

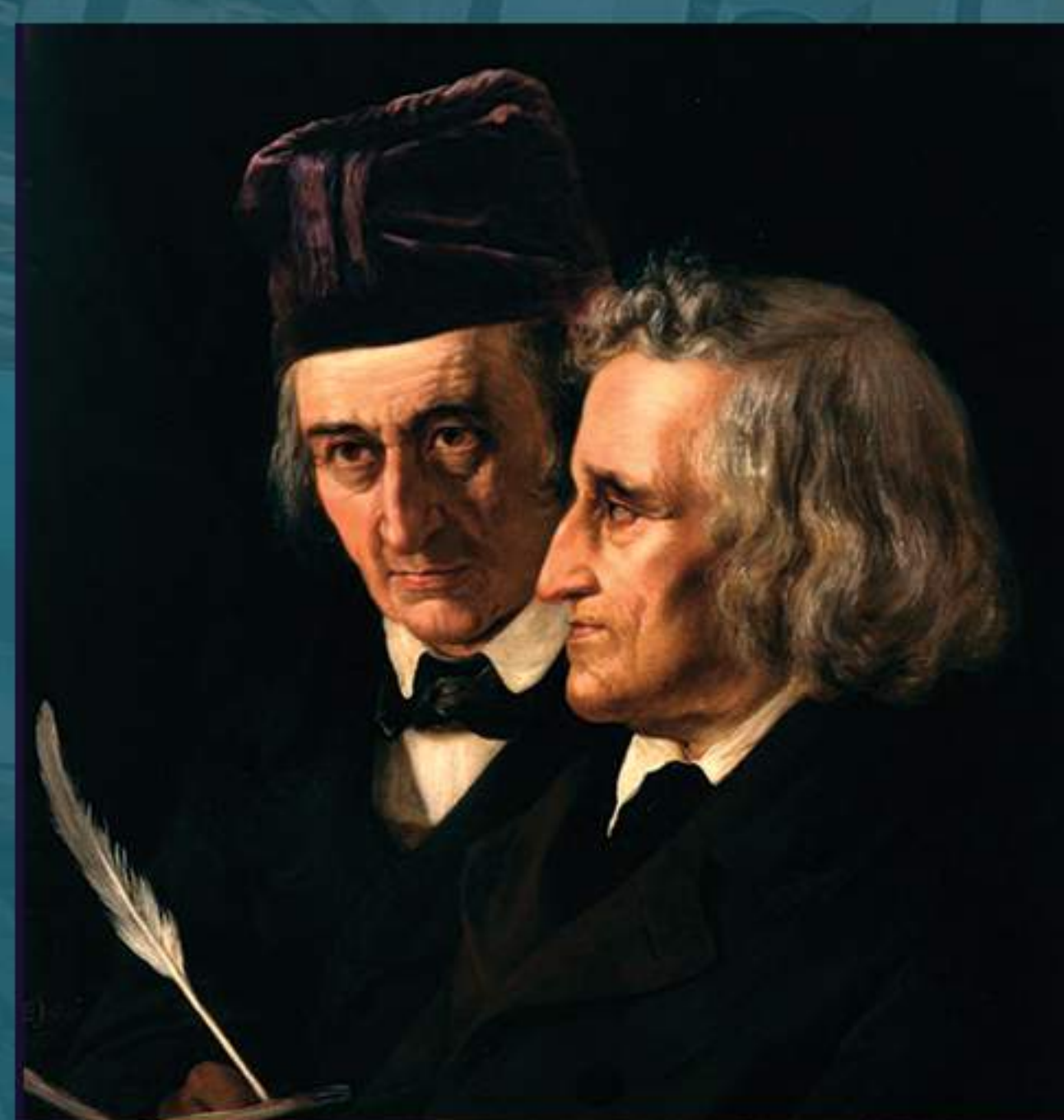
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HASHTAG

Review Articles
Research Articles
Comic Story
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Poems

ISSUE
13



A Look into
German Folklore



The Platform:
A Metaphorical Masterpiece



HASHTAG

13th
Issue

MAY
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ABOUT US

With this issue, *#Hashtag* enters its thirteenth 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.

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Suicide Shop



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Book
Review

Imagine that as you are walking around the street, you see a strange shop. On the store sign is written "Suicide Shop". You may think that it is a joke shop that sells ghost masks or something for horseplay or scaring relatives' children. You may also think that it is just an odd café that serves rat poison coffee with cobra venom syrup, as a joke in their menu. Time to throw away all these thoughts. This is neither a café nor a joke shop. This is an actual suicide shop that sells suicide accessories for people to commit suicide in any way they like.

The *Suicide Shop* is a 2006 black comedy novel by French writer Jean Teulé. In this book, Teulé creates a dark atmosphere with depressed people who have no hope or reason to continue living. The Tuvache family founded the shop to help people kill themselves and believed that they condemned survival to run the shop. The slogan of the shop is, if you fail in life, at least be successful in your death!

In terms of time, the story takes place in an apocalyptic period when there are no

flowers, and the air is very polluted. In this strange city, suicide and depression are normal and happiness is outlandish. People come to the suicide shop to choose and buy their own methods of death. There are different methods, such as poisons, ropes, weapons suitable for suicide, and deadly viruses. There are also special methods for specific people. Turing's apples and Hara-kiri (a samurai method for suicide) are some of these methods.

The names of the family members are taken from the names of famous people in history. Mishima's name is reminiscent of Yukio Mishima, a famous Japanese writer and poet nominated for the Nobel Prize in Literature three times. In 1970, he committed suicide using the traditional harakiri method. Vincent reflects Van Gogh's name. A famous Dutch painter who shot himself in the heart in 1890. Marilyn is reminiscent of the name of Marilyn Monroe, the famous American actress who fell into eternal sleep in 1962 at the age of 36 due to an overdose of sedatives and hypnotics. Alan evokes the name Alan Turing, a genius English

