

HASHTAG

1 FIRST PRINTED ISSUE
English Students' Association

Ernest Hemingway's Biography

Don't Forget that **YOU MATTER!**

2 Great Errors in Political Translation

Culture & Teaching
Are they related?!

A GHOST STORY REVIEW



APRIL 2019

HASHTAG



Chief Editor's Note

Seyed Iman Tofghi

Bearing a humongous amount of history upon its shoulders, the word "Hashtag" has always been utilized as a tool of connection, concentration, and unification of modern mankind. It is of *Connection* due to relating those who share common interests. It is of *Concentration* since it gives assistance to people of prevalent concerns; and of *Unification* on the account of giving a voice to those deprived of one. All being set aside, there remains no other reasons for us not to name our beloved magazine as [#Hashtag](#) in the hope of "connecting" students of all majors within the faculty, "concentrating" our disparate enthusiasms in a united mainstream of academia, and "unifying" not only our thoughts, but also our hearts when it comes to the sake of greater good!

What you are about to read is an ongoing project of ardent students who have assiduously participated in the production of this issue from scratch. A group of more than ten industrious students cooperating with one another, regardless of their major or year of entry, is what keeps our department motivated for aspiring. It would indeed remain our fervent wish if you could also join us in honor of sharing your talents as well as your skills, aiding us with constant improvement of YOUR magazine. Nonetheless, even if you were to abide by us as our esteemed readers, do not forget that your criticality in regard to [#Hashtag](#)'s flaws and your suggestions concerning [#Hashtag](#)'s betterment will be highly appreciated.

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You MATTER!

YOU MATTER; these two words which have usually been negligible in people's old-fashioned mindsets can change our mood, mind, and heart. People all over the world feel irresistible impulses to attract the attention of their surroundings, which is one of the most crystal clear and distinguishing differences between human beings and other creatures. However, they do not bear outward signs displaying "Hey look at me! Am I important to you?!" or "Let me know that my contribution to the world makes a difference." In fact, people's affection of receiving appreciation and notice is concealed in whatever they do.



This is certainly true in the case of a conscientious employee, a teacher who represents critical features such as diligence, understanding, and acuteness in working with his or her students, and simply a child who is extremely inspired by the desire to be recognized from his peers and parents. What if they do not receive satisfactory amounts of admiration and gratitude? If they feel they are not valued enough, they may turn into some detached and demoralized individuals who are about to be alienated from the society, and that is as simple as it seems to be. This is a tragedy that how we let go of other people and start treating them indifferently as if they are invisible. Even though we are unable to work miracles, we have it in our power to make others feel this transformative and mind-blowing sentiment temporarily.



Every single one of us can change this world into a further desirable and surpassing place where no one would have to deal with depression and the feeling of not belonging to anyone or anything. Nothing can give people the courage they need to be the best and most influential more than letting them know that their presence matters. Different methods have been proposed to let other people know their significance. For instance, trying to recall everyone by their names, maintaining your eye-contact, and avoiding any distraction while talking to them. Nevertheless, it is our natural tendency to talk rather to listen. We had better restrain this urge and start listening to everyone enthusiastically as if they are giving their keynote speech. Whenever you see a familiar face, you had better approach them with a gentle smile on your face, and

welcome them warmly. As Dr. Chia Thye has pointed out, "Smiling speaks to people charmingly without saying a word." Undoubtedly the world today needs an attitudinal alteration. The need to care about each other's demands is felt more than ever nowadays, especially among youngsters. Showing sympathy and tact towards each other will lead to a further productive and dynamic living which would benefit everyone in terms of their materialistic and spiritual lives.

Written by:
Zahra Khalifeh

Can Poetry Be Translated?

There have been various perspectives whether poetry can be translated or not, and there are notable points on both sides of the argument. First of all, poetry is one of the substantial segments of culture. Translating poetry is one way of culture exchange, so it could apprise people of another nation's culture and bring peace and tranquility between them.

Secondly, translation is an act of resurrection. Aaron Coleman, a literary translator, says that the language lapses that inhibit an ideal interpretation can ultimately be "a creative, productive failure. Maybe it can open up a new way for us to see what can happen in English and what can happen in Spanish, for me, or whatever the original language is."

