role to determine the assessment. He also mentions, the third view is related to introducing the assessment and the instruction through the parallel forms; after selecting an educational aim, the suitable teaching procedure and assessment would be devised. Moreover, he states that the fourth type of view indicates the integration of the assessment and the instruction. According to him, the best way to gain this goal is through formative assessment, carried out through gathering sufficient information about individuals in the course to modify the weaknesses of instructional process during the course.

Linked to the abovementioned points, Sternberg and Grigorenko (2002, as cited in Poehner, 2008) mention two notions of “Dynamic Assessment” and “Dynamic testing” (p. 17). As they state, the former indicates the development of learner’s cognitive trait by the intervention of a mediator. The second one deals with the issue that whether or not the learner is improved by providing this opportunity. In fact, as Spero (2012) points to the second issue, the learners who can develop their learning through this process are “competent learners” (p. 32). Nevertheless, the learners who are not competent could not develop their learning process or possibly could improve a bit through the interaction with a “competent partner” (p. 29). Despite the fact that these two notions are dissimilar sections in DA, they cannot be distinguished (Poehner, 2008).

On the trend of DA, Latolf and Poehner (2008, as cited in Naeini & Duvail, 2012) propose two types of mediations including “interventionist DA” and “Interactionist DA” (p. 27). In this regard, Poehner (2008) cites evidence from Latolf and Poehner (2008, as cited in Poehner, 2008) and mentions that
interventionist DA dealing with “static assessment” (p. 18) measures the rate of the development and learning that basically occurs through standardized feedback. Contrary, Interactionist DA as a type of mediation is conducted through “dialogic interaction” and “cooperation” (p. 18); it denotes the development in the process of learning of each learner, regardless of the speed of the improvement.

In the same vein, two sorts of formats are introduced by Sternberg and Grigorenko (2002, as cited in Naeini & Duvail, 2012): “Sandwich” format and “Cake” format (p. 27). Poehner (2008) refers to Sternberg and Grigorenko (2002, as cited in Poehner, 2008) and mentions that sandwich format is parallel to the traditional process of research in which treatment occurs after the pre-test and the result of the post-test is compared with the pre-test to know the amount of improvement. Thus, in this type, the mediation occurring between pre-test and post-test is not dynamic. However, Cake format indicates proposing the mediation after observing any kind of problem at any time during the process of the assessment. Therefore, the learners would receive support and mediation when they cope with any problems and also after they finish every task.

Different Sorts of Dynamic Assessment

Reviewing the related literature, Caffrey (2006) defines some types of DA. As the first one, “Feuerstein’s Learning Potential Assessment Device (LPAD)” (p. 3) involves changing the psychological process of learning in individuals who have problem with their process of learning. To do so, Feuerstein, Rad, and Rynders (1988, as cited in Caffrey, 2006) state that the examiners should exchange some points in administrating the testing process. These points include “the structure of instruments, the nature of test situation, the orientation to process, and the interpretation of results” (p. 3).

The second type includes “Budeff’s learning potential testing” or “test-train-test assessment” (Grigorenko & Sternberg, 1988, as cited in Caffrey, 2006, p. 4). As Caffrey (2006) mentions, this sort of assessment draws the learners’ attention to the difficulties, explaining the issues related to the difficulties, and consequently encouraging and praising the learners as a result of following this process. According to Caffrey (2006), this model of assessment is programmed to do the instructional placement and also to help the “disadvantaged students” (p. 4).

The third type of DA is “graduated prompts” proposed by Campione and Brown (1987, as cited in Caffrey, 2006). Caffrey (2006) further cites evidence from Campione, Brown, and Bryant (1985, as cited in Caffrey, 2006) and states that this model of assessment is achieved through interactions and support.
Through this technique, the learners are provided with some explicit clues which are standardized and are presented in a progressive order. In this way, the learners are assisted to solve the problems independently.

As Caffrey (2006) mentions, the fourth sort of DA is developed by Swanson and is called “information-processing framework” (p. 6). Caffrey (2006) mentions that according to this model, the lack of ability of the learners to learn is as a result of the learners’ problems in their working memory. Caffrey (2006) further states that this sort of assessment includes a test which is “a standardized dynamic instrument that measures processing abilities” (p. 6) and is conducted through seven levels of scoring.

Carlson and Wiedl (1978; 1979, as cited in Caffrey, 2006) propose “testing-the-limits procedure” (p. 6) as the fifth type of DA. As they believe, administration of the test involves some factors including the learners, the materials of test, and the conditions of testing. Therefore, the examiners try to handle the test situation in a way that the students dealing with the difficulties of learning would be improved.