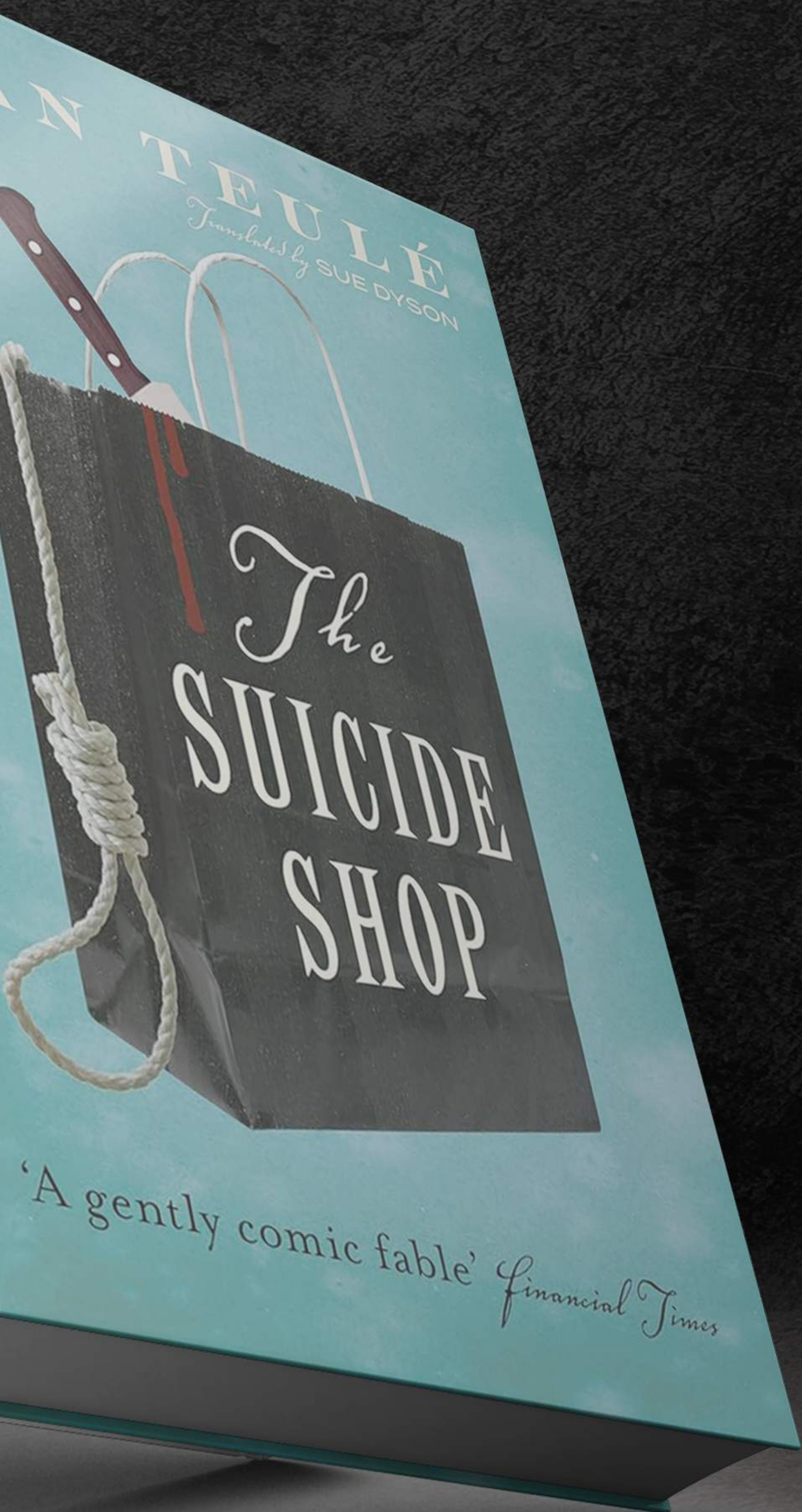
scientist and mathematician. On June 7, 1954, his servant found his lifeless body on the bed next to a bitten apple. Toxicological tests showed that the apple was contaminated with cyanide.

Traces of sadness and dissatisfaction with everything can be felt everywhere in the story. Suicide shop owners guarantee the death of their customers, even though they never see them again. This is the last purchase in their lives. The Tuvache family tries to invent new methods that are easier and more desirable for depressed people. They also use their daughter, Marilyn, to kiss and kill. By injecting a kind of poison, her saliva becomes poisonous and kills anyone she kisses. "The Kiss of Death" is suitable for those who want a romantic suicide.

Alan is a happy and hopeful boy unlike all his family members and even the townspeople. He makes everyone laugh and attempts to dissuade customers from committing suicide. Alan, the family's undutiful son, brings shame to the Tuvache family. The boy who changes the fate of the shop and his family. He creates a shocking ending that readers do not expect at all.



Below are my favorite quotes from the novel:



Alan! How many times do I have to tell you? When our customers buy from the store, we don't tell them we'll see you soon. We say goodbye to them, because they won't be coming back, ever. When will you get that into your thick head?

Birthday greetings:
"Congratulations, my dear, that is one year less you have to live."

From the top of the stairs, Alan's voice suggests
"Daddy, instead of moaning about the dark, why not turn on the light?"

Greed Cannot Greet Spring, A Review on 12.12: The Day



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Movie
Review

Ranking number one at the box office, this South Korean movie could get the highest gross in 2023 and hit the North American Digital Release. In fact, it could flabbergast viewers worldwide with a gripping storyline based on a true story in December 1979. This historical action film is also known as "Spring in Seoul", and is directed outstandingly by Kim Sung-su. The created atmosphere and eminent actors such as Jung Woo-sung, Kim Sung-kyun, Jung Hae-in, and Jung Man-sik could leave a deep impression on the audiences successfully.

Following the assassination of President Park Chung Hee after 18 years of dictatorship, martial law was declared and the country was hurled into turmoil. Subsequently, former Prime Minister Choi Gyu-ha (Jung Dong-hwan) was selected as the new president. In the meantime, Defense Security Commander Chun Doo-gwan (Hwang Jung-min) ignited the flame of a coupe to seize control, but Capital Defense Commander Lee Tae-sin (Jung Woo-sung) confronted him as he believed the military should not take political actions and wanted to put an end to atrocity as people like General Jeong Sang-ho (Lee Sung-min), who was against corruption and fraud, were brutally



arrested. The plot portrayed the conflict between these two rivals and how innocent soldiers were killed.

In the first place, I personally was trembling with anger and carried away by emotions as the movie was repleted with tragic and sad senses that could even move a stone. This is because it depicted how avarice and a hail of daggers stained with betrayal could change the fate of a



nation. Although the promotion of virtue and the reproof of vice can be seen in most movies, the exceptional point regarding this masterpiece was that the bitter truth with respect to the victory of evil was shown. However, the picture of the loyal soldiers and generals, who stood resolute against the internal enemy, could be encouraging and heartwarming enough. More specifically, there was a scene where General Jang Tae-wan (Lee Tae-Shin in the film), on his way to attack the traitors, looked at the statue of Admiral

It is not an exaggeration to say that this part was highly motivating and impressive since the main character also had to oppose a flood of tanks and weapons while having few reinforcements.

Another monumental part was when Gong Soo-hyuk (Jung Man-sik) protected the honor of being a special force commander at the risk of death. The only person who did not leave him alone until the end against the attack of the 4th Airborne Brigade was Major Oh Jin-ho (Jung Hae-in), a special force soldier who



Yi Sun-shin, who is considered a prominent figure in history during the Japanese invasion. At the Battle of Myeongnyang, despite being surrounded by 333 ships, 133 of which were warships, he managed to overthrow 31 of them without losing one of the 13 ships himself.

resisted faithfully and lost his precious life in this unfair battle. Moreover, the role of Military Police Superintendent Kim Jun-Yeop (Kim Sung-kyun) was notable, as he decided to stay bravely in his post and did not act cowardly like others.