On the other hand, translators may fail to convey the actual meaning of a poem. Not only does a poem convey a fundamental concept semantically, but it also might be composed to carry hidden intentions. As the American poet Robert Frost said, "Poetry is what gets lost in translation." In other words, a translated poem would never be a suitable replica of its original.



Moreover, one of the irrefutable criteria indicating the differences between prose and poetry is rhythm. Translating poetry eradicates rhyme definitely; however, translators may create a new or better one. Lastly, some elements like symbols may not have the same meaning in the target language. Although translators may convey the meaning in a proper way, the beauty and artistic features of poetry would be devastated. Samuel Johnson, an English writer, said, "Poetry, indeed, cannot be translated; and, therefore, it is the poets that preserve the languages; we would not be in trouble to learn a language if we could have all that is written in it just as well as in a translation. But as the beauties of poetry cannot be preserved in any language except the one in which it was originally written, we learn the language."



Translation of Political Discourse

Written by: Mohammad Mardani

All over the world people speak in different languages, hence translation plays a significant role in communication. Translations are not always flawless and may include some mistakes, which may stem from several reasons, such as translator's lack of knowledge, inadvertence, or errors in the source. If the error is from the source, translators or interpreters can mention it in their translation. Sometimes interpreters may miss a part of the discourse or may make inadvertent mistakes while mentioning numbers or dates due to the speed of the speech. In most types of translation only conveying the message matters; however, in political translation in particular, no concept must be left out, i.e. the translator is not allowed to omit any parts. Benefiting from a wide gamut of words, especially the technical ones, is highly important in political translation; that is, high level of technicality in the discourse will lead to an increase in seriousness.

A political translator must take intense care of each and every word as they may play a crucial role in the text. Sometimes nominal mistakes in translation may lead to some serious repercussions. For instance, during the Cold War, Nikita Khrushchev, the First Secretary of the Communist Party of the Soviet Union, delivered a speech at Poland ambassadorship in Moscow. After his speech about advantages of Communism over Capitalism, he stated a proverb which means "We live longer than you," but it was translated into English as "We will bury you." After this speech, the United States believed that it was a sign of war from the Soviet Union.

Another important example is a catastrophic mistake that caused the only atomic bombing. During the World War II, in July, 1945, allied countries had a meeting and as a result, they submitted an unconditional surrender declaration to Japan. After the translation of terms from English into Japanese, they waited for a reply from the Japanese Prime Minister, Kantaro Suzuki. When newspaper reporters asked Suzuki about the decision of Japan, he replied that he was "withholding comment" and he stated he "refrained from comments". He used the term *mokusatsu* in his response which can be translated in different ways namely "ignoring something" or "having no comments". But only the first meaning was conveyed by the translators. Accordingly, it was considered as a disparagement and led to a disastrous event in history, the atomic bombing of Hiroshima and Nagasaki.

Human Translators Translator Apps; *Which Team Wins?*

In 2006, Google Translator launched its way through internet and computers, and later on, a more user friendly version of it launched its way through smart phones; when one does not know the meaning of a word, he just brings his cell phone up and types it (pastes it) in Google Translator. Google's translating machine is not the only virtual dictionary/ translator out there nowadays, and this has made us, translators, wondering what if one day these apps, machines, and AI's (Artificial Intelligence) master their ingenuity to a human brain? What will happen to us? Do we need to reconsider our future career?



Nowadays, all helpful tools for a “human” translator are more accessible and functional than ever before due to the presence and development of internet, computers, smart phones, and in general technology in its modern sense. For an English Literature or Translation student, it is vital to have access to one smart phone or PC in order to use Longman Dictionary, for example. To be honest, not only are these translation software and dictionaries very helpful for a student, but also they are helpful for teachers and professors. To be more honest, I used Longman Dictionary and Google Translate for writing this article!

Right now, all apps and translation devices are at translators' service (and it is what it meant to be when we say “technology”), but nobody knows about the future. Literally speaking, it is not impossible for scientists and programmers to create a perfect translating machine, as Microsoft once tested a demo of its Skype Star Trek voice translation which simulated human brain functions, but it has been a while that we have not heard anything of Star Trek voice translation project.

