

OCTOBER 2023
MEHR 1402



HASHTAG

I Decided to
Live as Me

ISSUE **11th**

Nazarites'
Strengths

Aftersun,
Mental Preoccupation
After a Long Day

**Carpe
Diem**

Myth-busting:
The Rise of Preposition
Stranding

Artificial Intelligence:
The Pros and Cons of
its Rapid Advancement

HASHTAG

11th
Issue

OCTOBER
2023



About Us

With this issue, *#Hashtag* enters its eleventh publication under the attempt and management of a group of diligent students who have endeavored for the production of this magazine from the beginning. Having fulfilled so prominent an objective by unifying and connecting ambitious and cooperative members to organize an academic community, *#Hashtag* is now more determined than ever to keep up its work towards a greater goal and a better future. This purpose in view, *#Hashtag* anticipates the expansion of its team to include new members who will passionately contribute to the further advancement of the magazine as well as the achievement of its primary goal, that is, to help us learn, grow, change, and share our experiences. In case you would like to join us, *#Hashtag* would be honored to use your company as an invaluable part of its family alongside your knowledge and skills congruent with its needs.

Furthermore, all your comments, recommendations, and criticisms concerning the development of this magazine are much welcomed. Should you have any questions or need any further information regarding how to join *#Hashtag* magazine, please do not hesitate to contact us.

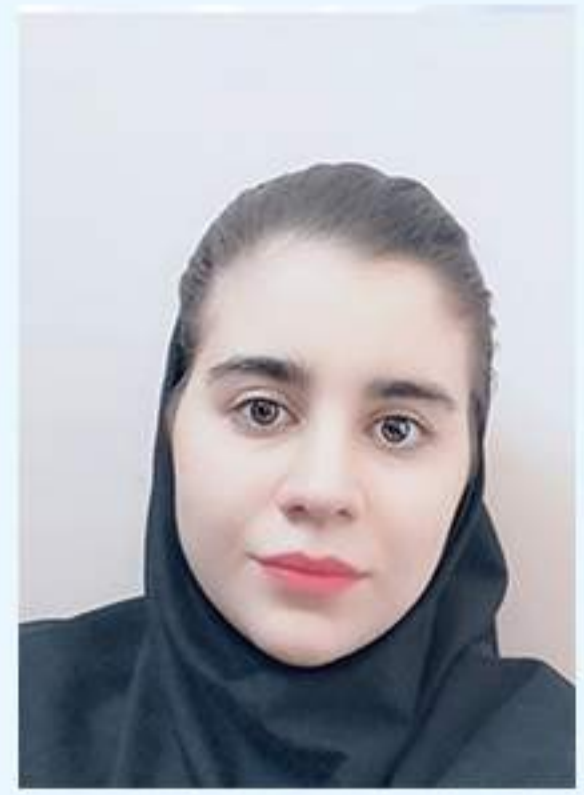


Hashtag_Magazine



Hashtag.magazine_uk

CONTENTS



An Overview of "I Decided to Live as Me"

Maryam Ansari

3



Carpe Diem

Fateme Kiamarsi

17



Aftersun, Mental Preoccupation After a Long Day

Maryam Janbozorgi

5



My Dear

Amir Mohammadi

20



Myth-busting: The Rise of Preposition Stranding

Sina Yazdani

7



Poem: You well done!

Azita Mohammadzadeh

21



Artificial Intelligence: The Pros and Cons of its Rapid Advancement

Milad Shahmoradi

11



Poem: "Detritus"

Aysan Talezade

23



Nazarites' Strengths

Aram Rayat Parvar

15



Editor in Chief:

Aysan Talezade



Production Manager:

Fatemeh Torkian



Graphic Designer:

Esmail Bakhshi



Front and Back Cover:

Zahra Rezazadeh

An Overview of "I Decided to Live as Me"

Maryam Ansari
B.A. Student of
English Translation
University of Kashan



"I" consists of one valuable letter which may easily be overlooked as we can get stuck in a maze and forget our precious lives. One of the ways that we can be engrossed in our quiddity once again and focus on our main track is to read the novel *I Decided to Live as Me* written by Korean novelist Kim Soo-Hyun, who is one of the outstanding figures in writing. Her book was sold worldwide and translated into many languages, such as English, Chinese, Japanese, and Persian. Three ideas are presented throughout her book, which will be discussed in the following.

To start with, just as numerous stars twinkle differently every night, there may be a slenderer, wealthier, or more competent individual, but it is important to know that juxtaposing yourself with another person is tantamount to absurdity. That is to say, comparison functions as a barrier to prevent us from luminous progress. Accordingly, the more you are jealous of others, your life will be lost in darkness.

Further, sticking to logic and reality is a great help to grasp that perfection is not necessarily achievable.

We have to take a step forward for the sake of our private lives and not hear ephemeral eulogies of those who may be just passersby. Knowing that we can appreciate our every effort, regardless of its quality or quantity, to show that self-love is paramount. We may ever and anon want to sit in front of a window and stare at the manifold clouds on a rainy day without confronting any inconvenience, and that is fine.

Finally, having control over our lives without letting triflers meddle is key to reaching our destination. Despite being surrendered

by some idlers at university or workplace, we should keep in mind that they will soon disappear and have no power to nettle or belittle us. Instead of avoiding society, choosing a route with fewer thorns and mingling with worthy individuals who do not waste our time is more practical. Hence, this journey would be more melodious and iridescent by ignoring mosquitoes that produce noise pollution.

Regarding ideas mentioned in the novel, every single line refers back to the author's experience. After entering society and feeling hopeless, she started to figure out a clear path to walk in during her long trip. It is also noteworthy that the notions can be considered universal as the words that appeared in the book are both objective and subjective, so readers can comprehend it tangibly and sympathize with direct and personal true stories in which she plays the leading role to show how her life was judged in society, perhaps like ours.