THE WORST HISTORICAL DAY
IN KOREAN DEMOCRACY



12.12: THE DAY

PLUS M ENTERTAINMENT PRESENTS
A HIVE MEDIA CORP. PRODUCTION
A KIM SUNG-SOO FILM
"12.12: THE DAY"

HWANG JUNG-MIN, JUNG WOO-SUNG, LEE SUNG-MIN, PARK HAE-JOON, AND KIM SUNG-KYUN

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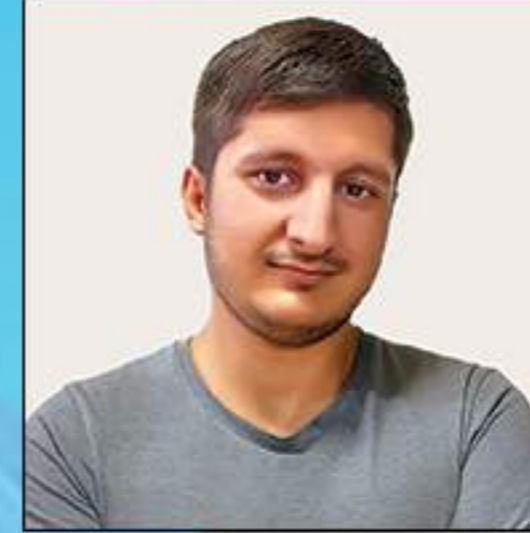
It is noteworthy that hope can penetrate life when the spring wind blows gently. The sarcastic point is that the oppressive leader of the coup thought that the movement could lead to a bright evolution and spring. This is while wicked individuals cannot promise a rosy future as they are stuck in the swamp and hinder those who are wading through it to reach a serene and pure river.

Eventually, I highly recommend this film as the thrilling moments and the vying tension between the two parties could be demonstrated in a way that even the younger generation could be absorbed in while experiencing excitement along with sorrow.

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A View upon "Viewfinder"



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Game
Review

If you follow the gaming scene to some extent, you have probably heard of a juggernaut called "Portal 2," which was made by the beautiful and creative minds over at Valve Software and released in 2011. It was a massive hit that left many wanting more, but as gamers know, Valve never makes a third installment of their beloved franchises. This is where "Viewfinder" introduces itself, by being as close to a "Portal 3" as possible.

"Viewfinder" is a puzzle platformer game made by Sand Owl Studios that was released on July 18, 2023, and it has a first-person view. The basic objective of each level is to reach or power up a teleporter, which teleports you to the next level, but it's not as easy as it sounds. Each level introduces an obstacle in your way towards the objective. The gameplay loop is that the game gives you several pictures that, when put in the world, become a real 3D model of what once was only a 2D picture. To get past these obstacles and challenges, you have to carefully use the given pictures.

For example, think of a broken bridge that you need to cross, and there is a picture of an intact bridge. You need to align that picture to the broken part of the bridge, which basically fixes it and allows you to safely cross to the other side. As you progress, the challenges become harder and harder, and new gameplay elements are introduced that bump up the difficulty. About halfway through the game, the game stops giving out pictures, but gives you a Polaroid camera. This is where the game opens up massively, as you are no longer limited to what the game limits you to, and can use your own creative approach to solve the puzzles. Other than a handful of puzzles, there is always more than one answer to the questions the game asks you, and it's up to you to stretch your creative muscles and find a solution.

Visually, the game looks absolutely astonishing. The visual style and the color palette that the developers chose for this game perfectly suit the vibe they were going for. The world you are playing in is a simulation, which gives freedom to the developers to build it however it pleases them, and they do not disappoint. The areas are filled with vegetation of all sorts of colors and shapes that leave the player in awe over their beauty. As for the sound design; other than the occasional voiceovers from the two main characters, or the recorded voices of the people who built this simulation years ago for the purpose that I will shortly talk about, we have the soundtrack which is mostly soft and thoroughly complements the tone of the game.



That's not to say that the voiced characters don't do a good job. Even though the player controls a silent protagonist, two characters directly address the player. One seemingly friend/partner of the protagonist, and a virtual cat robot named CAIT, both of which are voiced pretty well. Four characters are the original builders of this simulation machine and you can hear bits and parts of their life via some voice recorders scattered throughout the game.

Like many other games of the puzzle genre, "Viewfinder" does not try to have a massive story with twists along the way, but the story it does provide is serviceable. Simply put, the game takes place far ahead into the future and climate change is destroying Earth; so the player and their partner use the simulation machine because the original makers of it were trying to find a solution to save Earth inside it. Even though it is not a deep story, it does its job to keep you chasing what comes next.



You might be asking yourself right now why I compared this game to the Portal franchise. It is not just because they are both video games in the puzzle genre. Viewfinder in every sense feels like the spiritual successor to the portal franchise that we never got, in a way that I simply can't put into words. It fully scratches that Portal itch that every fan of this series has had ever since they finished Portal 2. Overall, Viewfinder is a beautiful, mind blowing, creative game that I believe every fan of puzzle games must experience.