As it seems, there are almost 7000 languages spoken all around the world, and if we consider some major ones, is it worth it for a company with professional programmers to create a (roughly) complete translation machine? The answer is "no!"; since it has been proved that only a human brain can be a perfect translator, as it has the ability to understand and transfer culture and emotion while translating. In that case, a fully human-like brain must be created as an AI to function as well as a human translator, and in order to reach that technology, there is a very long way to go, considering many positive and negative possibilities. In case one team develops a totally functional human brain in the future with capability of understanding human cultures and emotions, a genuine AI will be created about which we would not mention how much time, energy, and budget is needed.



In general, it is impossible to imagine a future without human translators. Translation is considered as one of many industries in the world of business as well as technology, and these two industries are developing competitively which make both of them grow and create new opportunities for "humans". In the contest of Humans VS Translator Apps & Machines, there is no winner or loser.

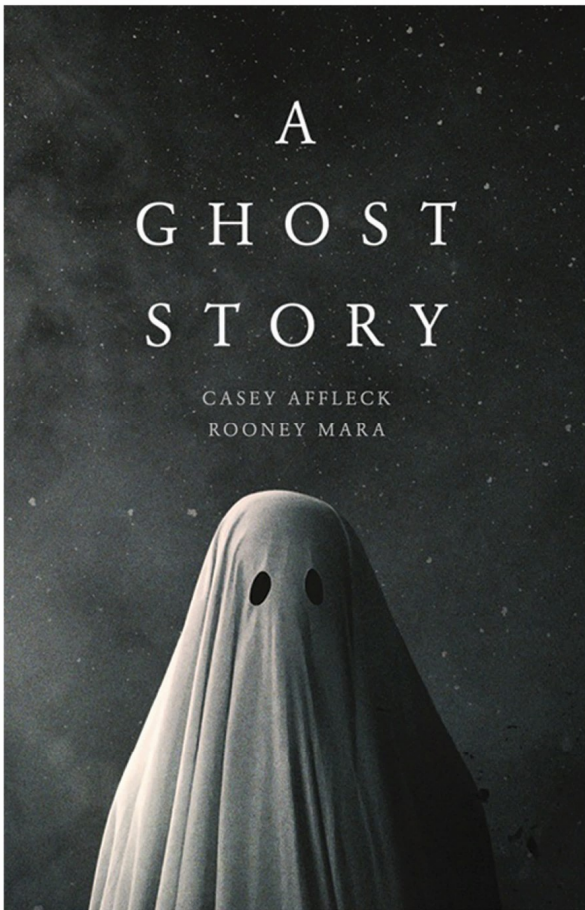
Film Review of "A Ghost Story"

Directed by David Lowery

Screenplay by David Lowery

Starring Casey Affleck, Rooney Mara
Kenneisha Thompson, Grover Coulson

Genre: Drama, Fantasy, Romance



David Lowery is an American writer and director best known for the movies *Ain't Them Bodies' Saints* (2013), *Pete's Dragon* (2016), and *A Ghost Story* (2017). *A Ghost Story* reunites Casey Affleck and Rooney Mara, Lowery's two favorite stars.

Firstly, it should be mentioned that this story is not only a ghost story, but also it is about many other things such as love and tenderness, solitude and denial, time travel and time loops, the fleeting nature of humans, and the anxiety that comes from contemplating on the end of consciousness.

Lowery's point of view in this movie is a critical matter to be clarified. There are a number of movies in which people deal with the death of someone whom they love. *A Ghost Story* has quite the same theme with the difference that Lowery has changed the point of view from the alive to the dead. This shift ends in expressing all the emotions that come to a person after losing someone in a spiritual way.

By this choice, he somehow wants to reveal the distance between Affleck's characteristic as a human - he plays C, Mara's musician husband- and the melancholy wafting person he became after death. By that time, all features that made him a human being such as the other physical beings fades away, and what remains is love and painful longing. The grief of death is something through which a living person can move on as the time goes by. But the ghosts in this influential sad story are left waiting for an answer to a question for so many years, and they are sometimes waiting for someone that they do not even know who he or she is.

“What is it you like about this house so much?”