Conclusion
In spite of all mentioned points regarding dynamic assessment, it is not welcomed as the prominent method of assessment research. The following points support this claim. Firstly, it is due to the methodologies behind it; as Interventionist DA mostly follows standardized feedback, lack of reliability and validity in dynamic assessment is more prominent in Interactionist mediation type. Also, DA is occupied mostly by novelties and it challenges the usual ways of assessment. Finally, the DA concept is much closer to teaching rather than testing process (Poehner, 2008).

Acknowledgements
I would like to thank Dr. Seyyedeh Susan Marandi for her boundless inspiration.

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Culture-Bound Translation Strategies: 
A Case Study

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**Introduction**

The cultural aspects of language specifically represent “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988, p. 94). That is why “translation is regarded as “a kind of activity which inevitably involves at least two languages and two cultural traditions” (Toury, 1995, p. 200). Translators constantly have to challenge the problem of how to convey the cultural aspects imbedded in the source text (ST) in the target language (TL). Depending on the cultural gap between the two languages, the problem may require a different strategy to be solved optimally. Regarding the translation of culture-bound notions, a translator is expected to lay a balanced emphasis on both rendering componental elements of culture-bound nature, such as proper nouns, idiomatic expressions and proverbs, and transferring the overall message that the ST is supposed to convey. If the translator pays too much attention to the componental elements at the cost of the overall message, the translation may not achieve its ultimate goal, that is, to inform the reader of the main point that the ST seeks to make. Moreover, in terms of translating culture-bound notions, the problem for the translator is how to decide which cultural norms take priority: the cultural norms of the SL community, the cultural norms of the TL community or perhaps a combination of the two (Schäffner and Adab, 1997, p. 329). By giving priority to each of these strategies, the translation stays either within the SL culture, within the TL
culture or in between, i.e. a hybrid form where the translation is a product of a compromise between the two cultures (Ibid, p. 329).

The present study is concerned with various strategies employed in the translation of culture-bound terms, especially when it comes to translating Persian classics to English. Drawing upon a paper by Jan Perdersen on how culture is rendered in subtitles, this study seeks to generalize the very approach to any culture-bound translation task. Then, by looking through an English translation of a tale from Sa’di’s *Gulistan*, the paper aims to locate any of the culture-bound terms and to appraise the effectiveness and aptness of the strategy employed for rendering every culture-bound item into English. Finally, the frequency of each strategy employed in the English translation will be shown.

**The Framework of the Study**

In his paper, “How Is Culture Rendered in Subtitles?” (2005), Jan Pedersen has discussed the most important strategies available to the translator when s/he encounters a text that abounds in culture-bound words and expressions. Although his focus of attention is on how culture is rendered particularly in subtitles, the strategies which he has proposed can safely be applied with minor modification to any text that contains culture-bound notions. At the first level, the strategies can be divided into two categories: source-language-oriented and target-language-oriented. A SL-oriented strategy allows some elements from the cultural SL sphere to enter the target text, while a TL-oriented strategy tries to find an equivalent from the cultural TL sphere as close to the term from the SL as possible.

The SL-oriented strategies consist of retention, specification, and direct translation. Retention is the most SL-oriented in the sense that it displays the most fidelity towards the source text (ST), as the translator is almost true to every letter of the culture-bound term in the SL. Thus, the culture-bound term is normally transliterated in the TL. The transliteration can be either complete (as in “*zakat*” for “زکاة”) or adjusted slightly to meet the TL transcriptional conventions (as seen, for example, in “*Gaza*” for “غزّة”). Although this may seem the most straightforward strategy for rendering culture-bound terms, it is

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1. Sometimes, some transliterated forms are established by people in authority or by the widespread, frequent usage. The strategy of using these “official equivalents is not essentially different from the detention strategy. You can find a great number of such equivalents in *The Abridged Dictionary of Eastern Proper Nouns in Western Sources* (English-Persian).
not always the felicitous option for solving the problem of culture-bound translation tasks since sometimes the transliterated form is likely not to make any sense whatsoever to the TT reader. This is why the translator at times has to apply other strategies.

By specification, it is meant that the translator both transliterates the culture-bound term and adds information that is not present in the ST. This is done in one of the two ways: through either explication\(^2\) or addition. Explication can be seen as any strategy that involves specifying whatever is actually meant by the ST, as, for example, in rendering "طبری" into "Muhammad ibn Jarir al-Tabari." Addition, however, seeks to add some information to make the culture-bound term more accessible to the reader, as seen, for example, in "al-Tabari the historian" for "طبری".