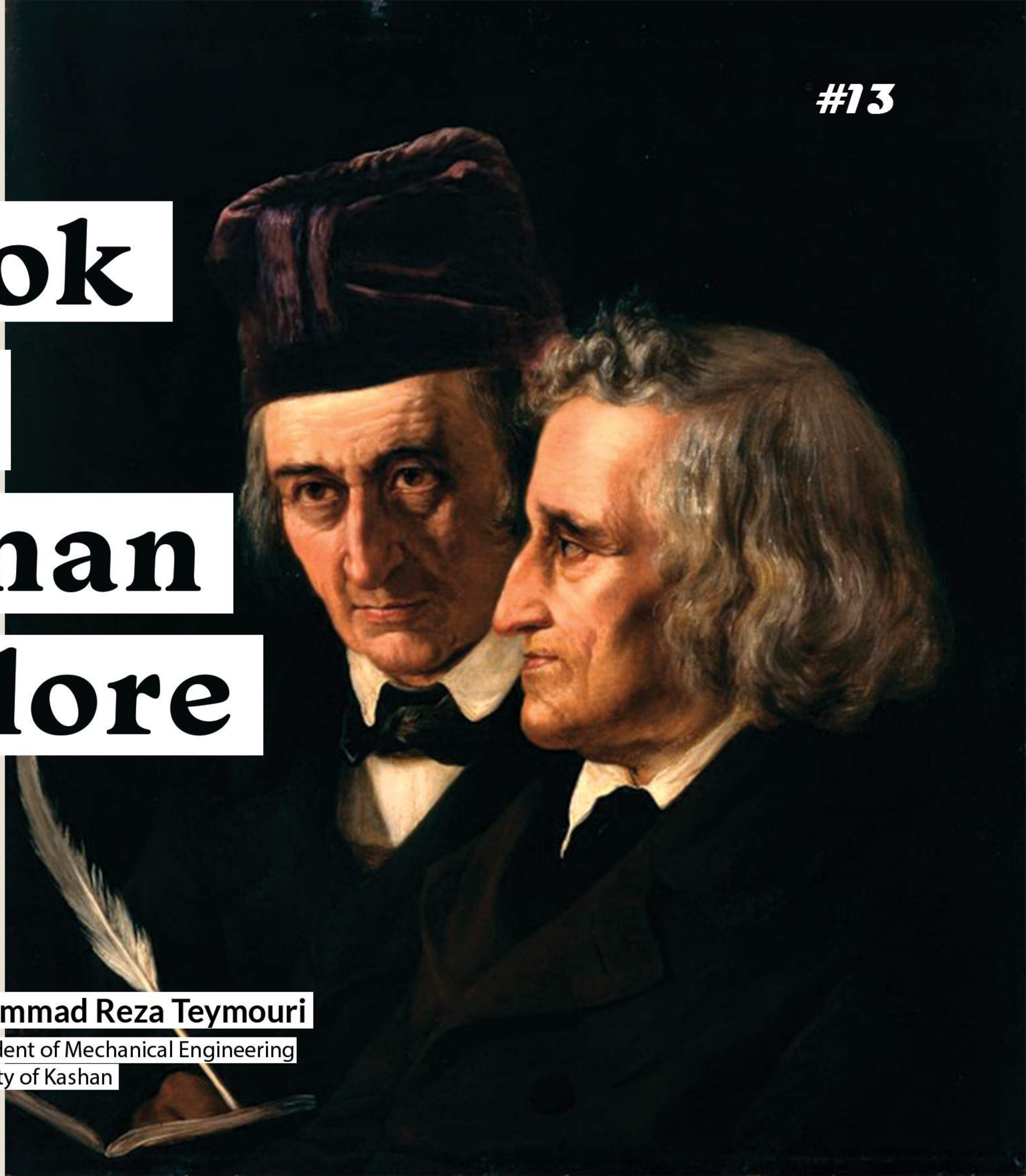


A Look Into German Folklore



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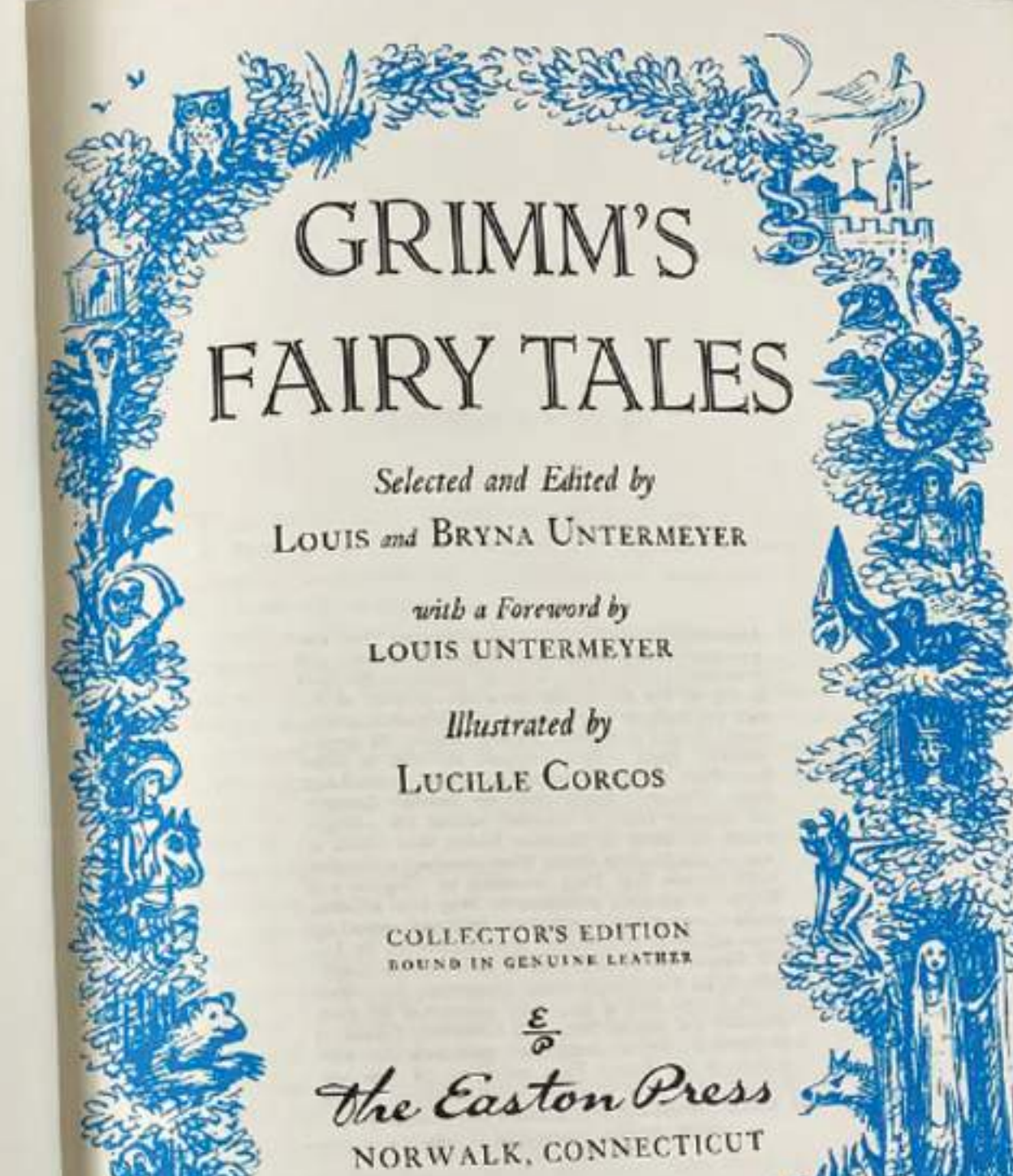


At the heart of Europe, amidst ancient castles, dense forests, and age-old traditions, lies a treasure trove of captivating stories that have woven themselves into the very fabric of German culture. The world of German folklore, with its mythical creatures, moral fables, and enchanting landscapes, offers a glimpse into the rich tapestry of imagination. Standing tall among the storytellers who brought these tales to life are the Brothers Grimm.