“HISTORY”

One of the most controversial parts of the movie is the “pie eating” scene. A four-minute shot during which Rooney Mara eats an entire chocolate pie, seeking for something or anything to fill her void of sorrow, to distract herself from the pain in her heart and sort of looking for a loophole. She is distracting herself in order not to break to pieces while she is already broken, and we as the audience can feel her loneliness and the absence of someone who is not with her anymore. The great anguish shown in this scene both from the side of the ghost and Rooney Mara is one of the most tangible scenes.



Indeed what is given to the audience in this scene is impossible to be declared through words and Lowery did his best by showing scenes like this through acting, music, and techniques of shooting, not just mere words or dialogues. The slow passing of time in this scene is like freeze frames extending over a minute, which is done by Lowery to make the audience think of life and its purpose in this world. In contrast to the previous scene, there are some others in which the ghost travels in time, and during this trip, a hundred years pass in a few seconds. In fact, the paradoxical nature of time is artistically revealed to us in this movie. The time may pass so slowly that can drive you crazy or it may pass so fast that you wonder.

Besides all the mentioned points, this film has an astonishing soundtrack both in its background and in the main theme, which can show the excellence of the whole work. The cinematographer, Andrew Droz Palermo, shoots the movie in an old-fashioned style, letting us see the rounded edges of the frame. This has a constricting effect so that we seem to be spying through the keyhole at someone else's life.

In conclusion, this movie is one of the unique works that shows and visualizes the feelings we may have but cannot put them delicately into words. This movie can prove how much a work can be powerful and touching if the technique of “Show, don't say” is included in it.

Written by:
Vafa Aradfar

Cultural Backgrounds in Teaching

There are some tremendous mood-changing methods in teaching a foreign language that continue to be the subjects of controversy due to the number of proponents and opponents they have had over decades. Applying culture in teaching is one method that incredibly absorbs linguists' attention and interest. Generally, the concept of culture is the amalgamation of disparate components including folklore, aesthetics, mindset, literature, history, rituals, traditions, and norms of people who are utterly unified by language, nationality, and common beliefs.



Despite the fact that the multiplicity of elements can be regarded as the role of culture, the chief function of culture that is genuinely worth mentioning here is to enrich national identity and to fortify the understanding among people in order to transmit accepted values. Learning one's native culture is a subconscious process known as Enculturation. However, the technical term called "Acculturation" means the process of learning a second culture mostly in an incomplete way. Only under certain circumstances can an individual be able to fully learn a second culture, which is living among natives of that culture. It would be feasible for citizens of cosmopolitan societies to be absolutely familiar with the second culture.

The principal objective of this essay is to highlight and zero in on prominent effects of culture on acquiring acceptable dexterity in learning a second language and viewpoints which are thoroughly germane to this issue. In the following, the questions pertinent to them that need to be taken into account will be obviously mentioned.

In terms of the efficient teaching, it is commonly alleged that culture is one of the five major aims of second-language learning, and the content of culture should be taught in language classes. Advocates of the inclusion of culture promulgate their insights cogently. They believe that culture escalates the comprehension of the other four skills, which leads to stimulating pupils to obtain proficiency in the realm of learning a second language.

Significance of teaching culture would be specified when reaching this perspective by Damen (1987), "Language is used to convey meaning, but meaning is determined by the culture, and in order to be meaningful, language must be culture-bound and culture-specific." Language and culture are inseparable from each other, and they veritably complete one another. To make the relationship between culture and language palpable, David Ferrer asserted that unlike an on-again off-again romance, culture and language have a long-standing and explicit relationship. They truly like and get along well with each other and mainly are found together. Concisely, they resemble two comrades that have mutual influence on each others' behavior. The cornerstone reason why we put stress on culture in language classes is that culture itself is a course purpose. Most leading theorists such as Damen, Stern, Loew, Benevento, and Allen hold strong opinions on providing profitable atmosphere for second- language learners.