Furthermore, in an interview conducted as a part of the K-Book Online Marketing Support Project of the Publication Industry Promotion Agency of Korea (KPIPA), Kim Soo-Hyun claims that despite facing defeat and making mistakes, we have to learn to treat ourselves unconditionally, and respect and affection should be added to our lives. The writer believes that our mind is like our front lawn, so fully covered in grass that we may find it difficult to keep it clean all the time since persistent weeds are growing amongst them. Consequently, people may not always have the highest self-esteem, but plucking those negative thoughts does matter to eliminate obstacles.

Concerning her opinion about writing, the novelist assumes that the process is mentee and the outcome is a mentor as writers learn a lot instead of teaching; thus, they can flourish in this process. Meanwhile, Kim Soo-Hyun wants to be regarded not as a writer but as a creator because she can create content with a definite message rather than being limited to a specific framework.

In summary, individuals are gifted with a cherished "I", which should not be underestimated. Before perusing this novel, I used to compare myself with others, especially after being exposed to social media. Not only that, but I was also prone to be agitated by hearing disparaging remarks from my opponents. However, I concluded that my life is made of gold, and as an owner, I should adore and treasure it to further my goals. Thereupon, instead of ruminating over what others said about me, it is preferable to drink a cup of coffee while reading



“I Decided to Live as Me”.

Reference:

K-Book Trends. (2021, September 6). *Writer Kim Soo-hyun*. [https://www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=636&page=\\$page&code=interview](https://www.kbook-eng.or.kr/sub/interview.php?ptype=view&idx=636&page=$page&code=interview)

Aftersun, Mental Preoccupation After a Long Day

Maryam Janbozorgi

M.A. Student of
Translation Studies
Kharazmi University



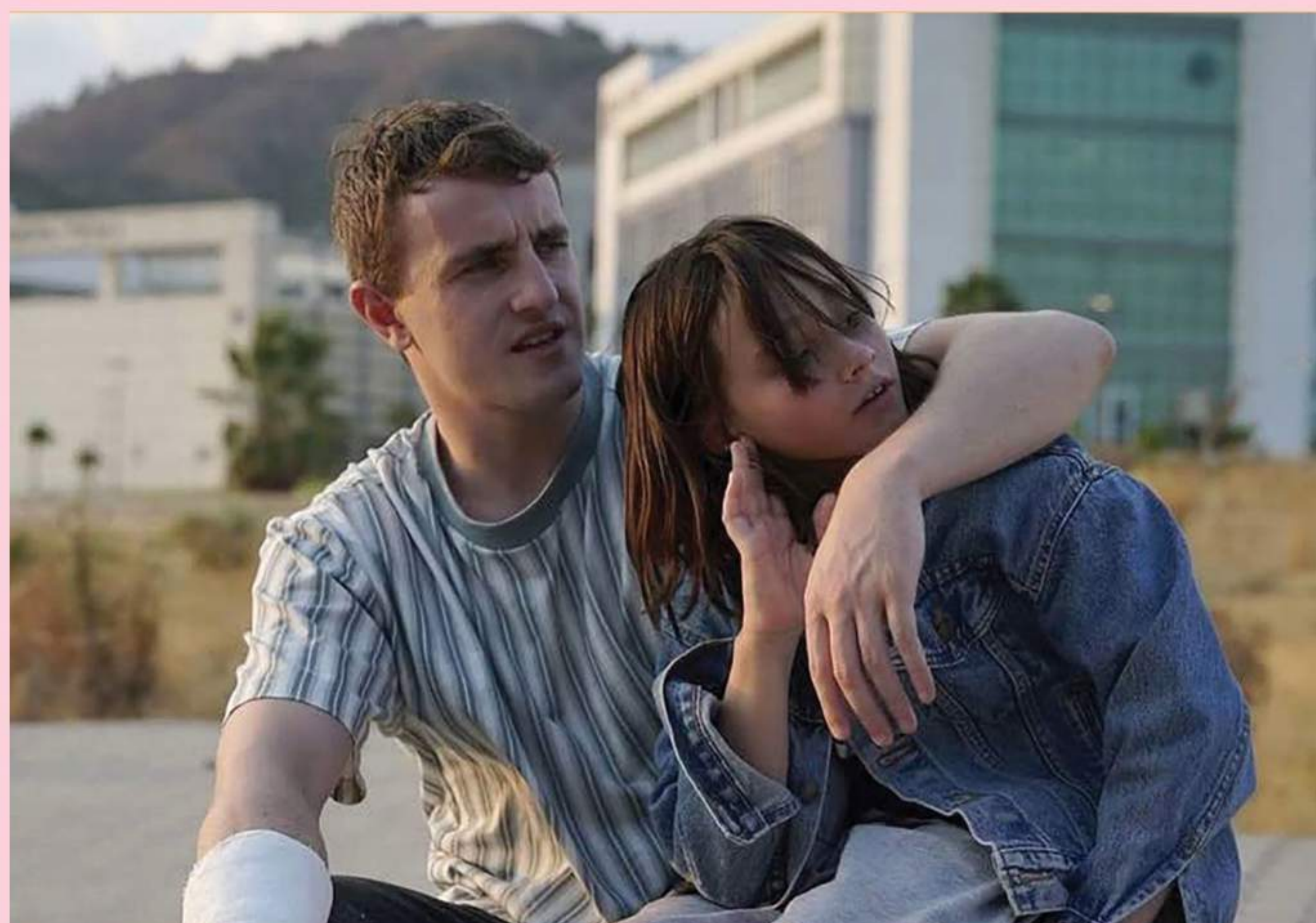
Aftersun is one of the most brilliant but most underrated movies of 2022. The movie is the first long-story work of the director "Charlotte Wells", the Music is the melodious work of "Oliver Coates", the young talented "Frankie Corio" plays the character "Sophie", and the brilliant "Paul Mescal" plays the character "Calum".