Direct translation is literal translation; nothing is added to or subtracted from the literal meanings of the ST terms. A loan translation can be an example of direct translation as in “the Pillar of the Faith” for "عمود دین". Direct translation might either sound almost odd to the target audience at first (a “calque”), as in “to recite the Two Testimonies” for "شهادتین را خواندن", or seem somewhat familiar to him/her (“shifted direct translation”), as in “to declare the Two Confessions of Faith” for the same expression.

On the other hand, The TL-oriented strategies consist of generalization/restriction, substitution, and omission. Generalization/restriction typically involves replacing a culture-bound term referring to something specific with something more general/restricted. This can usually occur either when a term like “زکاة” (in Shariah, a specific form of annual tax levied as almsgiving) is replaced with a more general term like “almsgiving,” or when a general term like “عرفان اسلامی” (Islamic gnosis/mysticism) is replaced with a more restricted term like “Sufism” (an ascetic form of Islamic mysticism).

By substitution, it is meant that culture-bound term is replaced with something else, either a slightly different cultural term from the TL (“cultural substitution”) or a restatement of the original term in the TL (“paraphrase”). An example of cultural substitution could be “Islamic theology” for "علم کلام اسلامی". “Theology,” as a system of religious beliefs concerning God and divinity, may not coincide exactly with what is meant by "علم کلام", but is the nearest to it in terms of topics and objectives. Likewise, one may translate "مهدویت" as

\(^2\) Pedersen instead used the term “explicitation” which is a rare, possibly nonstandard word that is supposed to mean a process of causing something to be explicit. It is replaced here with “explication” which originally means ‘unfolding’ presumably close to what Pedersen meant by his “explicitation.”
“messianism.” Paraphrase would have a wide range of applications, especially in rendering idiomatic expressions and proverbs. For example, one can render “زیر و بم کار را یاد گرفتن” into “to learn the ropes,” or “کار را که کرد، آن که تمام کرد” into “He who laughs last, laughs best.”

When it comes to some particular instances of culture-bound translation, omission can be a viable option. In other words, the translator is sometimes allowed to replace some words with nothing, given that s/he cannot simply opt out of her/his responsibility for a translation as true to the ST as possible. Noticeable examples occur in translating from some cultures where the deliberate repetition of successive synonyms in a single sentence is regarded as an indication of the eloquent mode of speaking or writing. For example, a Persian orator may say “دادگری و عدالت پایه و اساس حکومت است” where “دادگری” and “عدالت” are synonyms, and so are “پایه” and “اساس.” However, ironically, the use of synonyms is such a contiguous manner may be seen as pleonastic in English. Therefore, a translator should omit the redundant synonyms in the English translation: “Justice is the cornerstone of the State.”

**The Source Text**

The ST is an extract from *Gulistān* by Sa’di (1184?-1291), the renowned Persian poet. It is a self-contained tale of a collection of tales (in prose and poetry) where the author’s intention is to present certain moral dicta in anecdotal, symbolic or allegorical ways. The subject matter of the selected tale is centered on the advantage of abstinence, that is, the practice of refraining from indulging an appetite. The text, chosen from one of the best known Persian classics, contains several culture-bound words and expressions whose implications for translation deserve close attention.

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3. Messianism (capitalized) means the belief in the coming of the Messiah, or a movement based on this belief, but messianism is the belief in a leader, cause, or ideology as a savior or deliverer (The Random House Dictionary of the English Language).

4. This technique is used only in certain languages such as Farsi, and it must not be mistaken for anaphora, as a widely applied figure of speech, that is, the deliberate repetition of a word or phrase at the beginning of several successive verses, clauses, or paragraphs.
The Target Text


The Readership of the Target Text

When we consider a translation of a ST, a point that needs to be noted is for whom the text has potentially been translated. Even if the reader of the TT has the same liking and intellectual level as the reader of the ST, s/he is expected to
have different cultural knowledge. In the case of the current translation, the historical and cultural facts are unlikely to be known in detail by the TT reader. Therefore, the appropriate use of culture-bound lexis must be taken into account.

The Analytical Survey of the English Translation

1. Retention Instances

Throughout the translation, there exist 3 instances of retention, of which two are complete, and one is adjusted.

- In the English title, the word “Gulistān” is a well-known transliteration of the Persian title.

- “Khorāsān” is a transliterated form of the Persian proper name. Two points should be noted here: Firstly, the term “Khurāsān” formerly- and still in Sa’di’s time- had a much wider denotation covering not only the present Khurāsān province, in the northwestern Iran, but also parts of Central Asia and Afghanistan (Bosworth, 1979, pp. 55-56). Therefore, the translator should have pointed out this historical fact in the footnote to make it clear to the Western reader who may not be aware of the difference. Secondly, the transliteration process here is not the same as with “Gulistān” in the previous item, since the sound [o] in the latter is transliterated as /u/, while the very sound is transliterated as /o/ in “Khorāsān.”