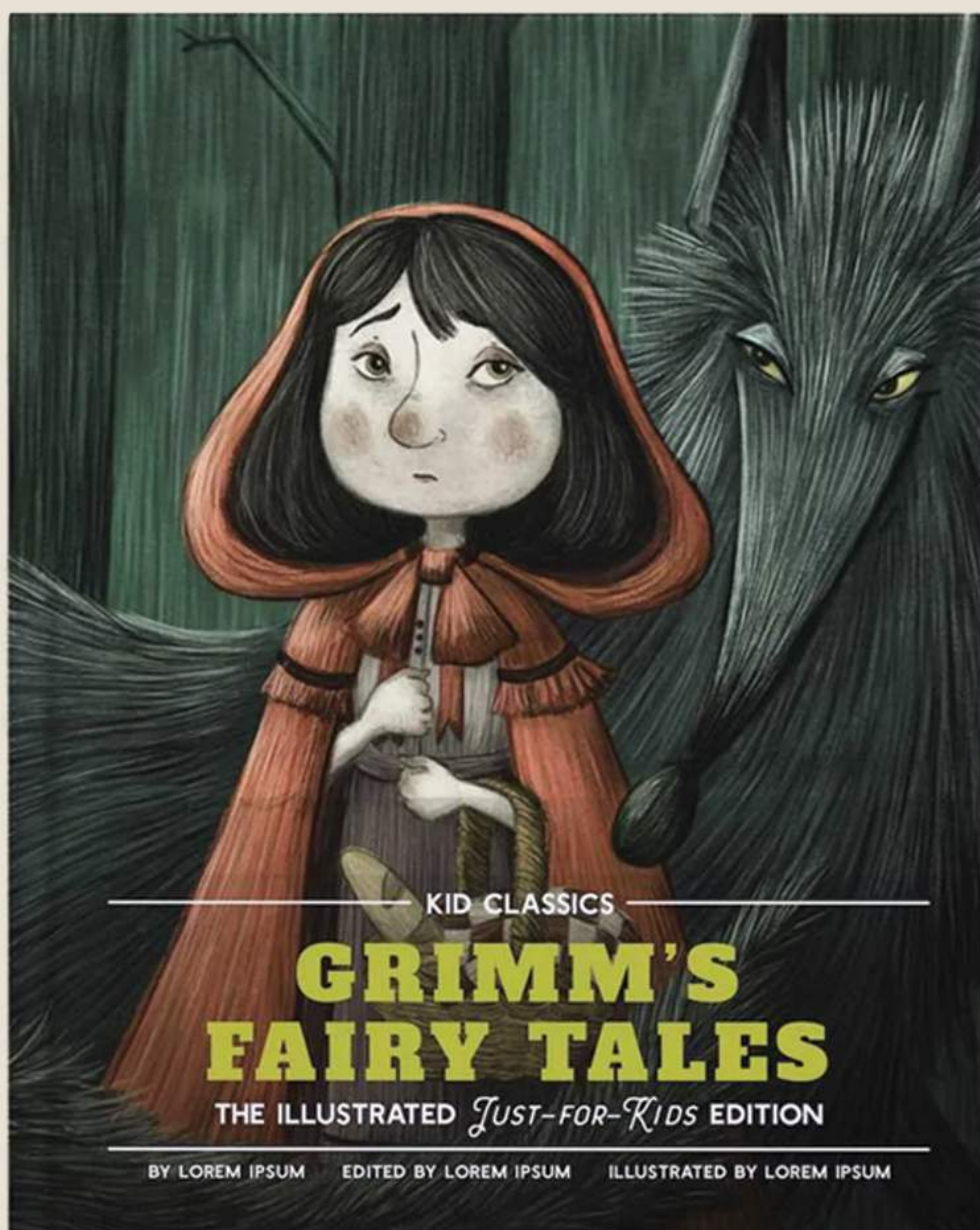
The Brothers Grimm, Jacob, and Wilhelm, are revered as the prolific authors of fairy tales that have left an indelible mark on German culture. Born in the late 18th century, these visionary siblings dedicated themselves to collecting and preserving the rich oral traditions of Germany. Their iconic work, "Grimm's Fairy Tales," not only showcased enchanting narratives but also played a pivotal role in shaping the cultural identity of Germany. These tales, woven with magic and moral lessons, transcended literary boundaries and became a timeless and cherished part of global storytelling. The Brothers Grimm's impact resonates far beyond their native land, as their enduring legacy continues to captivate imaginations and inspire generations worldwide.

Unveiling the Untold Stories of the Brothers Grimm

The Brothers Grimm didn't write the fairy tales:

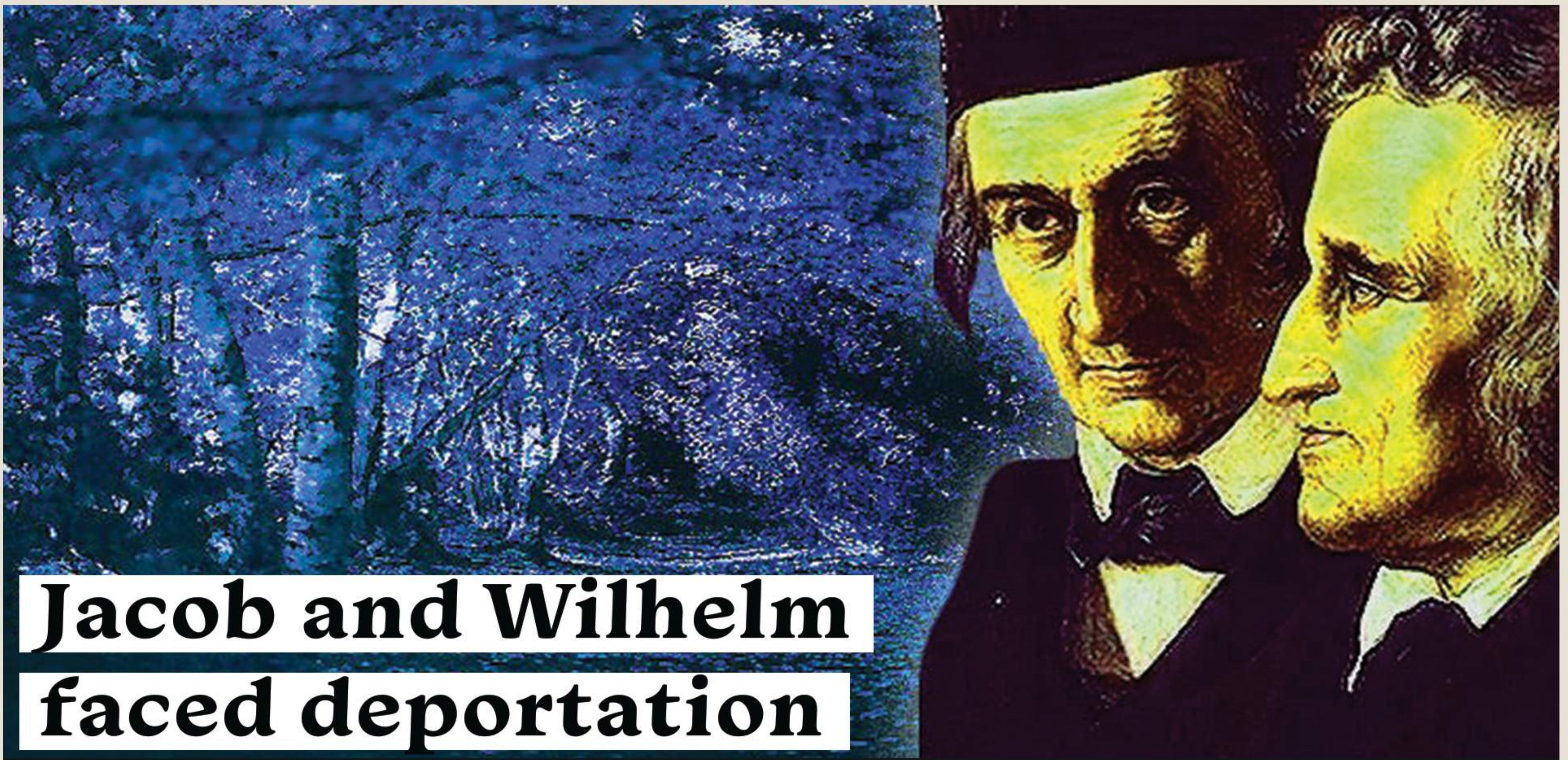


Contrary to popular belief, Jacob and Wilhelm Grimm were compilers and scholars, not the original authors of the fairy tales. Their genius lies in preserving and documenting the rich oral traditions that have been passed on through generations.



These stories were not intended for children:

Initially, the tales collected by the Grimms were not meant for young audiences. They contained darker themes and moral lessons, reflecting the harsh realities of the time. The transformation into children's stories came later through adaptations.

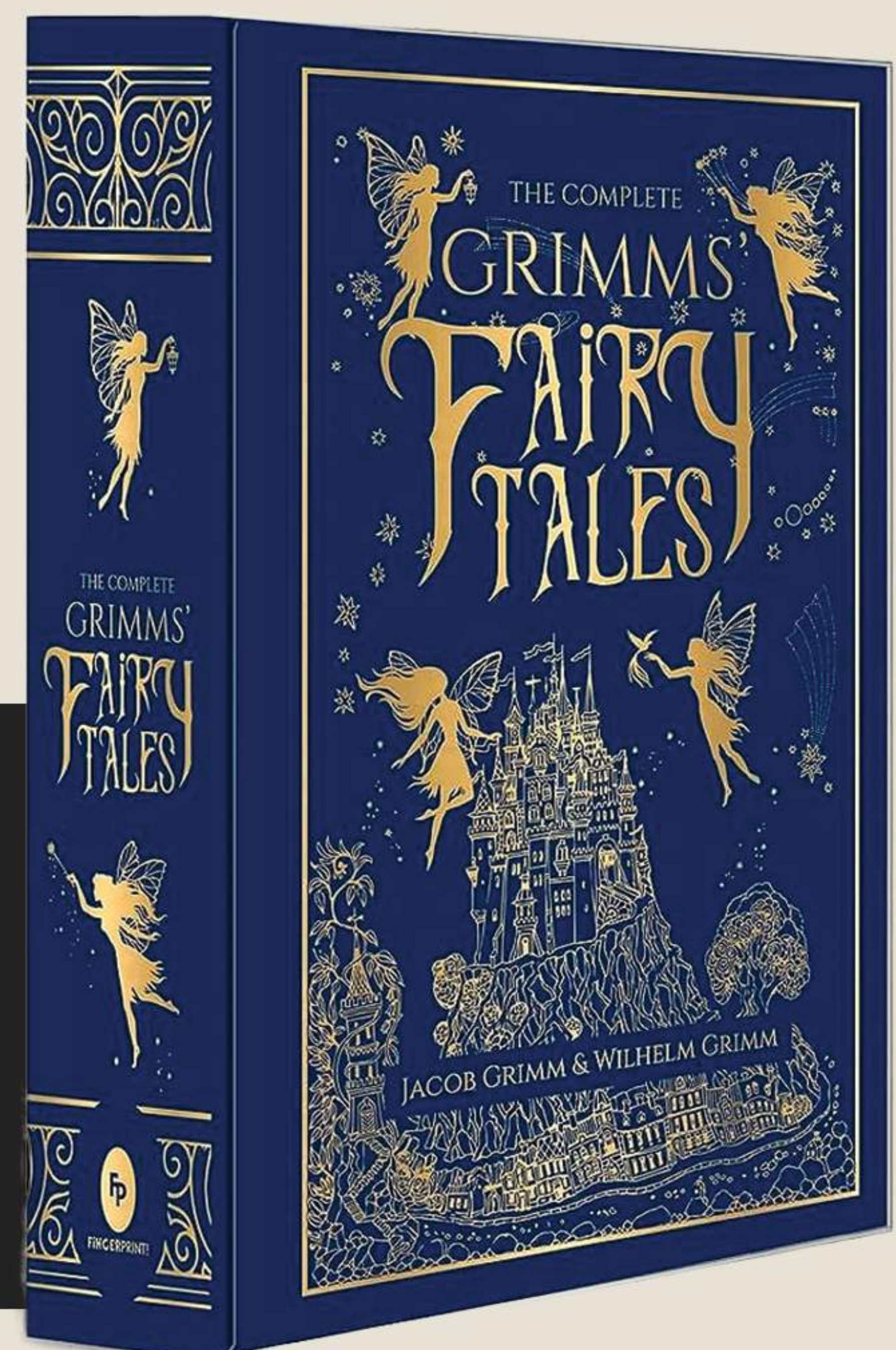


Jacob and Wilhelm faced deportation and bankruptcy:

The Grimms' commitment to their work led to financial struggles, and at one point, they faced deportation from their home state. Despite the adversity, their passion for preserving folklore prevailed.

"Grimm's Fairy Tales" was a publishing blockbuster:

The release of "Grimm's Fairy Tales" in 1812 marked a publication sensation. The collection's success not only secured the Grimms' place in literary history but also propelled the tales into the hearts of readers worldwide.



The Grimms worked on more than fairy tales:

While fairy tales are their most celebrated contribution, the Grimms were multifaceted scholars. They delved into linguistics, mythology, and folklore studies, leaving a diverse scholarly legacy beyond their enchanting narratives.