The movie begins with a father and his daughter going on a summer trip. From the beginning there is a camera, recording so many frames of this summer trip. At first, the reason for focusing on this camera and the process of the recording is not apparent to the audience. But while the movie goes on, we can see a number of scenes taken in a club, where there is an on-and-off light, so we cannot see right through the club. However, we can see Calum, dancing, laughing, and wandering in his own world. Also, sometimes we see a female face whom we do not recognize until the end. The female figure appearing in the club scenes is Sophie, searching for her dad 20 years later through the recorded films remaining from that summer trip.

With this introduction, let us walk through the movie. "Aftersun" is a slow narration of a father and daughter relationship through a summer trip. Charlotte Wells does not narrate a story focusing on the characters. She's making you pay attention to the course of the events instead of the characters. She is leading you to watch tremendous

picturesque details of a father and a daughter relationship, a man's conflicts versus himself and versus his daughter, and the anger and frustration of a woman struggling to get to know her father so many years later just through a set of recorded films.

The next step is to emphasize Calum's conflicts with himself and his daughter. From the beginning to the end of the movie, we are exposed to a bunch of scenes where Calum is suffering from depression, scenes of his sinking in his thoughts on the balcony, crying, standing on the banisters, and an unsuccessful attempt at suicide in the sea. All the evidence refers to the internal struggle of Calum. I believe this movie creates a very true and precise picture of depression, a kind of vague, intense irritation that we don't know the reason for. The audience either thinks that she/he is wrong about Calum being depressed or she/he keeps watching to find out the reason for his depression. But in fact, there is no need at all to figure the reasons out. Director Wells only wants the audience to know that Calum is struggling internally, and yet he is trying so hard to keep Sophie away from his depression zone, which is the second conflict, Calum's conflict versus his daughter. An obvious example of the second conflict can be seen in the scene of Calum opening his hand plaster with pain and yet, managing to carry on a very normal conversation with his daughter.



With the proceeding course of the movie and with the help of the extraordinary music produced by Coates, throughout the movie the audience is expecting something bad to happen. However, interestingly, nothing horrible happens to either of them, and they manage to successfully end the travel. This leads us to the final scenes taken in the airport, where Calum and Sophie express their love for each other without knowing that this is their last time together. With the camera focusing on Calum walking away and entering the club, we understand that he is approaching the point of killing himself. So, this is their last trip and, hence, their final memory.

The last point is about Sophie. This trip means a lot to her since it is her last time traveling with her dad before his death, and as it is shown in the movie, this trip was a starting point for her to get to know herself for real. Moreover, she started to think about her major real-life preferences which affect her future. In spite of the importance of this trip, there are only a limited set of films for her to remember the last memories of them being together, to get acquainted with her deceased father, and last but not least to find out the reason for his suicide. From Sophie's standpoint, this movie is actually her sincere effort to find the smallest signs of depression in her dad and to realize what was the big deal that forced him to run away from life and abandon her daughter.

The answer is up to you and your unique interpretation of the movie!

Myth-busting: The Rise of Preposition Stranding

Sina Yazdani

B.A. in
English Translation
University of Kashan



Anecdotes advising against finishing sentences with a preposition are not hard to come by. Often treated as a plague that should be eradicated on sight, the teaching body as well as eminent historical figures such as Henry Alford (1864), made efforts to elaborate on and justify this principle. Yet, almost three centuries after the first appearance of this claim, there is no compelling explanation as to why preposition stranding should be avoided.

While Lindley Murray became widely known as the father of English grammar, his success followed the publication of Robert Lowth's *A Short Introduction to English Grammar* (Ostade, 2010). Unlike Murray, Lowth adopted a normative approach when writing his book. The “rules” he wrote, were the result of the inferences he made by observing how language was being used in speaking and writing (Ostade, 2010). Lowth's book may not be devoid of strictures, but it certainly does not deserve the harsh treatment and the label of prescriptivism it has received. In the preface, Lowth (1762, p. xii) notes:

“Universal Grammar cannot be taught abstractedly: it must be done with reference to some Language already known...”

This account helps us understand Lowth's attitude toward language and grammar. In a later edition, titled *A Short Introduction to English Grammar: with Critical Notes. A New Edition*, Lowth acknowledges his shortcoming in light of the criticism that he had received from the audience and remarks:

“The Author is greatly obliged to several Learned Gentlemen, who have favoured him with their remarks upon the former Edition ... He hath been enabled to correct several mistakes, and encouraged carefully to revise the whole...” (Lowth, 1771, p. xviii)

Lowth did not seek to establish himself as the absolute authority in English. Moreover, as Ostade argues, Lowth's main drive behind writing his book was to boost Thomas Henry's chance of admittance to grammar school; his eldest son (2010). To build upon this notion, Lowth's rules tended to differentiate between multiple usages and suggested which usage would be apt for certain situations (Ostade, 2010). The rule he wrote for preposition stranding is as follows:

“The Preposition is often separated from the Relative which it governs, and joined to the Verb at the end of the Sentence, or of some member of it: as, “Horace is an author, whom I am much delighted with.” “The world is too well bred to shock authors with a truth, which generally their booksellers are the first that inform them of.” This is an Idiom which our language is strongly inclined to; it prevails in common conversation, and suits very well with the familiar style in writing; but the placing of the Preposition before the Relative is more graceful, as well as more perspicuous; and agrees much better with the solemn and elevated Style.” (Lowth, 1771, p. 141)

Terms such as “common conversation,” “familiar style,” and “solemn and elevated style” can be seen throughout the book. These classifications were not arbitrary and as mentioned before, they were based on references of how language was being used at the time.