- One may consider “dervish” as a transliterated form of Farsi “darvish,” and, hence, an instance of adjusted retention. However, the word “dervish” has certain connotations in English that can make it an inappropriate substitute for the Farsi word here. The word “dervish,” first recorded in English in 1585 (The American Heritage Dictionary, s. v.), reminds the Western reader of such collocations as “howling dervishes” and “whirling dervishes”. Admittedly, there have been dervishes whose meditative rituals include making howling noises or whirling to induce a trancelike state, but the Farsi word “darvish,” originally meant simply an indigent person (Dehkhodā, s.v.), was still used in its original meaning in Sa’di’s time, as evidenced by many other Farsi verses by him in Gulistān, for example:

"گرف کسی خاک مرده بز کد/ نشاند تو انگر از درویش.

“If one digs up the graves,
He or she cannot tell the rich and the poor apart.”

Or
The poor and the rich are servants of this earth (of the doorway),
And those who are the richest have the greatest want.

The word “

The word “

2. Direct Translation Instances
There are two instances of direct translation in the translation:

• The translator has literally rendered “بسیار خوار” into “a great eater,” a term that neither sounds much familiar to the modern Western reader nor conveys the same idea of the original term. A “great eater” is an almost dated idiomatic expression for a person who is fond of eating (something), as in Shakespeare’s comedy, The Twelfth Night: “I am a great eater of beef, and I believe that does harm to my wit” (Act 1, Scene 3). Moreover, what Sa’di meant of the Farsi word most probably is different from what the English translation implies. One may wonder on what grounds a poor mendicant (darvish) could be called a great eater, while he would eat only three times a day, that is, the three meals. The answer would be that the amount of eating, especially for a mendicant, seemed too much. The man was not a “great eater” proper, but a man who used to eat much more than his fellow mendicant. Therefore, a more accurate translation could be “a man who would eat much more.”

• The second instance of the direct translation strategy is found where the translation has followed the word order of the Farsi sentence as opposed to English syntax: “On opening the door, they found the strong man dead.” The Farsi text used a special kind of verb voice where the verb is active but the subject (always the plural third-person pronoun) does not refer to any explicitly mentioned antecedent, as in the sentence: “که گویند حافظ فقط یکبار از شیراز بیرون رفت” (its word-by-word translation is “They...”...
say that Hafiz went out of Shiraz only once,” but the corresponding syntactic structure in English could be as “Hafiz is said to have gone out of Shiraz only once.”). To return to that instance of direct translation, it is noted that the English translation has erroneously followed the Farsi word order. The Farsi original could have been translated in English as either “On opening the door, the strong man was found dead” or “On opening the door, the people found the strong man dead.” Moreover, since the pronoun “they” in the previous sentence (“After a fortnight it was discovered that they were innocent”) refers to “the two dervishes,” by using the same pronoun again in the given sentence, the English translation has become quite vague.

3. Generalization/Restriction Instances

There is an instance of the restriction strategy in the English translation:

- The Farsi word, “حکیم” (literally, a wise person) has been rendered into “a philosopher.” In the Medieval Persia, all sages were referred to as “حکیم,” but the English translation seems to have restricted the wide range of the word’s application to include only philosophers.

4. Substitution: Paraphrase Instances

The most frequent strategy adopted throughout the translation is paraphrasing. There are 8 instances of it:

- The expression, “enter into (a) strict intimacy,” is used to paraphrase the Farsi expression, “ملازم صحبت یک دیگر,” but the ST does not speak of the dervishes’ strict intimacy, but it simply says that they traveled “in each other’s company.”

- In the ST, it is said that the man who was weak would “break his fast every two evenings,” “به هر دو شب افطار کردی,” while the English translation says that he would “fast for two days.” The translator has substituted an expression probably more familiar to the Western reader, though the Farsi expression “افطار کرد” corresponds closely to “break one’s fast” in English (OED, s. v.).

- The Farsi expression “قضا را” (here means “ironically”) is paraphrased as “it happened.”

- The Farsi word “خانه” (literally means a “house”) is rightly substituted by “room” in the context where a room is meant rather than a house.

- The expression “عجب بودن” (to be surprising) is paraphrased as to be “wonderful.” Given that “wonderful” in the modern English means
either great (excellent) or amazing (that is, making you admire someone or something very much), the English translation does not seem much to the point.