Fairy tales, with their magical realms and timeless narratives, have captivated audiences for generations. Among the most renowned, Cinderella, Snow White, Hansel and Gretel, and Little Red Riding Hood stand as pillars of enchantment and weaving stories that continue to resonate with readers of all ages.



Cinderella: In the magical world of Cinderella, a humble maiden's life takes a transformative turn with the help of a fairy godmother. Amidst sparkling gowns and enchanted pumpkins, this tale of love, magic, and midnight curfews unfolds; a captivating journey that transcends the ordinary.

Snow White: Snow White's tale unfolds with a wicked queen, a magic mirror, and a band of endearing dwarfs. With themes of beauty, envy, and the triumph of good over evil, Snow White's story enchants readers with its timeless charm and lessons.



Hansel and Gretel: Venture into the dark and mysterious woods where Hansel and Gretel find themselves lost and encounter a candy-coated cottage hiding a sinister secret. This suspenseful narrative of wit and resourcefulness captivates readers with its twists and turns.

Little Red Riding Hood: In the enchanting yet perilous woods, Little Red Riding Hood embarks on a journey, unaware of the lurking danger. This cautionary tale weaves suspense, wisdom, and the timeless lesson of staying on the path, making it a riveting read for all.



Each of these fairy tales, brimming with magic and moral depth, offers readers a captivating escape into worlds in which the extraordinary becomes ordinary. Whether it's the transformative glass slipper, the poisoned apple, the breadcrumb trail, or the red hood, the allure lies in the timeless appeal that keeps readers spellbound, craving for more of these enchanting tales.

Reflecting Cultural Values: The tales encapsulate societal norms, roles, and aspirations. Cinderella's rags-to-riches transformation mirrors the desire for social mobility, while the emphasis on hard work and diligence in "The Elves and the Shoemaker" echoes the industrious spirit of the emerging middle class.

Exploring Fears and Anxieties: Amidst the enchantment, the Grimms didn't shy away from darker elements, encapsulating the fears of their society. In "Hansel and Gretel," the forest symbolizes the unknown, reflecting the anxieties of a changing world. The cannibalistic witch embodies the terror of the unfamiliar and the consequences of straying from the conventional path.

Moralistic Lessons: The Grimms' tales are laden with moral lessons, often presented in stark terms. "Little Red Riding Hood" warns against the dangers of naivety and disobedience, while "Snow White" underscores the consequences of envy. Morality becomes a guiding force, navigating the characters through challenges and consequences.

Symbols and Imagery: The tales are rich in symbolic language. The poisoned apple in "Snow White" serves as a metaphor for the allure of false promises, emphasizing the consequences of succumbing to temptation. The spinning wheel in "Sleeping Beauty" represents the passage of time and the inevitability of destiny.

The Dark Side of Enchantment: The Brothers Grimm didn't shy away from the grim realities of life. "The Juniper Tree" and "The Robber Bridegroom" delve into themes of violence, death, and the consequences of malevolence, providing cautionary tales that mirror the harshness of their society.



In essence, the Brothers Grimm fairy tales serve as mirrors to the values and fears of 19th-century German society. These narratives transcend mere entertainment, offering a glimpse into the collective psyche of a culture in flux. The darker and moralistic elements, intertwined with timeless symbols, provide readers with more than just enchantment; they offer profound reflections on the complexities of the human experience. While the Brothers Grimm fairy tales are celebrated for their enchanting narratives and timeless lessons, they have also been subject to controversy and criticism, particularly regarding their dark and sometimes violent content. Critics argue that the tales, with their themes of abandonment, betrayal, and gruesome punishments, may not be suitable for young audiences and can perpetuate harmful stereotypes.

However, defenders of the Grimms' work argue that the dark elements serve a purpose, highlighting the realities of life and offering moral guidance to readers. Over time, interpretations of their tales have evolved, with scholars and storytellers reexamining the narratives through different lenses. Modern adaptations often seek to balance the darker elements with contemporary sensibilities, toning down violence while still retaining the essence of the original stories. Additionally, there is a growing appreciation for the Grimms' cultural significance and the role their tales play in shaping literary traditions worldwide.

Despite these controversies, the enduring popularity of the Brothers Grimm fairy tales speaks to their timeless appeal and the universal themes they explore. As society continues to evolve, so too do our interpretations of these classic tales, ensuring that they remain relevant for generations to come.





The impact of the Brothers Grimm fairy tales on literature, culture, and education is profound and enduring. Their stories have influenced countless authors, serving as a foundation for literary traditions across the globe. In culture, Grimm's fairy tales have become iconic, shaping popular perceptions and inspiring adaptations in various forms of media. In education, these tales serve as invaluable tools for teaching moral lessons, critical thinking, and cultural literacy. To fully appreciate the depth and richness of human storytelling, I encourage readers to delve into the timeless tales of the Brothers Grimm and discover the magic that continues to captivate hearts and minds around the world.

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A FILM BY

GALDER GAZTELU-URRUTIA

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EMILIO BUALE ALEXANDRA MASANGKAY

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The Platform: A Metaphorical Masterpiece



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The *Platform* (2019) is a Netflix original Spanish social science fiction film directed by Galder Gaztelu-Urrutia, and it uses many metaphors to depict a picture of the capitalist society we live in. The film takes place in a tower-style prison called the “Vertical Self-Management Center,” and its residents have voluntarily chosen to be

imprisoned there in exchange for what we learn are only empty promises later on. This prison has an enormous number of floors as cells, and each cell accommodates up to two prisoners. At the center of each floor, there is a hole from which a platform full of meticulously prepared meals descends all the way down from level zero, where the dishes are served, to the last level, stopping for a fixed amount of time on each, once a day. The system inevitably leads to conflict, as the residents at the top levels get to eat as much as they can, while those at the lower levels get the leftovers, which are next to nothing.

In *The Platform*, we follow Goreng, the imprisoned protagonist, who we promptly find out, was self-admitted in an attempt to get rid of his smoking habits and in exchange for an accredited diploma. Goreng wakes up in a concrete cell on level 48 and meets his cellmate, Trimagasi, an overweight old man who has chosen to serve a year-long sentence in “The Pit” for manslaughter over being hospitalized in a psychiatric hospital. Goreng gradually learns that residents can only eat when the platform stops on their levels and are subjected to fatal temperatures if they keep the food. He also realizes that Trimagasi has brought in a self-sharpening knife called “Samurai Plus” to the pit as the one and only item they are allowed to choose, while he has decided to bring a book, *Don Quixote*.