A few years after Lowth’s book was published, Murray published his own book on English grammar in 1795, named English Grammar, Adapted to the Different Classes of Learners. In addition to copying from Lowth’s work (Ostade, 2010), Murray’s book was substantially more restrictive. Instances of extreme similarity in the content of the two books can be found in abundance:



“The neuter verb is conjugated like the active; but as it partakes somewhat of the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification; as, ‘I am arrived;’ ‘I was gone;’ ‘I am grown.’ The auxiliary verb am, was, in this case, precisely defines the time of the action or event, but does not change the nature of it; the passive form still expressing not properly a passion, but only a state or condition of being.” (Murray, 1795, p. 108)

“The Neuter Verb is varied like the Active; but, having somewhat of the Nature, of the Passive, admits in many, in stances of the Passive form, retaining still the Neuter signification, chiefly in such Verbs as signify some sort of motion, or change of place or condition: as, I am come; I was gone; I am grown; I was fallen: The Verb *am* in this case precisely defines the Time of the action or event, but does not change the nature of it; the Passive form still expressing, not properly a Passion, but only a state or condition of Being.” (Lowth, 1771, pp. 67-68)

According to Ostade, Murray’s book was not any less popular than Lowth’s (2010). Contrary to Lowth, whose suggestion seemed to drive from his observations and inferences he made of usage of language at the time, Murray’s stated his restrictions as sheer facts to be followed. One example that is of relevance to this paper, is a note he made on prepositions:

“What is called splitting particles, or separating a preposition from the noun which it governs, is to be avoided.” (Murray, 1795, pp. 300-301)

“The fifth rule for the strength of sentences is, to avoid concluding them with an adverb, a preposition, or any in considerable word.”

Agreeably to this rule, we should not conclude with any of the particles of to from, with, by. For instance, it is a great deal better to say, "Avarice is a crime of which wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty of." This is a phraseology which all correct writers shun; and with reason. For as the mind cannot help resting a little, on the import of the word which closes the sentence, it must be disagreeable to be left pausing on a word, which does not, by itself, produce any idea." (Murray, 1795, pp. 306-307)

Murray's attempts at supporting his claim are quite unfulfilling and his strictures, are far from being justifiable. It is bizarre to see him propose that preposition stranding has been long disdained by "correct writers" when Lowth (1771) himself cites the likes of Shakespeare and Chaucer as evidence for this practice.

Lowth has long been criticized for sins he had not committed. What was an attempt to provide his eldest son with a reliable source for purposes of education, using techniques that were rare if not unseen at the time, has been considerably misinterpreted when reviewed by later linguists. The origin of the myth that caused tension on preposition stranding, can be much more designated to Murray than Lowth and his severe constrictions.

Perhaps the proximity of the two books, both in terms of content and publication date, was and is viewed by many linguists as sort of a shared ideology between Murray and Lowth, while a moderate analysis of the two shows otherwise. It can more accurately be described as a verbatim copy of Lowth's book by Murray. The association between the two brought Lowth into the spotlight and subsequently, dubbed him with the same specification Murray was commonly known for, such as prescriptivism.

Records, thus, suggest that Murray is more to blame for the false beliefs of preposition stranding. Although his book was a hit at the time (Ostade, 2010), it is disingenuous to believe he alone should be blamed for the spread and persistence preposition myth. There is evidence that there already were a lot of strong opinions on preposition stranding a few years before Murray published his books; one noteworthy example is of John Dryden.

published his books; one noteworthy example is of John Dryden.

Back in 1672, during the “Defence of the Epilogue” in *The Conquest of Granada*, John Dryden sets out to express his displeasure towards his audience for favoring previous writers and holding them in a higher regard than the ones in Dryden’s time. He states:

“...certainly, to observe errors is a great step to the correcting of them. But, malice and partiality set apart, let any man, who understands English, read diligently the works of Shakespeare and Fletcher, and I dare undertake, that he will find in every page either some solecism of speech, or some notorious flaw in sense; and yet these men are revered, when we are not forgiven...” (Dryden, 1672, p. 163)

To further support his statement, Dryden quotes a number of lines from various works, among which there one by Ben Jonson:

“The waves and dens of beasts could
not receive
The bodies that those souls were
frighted from.”

The preposition in the end of the sentence; a common fault with him, and which I have but lately observed in my own writings.” (Dryden, 1672, p. 165)

One may argue that the misconception already long existed before Lowth and Murray published their books, and Murray merely

further reinforced the notion in the minds of people.

Although the earliest mention of preposition stranding, as a rule, can be traced back to Lowth, evidence suggests he was not against its usage in language and it was not officially declared a faulty practice until Murray published his book. The evidence against preposition stranding is insubstantial and rules written against its usage are either arbitrary or have quite specific use cases. Hence, suggesting that it is grammatically correct and an acceptable practice with significant records of it being used by the likes of Shakespeare and Chaucer (Lowth, 1772).

References:

- Alford, H. (1864). *The queen's English: Stray notes on speaking and spelling*. Strahan & Co.
- Dryden, J. (1672). *The conquest of Granada by the Spaniards*. Internet Archive. <https://archive.org/details/conqustofgranad00dryd/>
- Lowth, R. (1771). *A short introduction to English grammar: With critical notes*.
- Lowth, R. (1762). *A short introduction to English grammar: With critical notes*. J. Binns.
- Murray, L. (1795). *English grammar, adapted to the different classes of learners*. Longman, Hurst.
- van Ostade, I. (2010). Prejudice and misconceptions. In *The bishop's grammar: Robert Lowth and the rise of prescriptivism in English* (pp. 1-23). Oxford University Press.

Artificial Intelligence: The Pros and Cons of its Rapid Advancement

Milad Shahmoradi

B.A. Student of
English Translation
University of Kashan



Artificial Intelligence (AI) has become an increasingly popular topic in recent years, with the development of *chatbots* (commonly known as *ChatGPT*) as a significant area of interest. It is designed to understand and respond to user queries in a manner that simulates human interaction, providing personalized and relevant responses. The system employs machine learning algorithms to continuously improve its performance, adapting to user preferences and refining its responses over time. ChatGPT is a powerful tool for enhancing user engagement and improving customer service, as it can handle large volumes of queries simultaneously while maintaining high accuracy and efficiency. Its ability to learn from past interactions enables it to provide increasingly sophisticated responses, making it an invaluable resource for businesses seeking to optimize their customer support operations. In this article, we will briefly cover some of the capabilities of modern AI and argue the possibility of AI replacing humans in their jobs.