Loew (1981) upholds that culture makes the most important aspect of second-language courses because knowledge of the culture is necessary for communication, essential for interpersonal interaction, and a significant factor in personal and international cultural understanding. It is justified by linguists that students of SL (Second Language), owing to their age or experience, have cursory knowledge about the culture of people who communicate by using the language that they are eagerly studying. Although there may be certain negative outcomes on account of this loss, students should not be punished, and above all, a practical consensus is highly required to tackle this matter as soon as possible. To surmount this problem, solely one panacea can be fulfilled; that is, by injecting cultural points while teaching other four skills (listening, speaking, reading, and writing). Simply put, teachers should strive initially to encourage students to love and adore the second culture as much as he/she does, and secondly they should make the learners aware of cultural differences and similarities about the subjects which they have to enlighten. In this challenging route, teacher's zest for training culture should not be unbridled and alter to a compulsory way. If so, students may encounter some ineligible problems. Thus, it can be deduced that being extravagant in any task can literally be pernicious especially in the case of learning the culture of a foreign language.

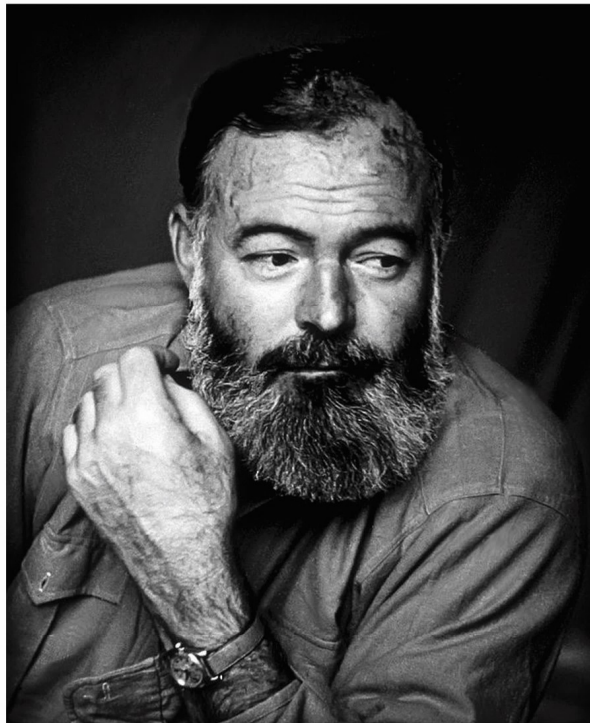
Teachers can justify the peruse of second languages as a practical approach to cultural understanding exclusively if the materials and the students' experience are authentic (Benvento, 1986). The recent research findings obviously indicate that those who yearn to learn a second language, simultaneously and inadvertently adopt a second national identity. For instance, a youngster longs to learn Russian. As long as he tries his utmost to learn that language, he unknowingly attains a new identity which is somewhat similar to the Russian folks. It, perhaps, is calculated as a merit for the inclusion of culture in second language classrooms. From an overall perspective, it should be elucidated that culture plays a key role in clarifying the objectives of a language, and that it is the greatest need for having a spectacular headway in learning a second language. Advantages of teaching culture outweigh the disadvantages and that heralds splendid news for those who desire to have another identity through their lives in this modern universe.

Ernest Hemingway

Biography

Ernest Miller Hemingway was born in 1899 in Oak Park. He was the second of six children of Clarence Hemingway, a doctor, and Grace Hall Hemingway, a music teacher. He entered Oak Park and River Forest high school in 1913. Hemingway married Elizabeth Hadley in 1920, the first of his four wives, and his first child was born in 1923. He divorced in 1927, and a month later he married Pauline Pfeiffer. His second child was born in 1931. Hemingway divorced Pauline in 1940. Less than three weeks later he married Martha Gellhorn. Then, he divorced in 1945 and married Mary Welsh in 1946, his fourth and last wife. After suffering from depression, alcoholism, and numerous physical ailments, he committed suicide with a shotgun at his home.