- “Not able to support abstinence” is used in place of the Farsi expression, "طاقتِ بی نوازی نداشتن" which literally means “not endure foodlessness,” since "بی نوازی" means “foodlessness” (Dehkhodā, s.v.), as in Sa’dī’s verse:

من از بی نوازی نیم روی‌زد/ غم بی‌نوازان رخم زرد کرد.

“My face is not sallow out of foodlessness;
My sympathy for the foodless people has made my face sallow.”

- The Farsi expression, "خویشتن دار بودن" is substituted by “to have one’s body in subjection,” which is adequate.

- “He sinks under it” is to rephrase “از سختی بمیرد” which literally means “perish.” However, the English expression literally means “to be pressed down, not to bear up against a weight,” as once used in reference to “camels” in Shakespeare’s play, The Tragedy of Coriolanus, “sinking under them (burdens)” (Act 2, Scene 1, p. 598), and elsewhere in Romeo and Juliet used figuratively regarding the burden of love, “Romeo: Under love’s burden do I sink” (Act 1, Scene 4). Therefore, the English expression “sink under it” does not directly signify the meaning of “perish.”

5. Omission Instances

- There exists only one instance of omission strategy in the English translation. The Farsi expression “هلاک شد” (passed away, died) is left untranslated probably because the context sufficiently conveys the meaning especially after the English translation has already asserted that “they found the strong man dead.”

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<tr>
<th>Strategies</th>
<th>SL-Oriented Strategies</th>
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<tr>
<td>Retention</td>
<td>Specification</td>
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<td>complete</td>
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Table 1: The number of the instances of the SL-oriented strategies in the English translation of a Tale from Gulistān
Table 2: The number of the instances of the TL-oriented strategies in the English translation of a Tale from *Gulistān*

### Conclusion

Cultural translation is aimed at presenting the cultural features of a text in SL through translating it into TL with different cultural features. To bridge a gap between cultures, cultural translation needs to resort to some appropriate devices, otherwise known as culture-bound translation strategies. Drawing on Pederson’s approach to the cultural translation of movie subtitles, the current study has attempted to generalize the very approach to any culture-bound translation task and to illustrate the points through an English translation of a tale from Sa’di’s *Gulistan*. Of all the SL-oriented strategies which include retention, specification, and direct translation, the most frequent strategy used in the sample translation was detention. This result is not contrary to expectations since the device seems to be the handiest when it comes to cultural translation. By the same token, of the TL-oriented strategies, paraphrasing could be highly effective, as seen in the sample translation. On the other hand, cultural substitution was not used in the sample translation simply because the application of the strategy requires comprehensive acquaintance with both SL and TL cultural features.

### References


[The Rose Garden]. تهران: انتشارات ققنوس.


Appendix

A Tale from Gulistān

Two dervishes/durwaishes of Khorāsān who had entered into strict intimacy travelled together: One who was infirm would fast for two days, and the other who was robust used to eat three times a day. It happened that they were seized at the gate of a city on suspicion of being spies, were both confined in the same room and the door closed up with mud. After a fortnight it was discovered that they were innocent. On opening the door, they found the strong man dead, and the infirm one alive. They were astonished at the circumstance, but a philosopher said, that the contrary would have been more wonderful for the one who was a great eater was not able to support abstinence, and the other who was weak, having his body in subjection and being used to fasting, had happily escaped.

A person who had accustomed himself to eat sparingly,
When difficulty occurs, bears it easily
But if in time of prosperity he has been used to pamper himself,
When he meets with distress he sinks under it.
Threshold

Threshelf
A Dictionary of Cultural and Critical Theory


This new edition of the highly acclaimed dictionary provides an authoritative and accessible guide to modern ideas in the broad interdisciplinary fields of cultural and critical theory. The edition is updated with over 40 new entries including pieces on Alain Badiou, Ecocriticism, Comparative Racialization, Ordinary Language Philosophy and Criticism, and Graphic Narrative. A number of reflective and broad-ranging articles from leading theorists including Julia Kristeva, Stanley Cavell, and Simon Critchley are considered as annotated passages of some entries of the dictionary.

(Source: Amazon.com)
The Cambridge Companion to English Novelists


In this Companion, leading scholars and critics address the work of the most celebrated and enduring novelists from the British Isles (excluding living writers): among them Defoe, Richardson, Sterne, Austen, Dickens, the Brontës, George Eliot, Hardy, James, Lawrence, Joyce, and Woolf. The significance of each writer in their own time is explained, the relation of their work to that of predecessors and successors explored, and their most important novels analysed. These essays do not aim to create a canon in a prescriptive way, but taken together they describe a strong developing tradition of the writing of fictional prose over the past 300 years. This volume is a helpful guide for those studying and teaching the novel, and will allow readers to consider the significance of less familiar authors such as Henry Green and Elizabeth Bowen alongside those with a more established place in literary history.