The abilities of AI go beyond the simulation of human-like conversation; on the official OpenAI website, it can also generate artificial audio and video of

humans for better communication and services. Artificial audio and video of people are created using deep learning algorithms trained on large data sets of real human speech and visual data. These algorithms use a technique called *generative adversarial networks* (GANs) to create realistic audio and video content. In the case of audio, GANs are used to generate speech that sounds like it was spoken by a real person. The algorithm is trained on a large dataset of human speech recordings, which later will be used to learn the patterns and nuances of human speech. In the case of video, GANs are used to generate images and videos that look like they were captured by a camera. The algorithm is trained on a large data set of real-world images and videos, which are later used to learn the patterns and structures of visual data.

Keeping in mind all the stunning capabilities of AI and how fast its abilities are improving, one might ask himself a serious and distressing question: “How long does it take for AI to fill the seats of humans in various jobs and professions?”



Well, it already can replace humans in certain jobs like art creation, customer service representative, data entry clerk, telemarketing, reception, technical support specialist, transcriptionist, social media manager, travel agent, insurance underwriter, stock trader, and financial analyst. Depending on AI's rate in resolving some of its shortcomings, it may also replace humans in other professions in the years to come.

There are certain advantages that AI and chatbots have over humans in doing jobs. AI's first and most apparent strength is its speed; AI can process information much faster than humans. Secondly, it has far more consistency and availability; AI is more consistent than humans and can work 24/7 without the need for breaks or rest. Finally, AI is more cost-effective; hiring an AI is often more affordable than hiring a human for the same job.

However, various tasks require human empathy, creativity, and critical thinking skills that cannot be replicated by AI. Therefore, I think it is important to strike a balance between taking advantage of modern technology and human resources in jobs and professions.

Considering all this, AI is expected to significantly impact human jobs in the future; it may also lead to job displacement and automation of certain tasks. Jobs that involve routine tasks or data analysis are particularly vulnerable to automation by AI. However, AI will also create new job opportunities and improve productivity in various areas, such as data science, machine learning, and robotics. In any case, individuals and organizations need to adapt to the new situation to stay competitive in the upcoming changing job market.

Reference:

Rupesh Maini, A. [Mrwhosetheboss]. (2023, March 30). *Ok. It's time to worry about AI.* [Video]. YouTube. <https://www.youtube.com/watch?v=60LZ5le8XS8&list=WL&index=3&t=15s>



Nazarites' Strengths

Aram Rayat Parvar
B.A. Student of
English Translation
University of Kashan



If you look at chapters 13 to 16 of the Book of Judges in the Old Testament, you will encounter the story of Samson and Delilah. This story starts with a miracle; Samson is the son of a childless couple. An angel has said Samson will be a Nazirite his whole life. These ¹people (Nazarites) must vow not to drink wine and grapes, not to interact with dead bodies, and they shall not cut their hair or beard.

As Samson grew up, his desires started to overwhelm him. One of those was falling in love with a girl named Delilah. Not long afterward, some wealthy and prominent rulers of Philistine noticed their affair. While Samson was taking great revenge on the Philistines, those rulers visited Delilah. The cunning rulers asked for her help to reveal the secret of Samson's great strength and offered her money in return.

It was easy for Delilah to seduce Samson into doing what she wanted since he was already deeply in love with her. The sly plan worked, and Samson told Delilah about the cause of his strength. His strength came from his Nazarite vow. If he were to shave his head, he would lose his powers. Delilah carefully let the Philistine rulers know, so they plotted his doom.

One day, as Samson was sleeping on Delilah's lap, a co-conspirator shaved off seven braids of his hair, and he immediately became weak. Unlike what everyone expected, the Philistines did not kill Samson but rather blinded and tortured him. As he spent his days slaving in prison, his hair started to grow back. High with the ecstasy of capturing Samson, Philistine rulers gave it no heed.

Samson spent his days praying to God, and his prayers were answered soon. The Philistines carried out a sacrificial ritual, and Samson was the primary entertainment. The prized enemy prisoner in chains, many were eager to see that. He saw this opportunity; Samson stood between the two central columns of the temple and pushed with all his might. The incident resulted in so many deaths, including himself. By sacrificing his life, Samson killed more foes than he ever had.

¹ From Hebrew nazar; to abstain from, or to consecrate oneself to; among the ancient Hebrews, a sacred person whose separation was most commonly distinguished by his uncut hair and his abstinence from wine

However, Samson is not just presented in the Bible. He has been influential enough to be recounted in paintings, literature, and cinematic adaptations; The Earl of Gloucester in Shakespeare's *King Lear* is a mighty lord like Samson. Just like him, The Earl of Gloucester places his trust in the wrong person, which costs him his eyes.

Several artists, such as Peter Paul Rubens, Pompeo Girolamo Batoni, and Lucas Cranach, have created several paintings regarding the story of Samson and Delilah.

Before the Israelites published a kingship, Samson was one of the final judges in biblical accounts of the Old Testament, yet he's famous for his superhuman strengths. Although having long hair for men brought them shame, Samson decided to be a loyal man of God. It makes me wonder what he would be like in our times.



References:

- Brandonwilt89. (2014, October 13). "Allusion to the Trials of Samson in Shakespeare's 'King Lear'". <https://brandonwilt89.wordpress.com/2014/10/13/allusion-to-the-trials-of-samson-in-shakespeares-king-lear/>
- Christianity.com Editorial Staff. (2022). *Samson and Delilah in the Bible: Story and meaning*. Christianity. <https://www.google.com/amp/s/www.christianity.com/wiki/bible/samson-and-delilah-in-the-bible.html%3famp=1>

Carpe Diem

Fateme Kiamarsi
B.A. Student of ELT
University of Kashan



The term “carpe diem” is a Latin phrase that is defined as seize the day or enjoy the present. Most people are familiar with the term carpe diem due to the movie “Dead Poets Society”, and some know the term because of some poems. However, the origin is much older than the movie. This essay will discuss the origin and philosophy of Khayyam and Robert Herrick poets.