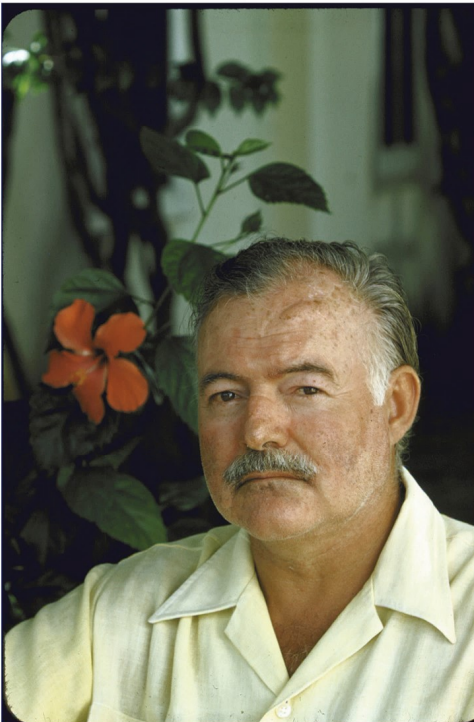
Hemingway left a great deal of works behind. His literary activities were mostly between the mid-1920s and mid-1954 when he published seven novels, six short-story collections, and two non-fiction works. Three of his novels, four short-story collections, and three non-fiction works were published posthumously. His works will long-lastingly stay in the mind of every writer. Many use his style and theories for their work. After graduation, Ernest Hemingway took a job as a cub reporter for the *Kansas City Star* newspaper. The *Star's* style guideline influenced his writing style for the rest of his career: using short sentences, short paragraphs, and rich English. Hemingway left the newspaper and attempted to join the US



army so that he could fly in World War I. He volunteered as a driver of the Red Cross Ambulance Corps. He then took a job as a reporter for *Toronto Star* newspaper in 1920. He met F. Scott Fitzgerald in Paris in 1925, just two weeks after the publication of *The Great Gatsby*. Then he went to Spain in 1932 to research bullfighting for *Death in the Afternoon*. He later went to Kenya in 1933, and the result of that trip was *Great Hills of Africa*, his second work of nonfiction, and the short stories *The Snow of Kilimanjaro* and *The Happy Life of Francis Macomber*. Hemingway's first book, which consisted of three stories and ten poems, was published in 1923. His first novel *The Sun Also Rises* was published in 1926. The publication of *A Farewell to Arms* made him financially independent.

"The Fifth Column," his only full-length play, and the first 49 short stories of his career were published in the aptly named books *The Fifth Column* and the *First Forty-Nine Stories* in 1938. The novel *The Old Man and the Sea* was published in the *Life* magazine in 1952. Hemingway's novels *Islands in the Stream*, *The Garden of Eden*, *True at First Light*, and his short story "The Nick Adams Stories" were published posthumously.

Hemingway left an impressive and lasting body of works and a symbolic style behind that still influence the writers today. *New York Times* magazine wrote about Hemingway's first novel, *The Sun Also Rises*. It declared that the novel was a "gripping story, told in a lean, hard, athletic narrative prose that puts English literature to shame". This was the story that made Hemingway famous. Of course the main reason of his fame was his masterpiece *The Old Man and the Sea*, which is said to have changed the American nature of writing and won him the Noble Prize in 1954. His writing style is the legacy he left behind and the reason of his success. He believed that a story should tell nothing but the truth in a way that is allowed for telling more than the truth. It is crystal clear from his stories that what you read is only the base and surface of the story. The main message and a whole other world lie beneath the surface. They also have a conversational and dialogic style, so the stories should be read more carefully in order to be fully understood. This style of work is known as "The Theory of Iceberg". It means that the facts float above water; the supporting structure and symbolism operates out of sight.



The concept of "The Iceberg Theory" is sometimes referred to as the "Theory of Omission." Hemingway believed that the writer could describe one thing (such as Nick Adams in *The Big Two-Hearted River*) even though an entirely different thing occurs below the surface (Nick Adams concentrating on fishing to the extent that he does not have to think about anything else.) Another example of his work is in "A Clean Well-Lighted Place" where three men, the waiters and the old man, represent the emptiness of many people in the modern world who choose to spend their evenings in public spaces rather to return to their empty personal lives. In "Hills like White Elephants", as in many other works by Hemingway, the unspoken topic of conversation between the young couple is an abortion. The "white elephant" mentioned in the title is a symbol for this abortion. A white elephant is a gift that someone does not want, just as the abortion is a gift