(Source: Amazon.com)
The Cambridge Introduction to the Short Story in English


This book examines the development of the short story in Britain and other English-language literatures. It considers issues of form and style alongside - and often as part of - a broader discussion of publishing history and the cultural contexts in which the short story has flourished and continues to flourish. In its structure the book provides a chronological survey of the form, usefully grouping writers to show the development of the genre over time. Starting with Dickens and Kipling, the chapters cover key authors from the past two centuries and up to the present day. The focus on form, literary history, and cultural context, together with the highlighting of the greatest short stories and their authors, make this a stimulating and informative overview for all students of English literature.

(Source: Amazon.com)
Second Language Identity in Narratives of Study Abroad


Study abroad is now both an international industry and an experience that can have a deep impact on students' attitudes and approaches to second language learning. Narratives of Second Language Identity in Study Abroad brings together three important research areas by exploring the impact of study abroad on second language identities through narrative research. It outlines a new model of second language identity that incorporates a range of language and personal competencies. The three main dimensions of this model are explored in chapters that begin with students' study abroad narratives, followed by the authors' in-depth analysis. Further chapters use narratives to assess the impact of programme type and individual difference. Arguing that second language identity development is one of the more important outcomes of study abroad, the book concludes with recommendations on how study abroad programmes can best achieve this outcome.

(Source: amazon.com)
Narrative Research in Applied Linguistics (Cambridge Applied Linguistics)


This book brings together contributions from various researchers, providing an overview of narrative research approaches and demonstrating how these work in practice. A broad range of approaches are covered, from well-established and well-known thematic analysis (particularly of 'big stories'), to the more recent sociolinguistic discourse analysis of 'small stories', and the innovative analysis and presentation of visual and performance data such as drawings and drama. This overview includes not just an illustration of narrative research, but the methodological processes which underpin it, relating these to relevant narrative theory. The book, therefore, is both a how-to-do narrative research text and a presentation of narrative studies, providing case study examples and ideas for further research.

(Source: amazon.com)
Narrative Inquiry in Language Teaching and Learning Research (Second Language Acquisition Research Series)

By Gary Barkhuizen, Phil Benson, and Alice Chik (Authors) / 152 pages / Publisher: Routledge / ISBN-10: 0415509335/ ISBN-13: 978-0415509336/ Hardcover / Publication Date: November 8, 2013 / Price: $140.00

Narrative Inquiry in Language Teaching and Learning Research provides an entry-level introduction to research methods using stories, as data or as a means of presenting findings, that is grounded in published empirical research within the field of language teaching and learning. It discusses basic definitions and concepts in narrative inquiry, explains how and why narrative methods have been used in language teaching and learning research, and outlines the different approaches and topics covered by this research. It also examines the different ways of eliciting, analyzing, and presenting narrative inquiry data. Narrative inquiry offers exciting prospects for language teaching and learning research and this book is the first focused and practical guide for readers who are interested in understanding or carrying out narrative studies.

(Source: amazon.com)
Farsi Abstracts
تفاوت‌های ساختاری و ایدئولوژی‌کی نمایش‌نامه‌های رومئو وژولیت شکسپیر و دیگر نمایش‌نامه‌های تراژدی

غیاث، دانشجوی دکتری زبان و ادبیات انگلیسی، دانشگاه شهید بهشتی

چکیده
درک انسان در زمان است و معرفت او با گذر زمان تکامل می‌یابد. ویلیام شکسپیر از این فاعیت است. در سالهای اغازین نویسنده، دیدگاه شکسپیر نسبت به تراژدی به مراتب پیچیده است. رومئو وژولیت یکی از آثار نویسنده و درون‌آمیزی دار به هنر نویسنده تراژدی شکسپیر است. در این پژوهش، به دنبال آن هستیم تا با مقایسه این اثر با اثر دیگری همچون هملت و اتلو، که زاده دوران بلوگ فکری شکسپیر به عنوان یک تراژدی نویس هستند، به تغییرات ساختاری و ایدئولوژی‌کی در این اثرات پردازیم.

یکی از وجوه این تغییر را می‌توان در پویایی شخصیت‌های اصلی دانست. رومئو وژولیت یک جنبه پیچیده تراژدی شکسپیر است که برای هر دو آن ها یک شخصیت های کمی متمایزی می‌کند. این حال در روان شناختی آن ها به اندوه ای نیست که بتوان آن ها را در روابط شخصیتی سه چنین هم قرار داد. رویکرد تغییر در طرز بیان است. با در نظر گرفتن این امر، بتوانیم این تغییر را در نهایت به تغییر در خورده است.