The first time that carpe diem is used, as seen in the following paragraph, is in one of Quintus Horatius Floccus's poems. He was a Roman poet who was born in 65 BC. He is reputed as Horace and also as the first autobiographer. One of his books is The Odes, in which the mentioned poem is written. The poem indicates the priority of the present and the current time. The whole poem directs us to the importance of existing moments. This poem has had an impact for so many years, and even centuries; not the whole poem, but the sentence “carpe diem” is still heard in the 21st century. The idea that we should live in the present time and enjoy ourselves continues today. The following excerpt is the poem:

Tu ne quaesieris, scire nefas, quem
mihi, quem tibi
finem di dederint, Leuconoe, nec
Babylonios
temptaris numeros. ut melius,
quidquid erit, pati.
seu pluris hiemes seu tribuit Iuppiter
ultimam,
quae nunc oppositis debilitat
pumicibus mare
Tyrrhenum. Sapias, vina liques et
spatio brevi
spem longam reseces. dum loquimur,
fugerit invida
aetas: carpe diem, quam minimum
credula postero.

Ask not ('tis forbidden knowledge),
what our destined term of years,
Mine and yours; nor scan the tables of
your Babylonish seers.
Better far to bear the future, my
Leuconoe, like the past,
Whether Jove has many winters yet to
give, or this our last;
This, that makes the Tyrrhene billows
spend their strength against the
shore.
Strain your wine and prove your
wisdom; life is short; should hope be
more?
In the moment of our talking, envious
time has ebb'd away.
Seize the present; trust tomorrow e'en
as little as you may
Odes 1.11

Another poet we wish to discuss is Omar Khayyam, a Persian poet born in 1048. One of the greatest poets, Khayyam encourages us to seize the day and enjoy the moment. Every single of his Rubaiyat is talking about the present time, not the past, not the future, only this moment, and he believes that the moment is all we have. Some famous poets also believe this motto and have shown the same belief in their poems. We should not ignore Khayyam's influence on poets, writers, or common people. We can see his poems worldwide and people following his style of living.

O' Khayyam, if you're drunk with wine, be happy
If you're talking with a pretty girl, be happy
Because there is nothing after this world
You will be forgotten as if you have never existed, so as long as
you're here, be happy.

The above poem is written by Khayyam, of course; in these four-line stanzas, all he talked about is treasuring the current time or *carpe diem*.

The last poet we discuss is Robert Herrick. We want to talk about one of his poems specifically called *To the Virgins, to Make Much of Time*. In this poem, we can feel the presence of *carpe diem* and enjoy what we have right now and not postpone our pleasure or our gratitude because we might lose or miss everything. We should not gamble in a world in which we are unsure whether we will make it to another day. Tomorrow is not promised, and yesterday is gone, all we have left is present, so:

Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

In all those poems, we talked about *carpe diem*, and the fact is that we cannot change the past or make the future by being worried and forgetting about the life we possess right now. It has been represented in the most beautiful ways that the present should be appreciated because if we do not, time will fly and destroy everything to leave us nothing but sorrow and regret. I hope we all cherish the present.

References:

- Dangwal, K. (2022). An independent study on the origin of "carpe diem": Metaphysical proportions in Horace, Omar Khayyam and selected poems of Donne, Herrick and Marvel. *Open Journal of Social Sciences*, 10(7), 317–330. <https://doi.org/10.4236/jss.2022.107026>
- Nobakht, F. (2022, April 13). *11 Khayyam poems in English and Farsi*. Nikmood. <https://nikmood.com/11-khayyam-poems-in-english-and-farsi/>
- Odes (Horace). (2023, January 30). In *Wikipedia*. [https://en.wikipedia.org/wiki/Odes_\(Horace\)](https://en.wikipedia.org/wiki/Odes_(Horace))



*My
Dear*

My Dear

Amir Mohammadi

B.A. Student of
English Literature
University of Kashan



My dear Emily;

How are you dealing with your burden? As of what I know, you are struggling with sickness; still, my mind makes me think of the pain in your chest. Your heart is filled with what no one can understand; nor can anyone endure. I ask you to remember that life is loneliness, yet you have adapted yourself to it.

Emily, you sent me a poem; it was the greatest combination of words ever stringed together. It was like you have written not on paper, on the gate of another world. What I feel and what I write are two different things; I am impotent in expressing my feelings. Just as dark as the night is, bright is day; your writing exceeds my ability in a matter of seconds.

And in your last letter, you asked me: What makes one live through all the suffering? "Come to me, all you who are weary and burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and humble in heart, and you will find rest for your souls. For my yoke is easy and my burden is light." Do you recall my reading this to you in Latin? I told you that day, there is only one way to happiness; to love, and be loved. God has promised us. Notwithstanding your refusal to believe, as you called it, 'blindly'. I still believe in that.

As the sun comes up each morning and goes out every night, I am doing fine. The doctors claim that the disease is not healing; rather it makes me happy, for it's not growing either. I can't really leave the room and it's beginning to feel the same. All day I spend reading and writing sermons. Father says that all are asking about me; that makes me glad to feel being wanted. But it all seems like a blank page that can never be fully used. It would have been greatly self-absorbed was I to ask for your presence; however, I am powerless to resist this urge. Our fate is brushed with calamité. The world alters not according to our wishes.

"If we live, we live for the Lord, and if we die, we die for the Lord." That leaves me impartial facing death. I've lived my life for the Lord; still, I am sadly thinking of your demand. About what if I have lived it for us? This is a sin and I'm well aware of that. But nothing has made me truly fill with sorrow and hope at the same time the way you did.