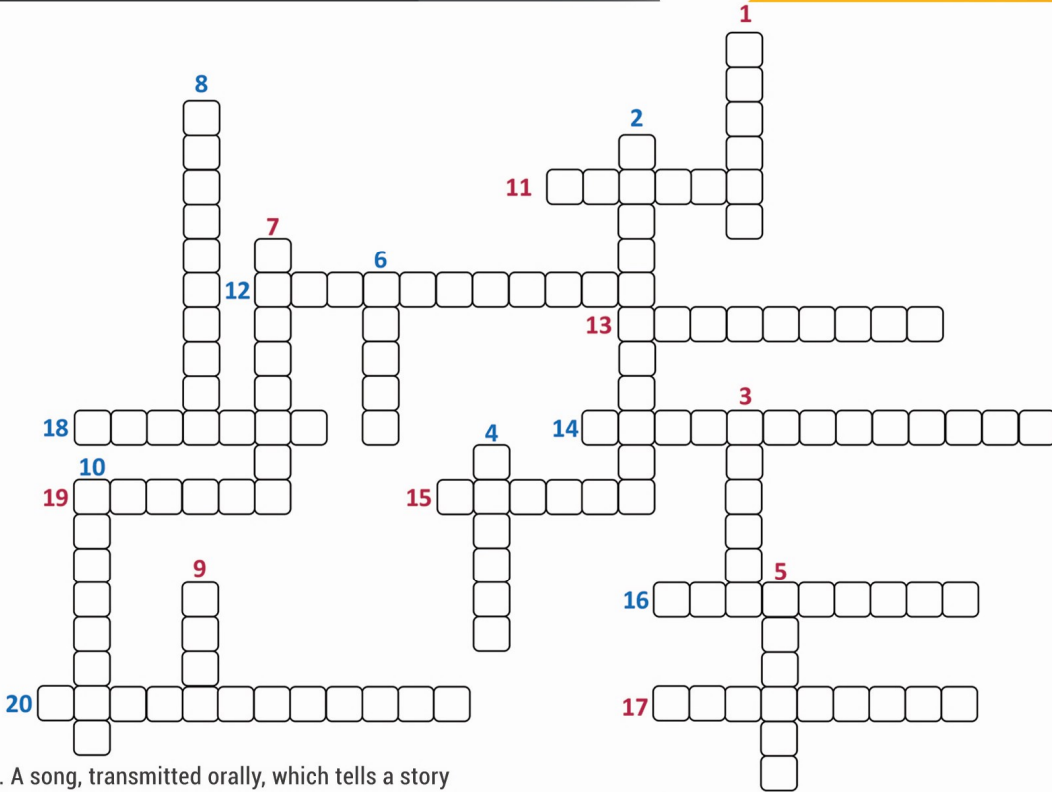
between the couple which neither of them wants, but they have decided to accept it. Almost every Hemingway's work is written in this way.

Written by:

Alireza Ahmadi

Maryam Esmailgol

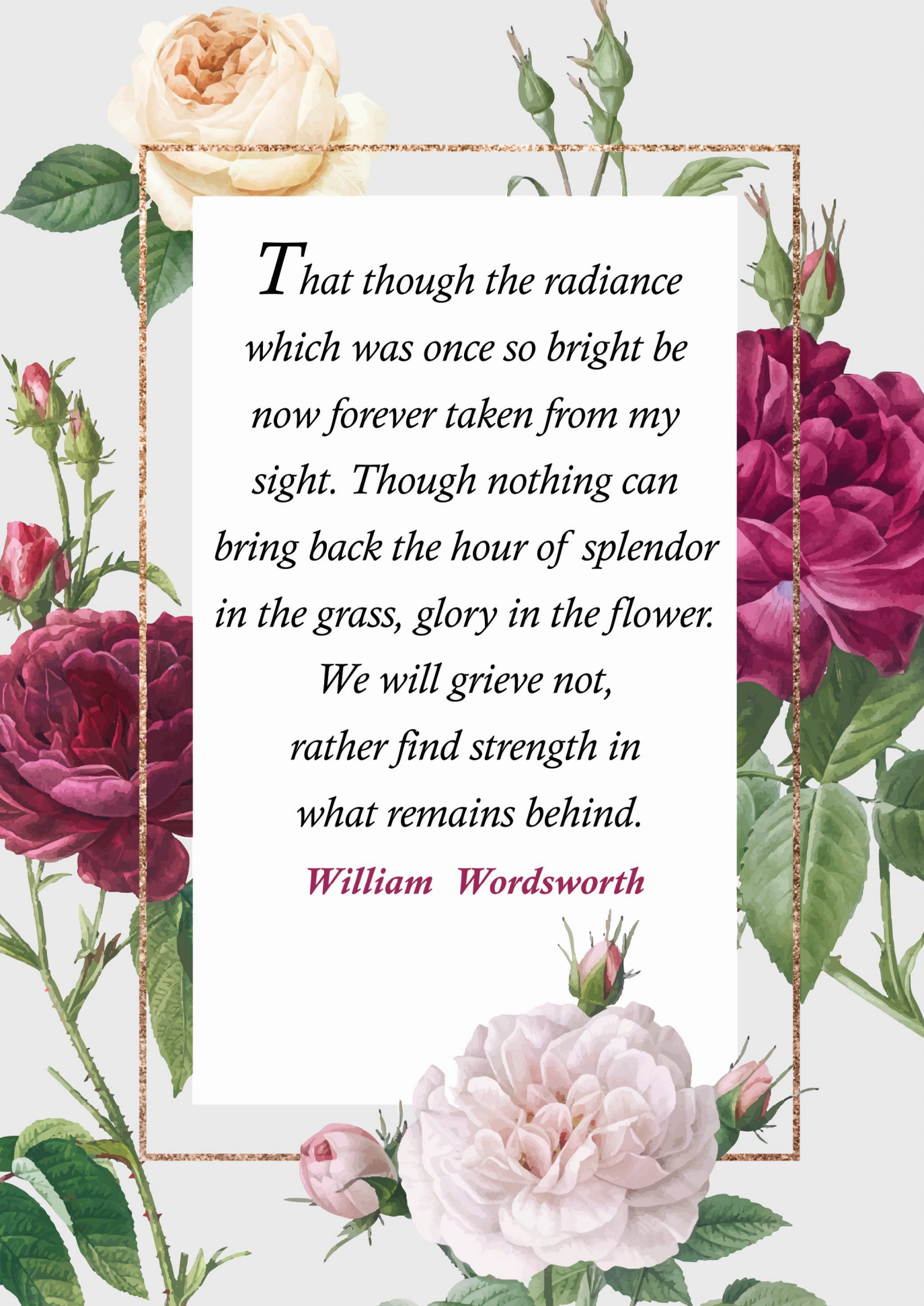
TABLE



1. A song, transmitted orally, which tells a story
2. A famous book on the education of the members of a commonwealth
3. One of the first Titans and son of Gaea
4. The author of *Ars Poetica*
5. A French synonym for "stereotype"
6. Leader of the Titans in their war against Zeus
7. The literary use of words and expressions that have become obsolete in the common speech of an era
8. A reversal in position of two sounds in a word
9. Loretta Bird was a ----- character in "How I met my husband" short story
10. Gothic is a prominent and distinctive element in the writing of this age
11. A general term for a conventional knowledge structure which exists in memory
12. A period in European history between the 14th and 17th centuries which marks the transition from the Middle Ages to modernity.
13. The description of the systems and patterns of speech sounds in a language
14. A group of intellectual women in the 18th century
15. Marry Shelley's Frankenstein is an example of ----- novel.
16. The Wars of Roses were fought between the royal houses of York and -----.
17. In *The Republic* Plato is primarily concerned with the -----.
18. The first actor who was reciting dithyramb.
19. The opening of England's first railway coincided with the opening of the country's ----- Parliament.
20. Property of human language in referring to the past and the future time

Should you wish to send the answers of this table, we would be more than elated to be in touch with you via Telegram ID of @ESA_admin

Written by:
Maryam Azizi



*That though the radiance
which was once so bright be
now forever taken from my
sight. Though nothing can
bring back the hour of splendor
in the grass, glory in the flower.*

*We will grieve not,
rather find strength in
what remains behind.*

William Wordsworth