کلمات کلیدی: تراژدی، رومئو وژولیت، شخصیت، طرز بیان، ایدئولوژی، ساختار، هملت، اتلو
دلخواهی معنی‌یابی بی‌پایان در غزلیات شکسپیر: خوانشی دومانی از این اشعار

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چکیده
پژوهش حاضر تلاش می‌کند تا نشان دهد که چگونه می‌توان غزلیات شکسپیر را بر اساس نظریات پل دومان از نو خواند. با بررسی غزلیات شکسپیر از این منظر جدید می‌توان ادعا کرد که این اشعار حاوی ایماژها و استعاره‌های غیرقابل انطباق و سازش ناپذیر هستند که نمی‌توان برای معناهایی که در شعر به خود می‌گردد پایان‌دارشند. به عقیده دومان، تاری و پیام‌های غزلیات غزلیات به توانایی متن در معنا بخشیدن به ایماژها و استعاره‌های متن اشاره دارند و افسام‌ها، که شامل مکانیزم‌های کردن معنا در متن است، نمی‌توانند به‌طور کامل به معناها دست یافته و به‌طور کامل روی‌هایی پایانی قائل شوند. دومان ادعا می‌کند که هر تلاشی برای خواندن اشعار ادبی محکوم به برداشت غلط از آن متن است. زیرا که ذات بلاغی و استعاره‌ای زبان این اشعار اجازه نمی‌دهد خوانندگان به معناهای نهایی اثر دست یابد. بر اساس همین تعریف، این پژوهش ادعا می‌کند که هر تلاش برای ارائه معنا غزلیات شکسپیر نیز در این دام زبانی گرفته خواهد آمد که این اشعار ایماژها و استعاره‌های متن نه توسعه نویسندگی کنترل می‌کند و نه خوانندگی کنترل می‌کند و این در نهایت، این مقاله سعی دارد که نشان دهد این معناها غلبه‌شکنی در غزلیات شکسپیر را می‌توان با بررسی کردن تناقضات، کلیه‌ها، طبعه‌ها، نهایتاً تنش‌های داخلی، که از ویژگی‌های بنیادی این مجموعه غزلیات هستند، به تصویر کشیده. تا مشخص شود که چگونه متن این اشعار تحول به‌طور کامل ممکن می‌کند.

کلمات کلیدی: غزلیات شکسپیر، پل دومان، نقد شالوده شکن، بازنمود تمثیلی، افسام
خطابیت و به سکوت وا داشتن زن: خوانش باختینی-آلتوسری از شعر «اپیتالامیون» اثر ادموند اسپنسر

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چکیده
پژوهش کنونی به تحلیل و بررسی الگوی مردسالارانه در دوران رنسانس می‌پردازد که نه تنها زنان را سکوت و به سکوت وا داشتن، چنین الگوی مردسالارانه در ترانه عروسی ادموند اسپنسر نهفته شده است. به سکوت وا داشتن از طریق خطابیت حاصل می‌شود. خطابیت کننده شعر مردی است که نفلت سخت‌نگاری نظام مردسالارانه دوره رنسانس را ایفا می‌کند. یکی از خطابیت‌های شعر، الیزابت شونده یکی از خطابیت‌کننده شعر و نماد زن بوده که می‌تواند در مقاله آنچه سؤال‌هایی که خود به نوعی از ابراز ایدیولوژیکی حکومت در راستای تسلط و درخواستی به شمار می‌آید. ترانه عروسی مردانه نیاز به رقابت و کشمکش محسوب می‌شود و راه رفتن و خروج از آن به اسپنسر و مفهوم خطابیت بر می‌گردد. ماهیت خطابیت بودن زنان و همچنین اپیتالامیون باعث ایجاد توهم گفتگونمی‌بودن می‌شود. این در حالتی است که خطابیت‌شونده‌ها همراه با سکوت فقط و فقط ایفای‌بردن غلط را می‌پذیرند. بنابراین این ترانه در کل نوعی فراخوانی خود محسوب می‌شود که اجراهای تنهایی هیچ‌گاه عاملی را باشند و سایر خود را به گوش دیگران برسانند. شعر به ظاهر دیالوگ اسپنسر یک مونولوگ درونی بوده که کلمات آن به عنوان حکومت ادیپولزیکی حکومت