My beloved, I wrote all in the hope that you would know how much your presence would have softened my soul. It's been raining through the past week; your voice echoes in my ears. Give my warmest regards to your sister.

Your obliged and affectionate admirer;

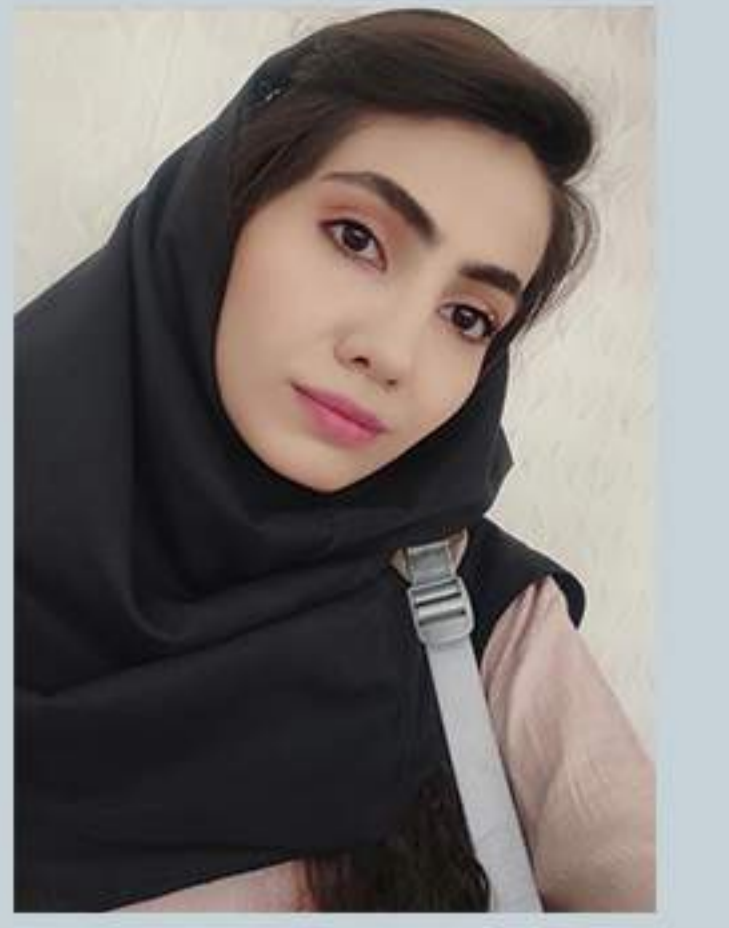
William Weightman.

1842

You well done!

Azita Mohammadzadeh

B.A. Student of
English Translation
University of Kashan



"Sorry sir there is something in my meal."

Then in my mouth something hair like I feel

The cook looks at me with full of fear

"Would you mind I change it dear?"

I don't want he gets fire

So I eat the rest with desire

Then I find you is not beside me

Who is not here as far as I see

I look around the palace

pass all smiles with malice

"Where is my friend?" I ask them with dread

"Eat your meal" then she asks for more bread

"Maybe he is somewhere."

"Maybe there!"

She points to my meat

Which is cooked perfectly in heat

I look another meat like a toe

Is it you Jou?

Moving knife freezes in my hand

Meat in my mouth becomes like sand

"Do you adore?"

"Would you want some more?"

"What all are dining, it is cooked with the best recipe my darling."

"You won't find like it anywhere I promise"

"So keep up eating or you miss"

What is she saying? Is it a joke?

Why am I freaking? Why my hands soak?

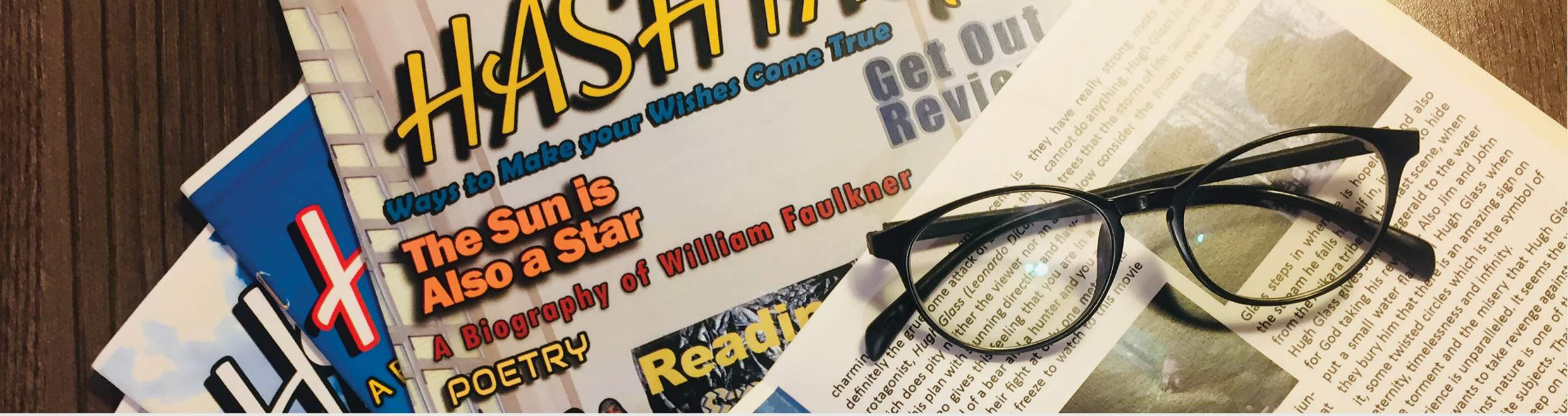
"Come on eat your dinner.

Who knows maybe the death is near."

She laughs and whispers

Then I feel something sharp in my rib twisters





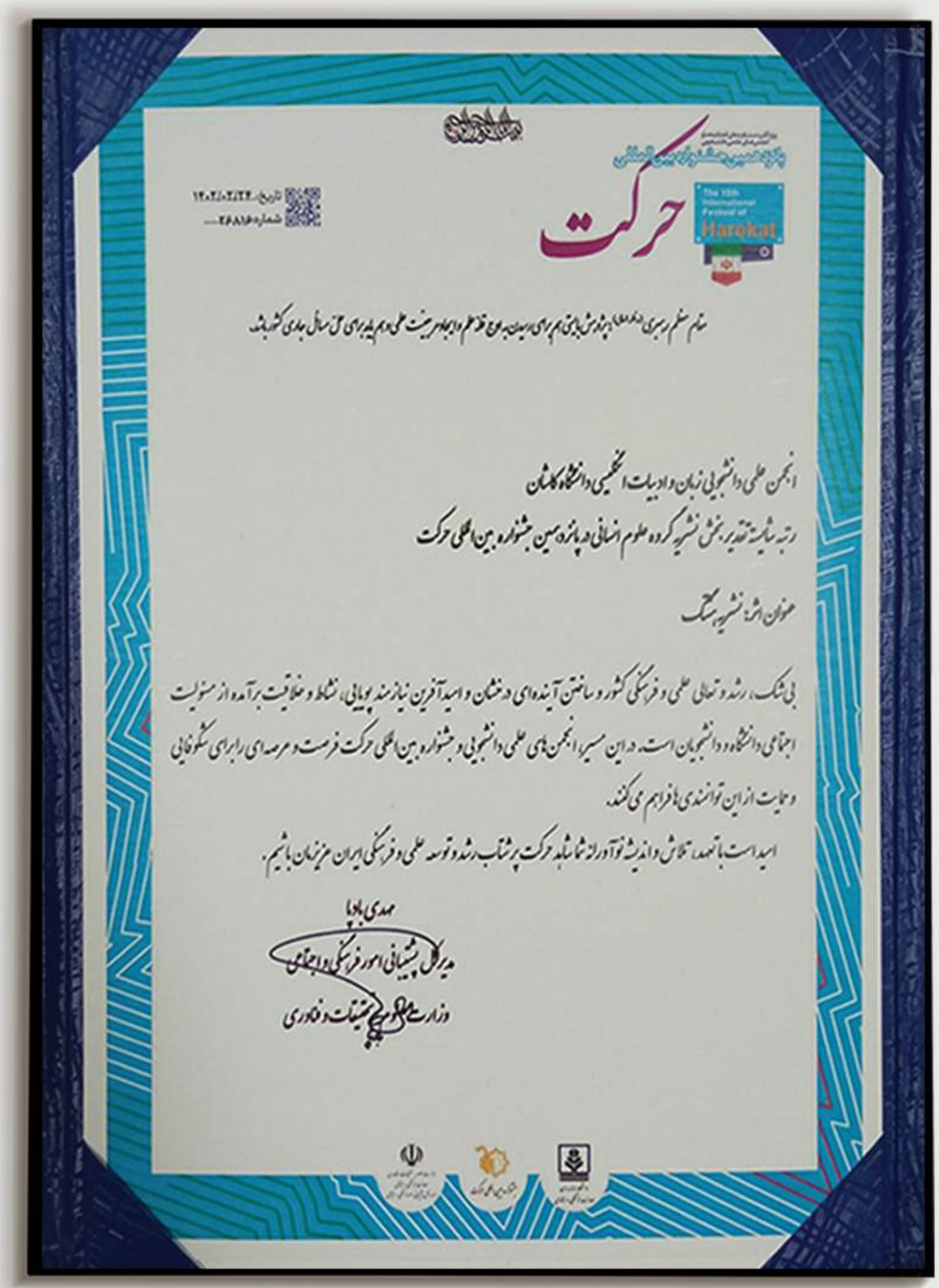
Acknowledgements



#Hashtag team would like to express its sincere gratitude to all those who have helped us to accomplish this project. We are proudly grateful to Dr. Abbas Ketabi, the Chancellor of the University of Kashan. Our heartfelt gratitude also goes to Dr. Zohreh Gharaei, without whose inspirational role and support we would not have been able to come this far. We would also like to acknowledge the predecessor editors-in-chief and editorial members for their sincere and outstanding commitment and dedication to the production and the well-deserved reputation of this magazine.

Moreover, we are much obliged to the professors of the English Department for their substantial aid and guidance on the improvement of #Hashtag, as well as all those students who have always kept us motivated, especially the brilliant members of the English Students' Association (ESA) for their cooperation in the process of #Hashtag creation.

#Hashtag owes its success in various festivals and gatherings to the invaluable support and invaluable support and contributions of all those who have been with us from the very first edition. It is through their great dedication that we have achieved remarkable accomplishments. For instance, in the latest (15th) Festival of Harekat, #Hashtag magazine was chosen as the top-ranking publication among the student associations' magazines at the University of Kashan. Furthermore, in the international phase, it was honored and achieved recognition as one of the best magazines in the publication category of Humanities. #Hashtag team tries its best to make this magazine a useful source for you to gain from.



The 15th International Harekat Festival

“Detritus”

**Seizures, panic attacks, nose bleeds
Burns, bruises, wounds which resist
healing**

**Breaths which go in -yet-
Refuse to come out**

**Sounds that are heard -yet-
Do not exist**

**Nights which are spent
Mourning and grieving**

Blades that no longer cut

As if even they have stopped bleeding

Hope that refuses to leave

And keeps pushing us to believing

Junk food or no food

An occasional water for feeding

Heart beats, nervous system

Alive they think

Dead we wish and keep on breathing

Confusion, no future

Please, STOP dreaming

Acceptance down the road -yet-

Too far for us to keep on seeing

When, how

-Please tell me-

Will we finally stop breaking?

Aysan Talezade

**B.A. Student of English Literature
University of Kashan**