کلمات کلیدی: دیالوگ، مونولوگ، خطابیت، خطابیت کننده، خطابیت، فراخوانی، شدن، ایفاز
مطالعه برداشت زبان آموزان دبیرستان‌ها و آموزشگاه‌های زبان کشور
از رفتار میان فردی معلمان زبان انگلیسی

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چکیده
این مطالعه دیدگاه دانش آموزان دبیرستان و آموزشگاه‌های زبان را در برابر روابط میان فردی معلمان زبان و مهندسین سپک‌های ارتباطی معلمان بررسی نمود. برای این منظور، ۷۴۰ دانش آموز دبیرستان و ۳۰۵ دانش آموز آموزشگاه زبان در هر استان، در مطالعه شرکت کردند. داده‌های از طریق پرسشنامه‌های تعاملی با دانش آموزان در میان معلم و دانش دانش دیده، جمع‌آوری شد. انجام آزمایشی تست پرسشنامه انجام شد و ترجمه فارسی به پرسشنامه مقیاس آلمانی کرونباخ ها داده. کردن. شرکت در مطالعه شاهد اداره در تهران، زبان آموز دانش و آموز دبیرستان، نشان داده معلم فردی و سبک‌های ارتباطی میان از روایت زبان و معلم آموزان آموزشگاه‌ها در این رابطها از آزمون مجانی که نهایتاً داشت. دانش آموزان دبیرستان، معلم خود را راه‌داده و هنگامی که معلم خود را راه‌داده و در دانش آموزان، آموزشگاه‌ها هم معلم خود را راه‌داده و هنگامی که معلم خود را مقدار و برای کننده از ارتباط کردند.

کلمات کلیدی: رفتار میان فردی معلمان، دیدگاه دانش آموزان، محیط ارتباطی
کاربرد موسیقی زمینه در کلاس‌های یادگیری زبان: تحقیقی بر دیدگاه زبان‌آموزان

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چکیده

عدم تمایل به حرف‌زنی و مشارکت فعال در کلاس‌های زبان خارجی مسأله مهمی بوده و همچنین به نظر می‌رسد به انجام تحقیقات پیشتری در این زمینه نیاز است. این تحقیق به دنبال تحقیق‌های توسط Cunningham در سال 2014 صورت گرفته است، به بررسی دیدگاه زبان‌آموزان زبان‌آموز بوده و این تحقیق مرکز توجه به دست آمده در این تحقیق با نتایج به دست آمده در تحقیق Cunningham همخوانی داشته و نشان می‌دهد که دیدگاه زبان‌آموزان نسبت به کاربرد موسیقی زمینه در کلاس‌های یادگیری زبان مثبت بوده و این با این باورند که کاربرد موسیقی سبب کاهش تنش و استرس آنها شده و جو خوشایندی را برای یادگیری فراهم می‌آورد.

کلمات کلیدی: موسیقی زمینه، دیدگاه زبان آموزان، کلاس‌های زبان خارجی
تحليل محتوای انوع فعالیت‌های کتاب‌های کار زبان انگلیسی به عنوان زبان دوم

ملیحه منظم
دانشجوی کارشناسی ارشد آموزش زبان انگلیسی، دانشگاه شهید بهشتی

چکیده
کتاب‌های درسی نقش مهمی را در کلاس‌های زبان انگلیسی ایفا می‌کنند چرا که این مواد، مسئولیت ساختارآموزش و پرورش و برنامه‌های زبانی را به عهده می‌گیرند. تلاش‌ها و پیشرفت‌ها در زبان انگلیسی، به عنوان فعالیت‌های درسی مختلف فعالیت‌های درسی انجام شده است. همه‌ی این این‌ها به نفع کتاب‌های درسی کلاس‌ها و معلمین هدایت و حمایت می‌کنند. مواد فضایی از راهنمایی و برنامه‌های کتاب‌های درسی انجام شده است. هدف از این تحقیق، بررسی کتاب‌های کاربرد زبان انگلیسی و انواع فعالیت‌های مختلف و تعادل آن‌ها را بررسی کرد. در این پژوهش، به دست آمده، فعالیت نوع متمکن زبانی (language-focused learning) بیشترین درصد و فعالیت نوع پرورش تسلط (fluency development) کمترین درصد را داشتند. بیشترین درصد و فعالیت نوع پرورش به دست آمده، کتاب‌های زبان انگلیسی بیشتر بر ویژگی‌های زبانی تمرکز می‌کنند. تا بقیه فعالیت‌ها علاوه براین، نتایج نشانگر عدم تعادل در میزان و فورچهار نوع فعالیت در کتاب‌های کار بود.

کلمات کلیدی: تحلیل محتوای انوع فعالیت، کتاب‌های کار زبان انگلیسی به عنوان زبان دوم
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