Goreng resembles *Don Quixote* as well. Not only in looks but also because the book emphasizes the difference between wealthy people who are thoughtless and unkind and the peasants who are wise and thoughtful. Just like the prisoners in the pit and the way Trimagasi describes them,

“There are three kinds of people: the ones above, the ones below, and the ones who fall”. There are those at the top, who are content with the way things are and merciless towards others; those at the bottom, who want change but lack the means to do so; and those who fall, like the actual people who fall and die or people like Goreng and Baharat, his future cellmate, who willingly descend and metaphorically fall in order to create change.



up in the upper levels in the next cycle. For instance, Goreng initially wakes up on level 48 and survives the first month by eating the leftovers of the 94 people above him.

In the second month, he wakes up on level 171 and finds himself tied to his bed. Trimagasi explains that no food reaches a level this low. Therefore, he intends to feed on pieces of flesh from Goreng to stay alive. But Mihar, a woman who sits on the platform in search of her child every month, kills Trimagasi and saves Goreng. The next



Every month, the prisoners are gassed and moved through floors while unconscious, and this act a symbol of being born, since humans are born into different social statuses without being able to choose. However, moving forward in the movie, we can interpret that the reassignment of prisoners is not quite unsystematic; every time a cellmate dies or gets killed and cannibalized at lower levels, to which the platform most probably does not reach with food, the human survival instinct kicks in, the survivor or killer wakes

month, it is apparent that the pit rewards Goreng for surviving violence, and he wakes up on level 33. His new cellmate is a woman called Imugiri, who happens to be a former staff of the prison who decides to come to the pit after getting diagnosed with cancer, and the item she has brought in is her pet, Ramses II. He is named after the greatest Egyptian pharaoh and gets killed by Mihar after a while. His death symbolizes the death of greatness and the idea that we can unite everyone under one strong banner. Goreng and Imugiri survive that month

after a failed attempt to convince other levels to ration the food.

THE

following month, he wakes up on level 202 to discover that Imoguirri has hung herself. Goreng primarily resists eating her flesh and even tries eating book sheets, since nothing edible reaches such a horrifically low level, but finally fails and cannibalizes her. In the fifth month, he is assigned to level six as a reward for committing violence and meets his new cellmate, Baharat, whose chosen item is rope. He attempts to climb to the levels above with his rope, convincing him that the pair above will help. However, the pair deceives him, making him lose his rope and almost fall to his death. But Goreng helps him, and they decide to break the wheel of cruelty and injustice together.



Another piece of evidence that proves the theory is the way this vertical prison deals with Miharu. She always kills her cellmates, hoping that she is accompanied by her child the next month, and she always comes from the upper levels. Since the Japanese translation of her name is "open one's eyes wide," we can deduce that she knows how the system works and does everything with full awareness. She and all other killers represent people who exploit the system in our society and get rewarded for it. The existence of Miharu's daughter is another remarkable and debatable point in the film.

Estimating that there are 250 levels in general, Goreng convinces Baharat to ride the platform down with him to ration the food. Going down to the first 50 levels, they do not let the prisoners eat, arguing that they will get food the next day. They even manage to attack and seemingly kill a couple of protesters. As they descend further, they slowly start handing out portions to the prisoners, attacking those who refuse to act according to their plan, and they save a pana cotta to send it to the administrations at level zero as a message and symbol of revolution. Goreng and Baharat continue to descend, and they

and they eventually reach the last level, which turns out to be floor 333, where Goreng notices a child who is seemingly Miharū's daughter, hiding under a bed. She looks scared and hungry, so they give up their previous plan and give her the *pana cotta*, saying that she is the message.

Some viewers interpret that the girl is real, and Miharū knew exactly where her daughter was. Therefore, she would ride the platform down every month to kill her daughter's cellmate and feed her daily. If so, the girl represents the weak and poor people in our society who get nothing and are metaphorically stuck at the last level because they don't commit violence and cruelty. They obediently follow any law. But Imugiri told us that Miharū came to the pit alone, and children under 16 aren't allowed at all. On the other hand, she used to think there were only 200 levels in the prison, and she confessed that no one out there really knows what exactly is happening inside the pit, not even the workers. Conclusively, she could

just be misinformed about Miharū and the age limit for children. But if she were right, the girl would simply be a metaphorical concept in Goreng and Baharat's illusions. Goreng developed a habit of daydreaming and delusions about people since Trimagasi was killed. Therefore, this theory makes sense as well. Either way, the girl replaces *pana cotta* and represents life as a human being, hope as a new generation, and purity as a heart.

Finally, Goreng and Baharat die. This is why Goreng leaves the final scene alongside the illusion of Trimagasi. His death is the end of an era. Similar to the death of Don Quixote. It can be stated that the *pana cotta* finally reaches level zero, but its message is misunderstood. The staff assumes the dish is intact because there is a strand of hair on the *pana cotta*. This is why people in level zero will never understand the agony that people in level 333 suffer through; the superficial prospect of those in charge doesn't evaluate the depth of the problems of those in agony. To sum up everything





that has been stated, this world is sufficient for everyone's needs, not for everyone's greed. We are capable of creating positive changes. We must protect our planet and every living being inside it and teach the next generation to continue down the road we have paved. We must stop consumerism and be kind to nature, and no one should take the blessings we have been gifted for granted. The Platform is a horrific and yet intriguing reminder of this fact, and it is worth watching.

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Netflix



7/10



80%

Release date: November 8, 2019
(Spain)

Director: Galder Gaztelu-Urrutia

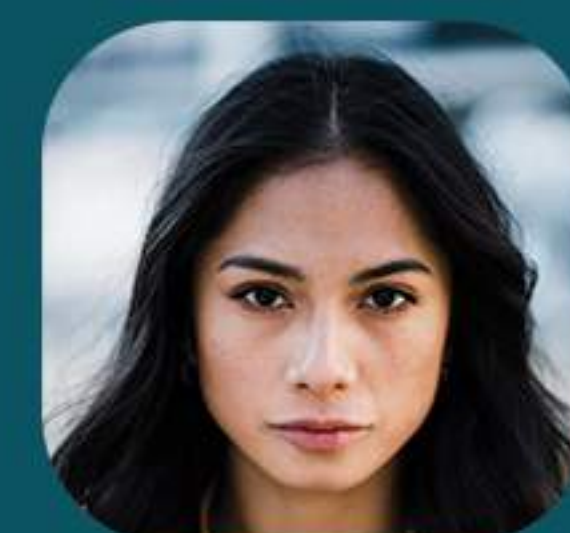
Story by: David Desola

Language: Spanish

Cast >



Iván Massagué
Goreng



Alexandra Masangkay
Miharu



Zorion Eguileor
Trimagasi



Antonia San Juan
Imoguirri



Emilio Buale
Baharat



Zihara Llana
Mali

Research Articles

• **A Comparative Analysis of the Representation of Gender Roles in Robert Browning's "My Last Duchess" and Elizabeth Barret Browning's "Aurora Leigh"**

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A Comparative Analysis of the Representation of Gender Roles in Robert Browning's "My Last Duchess" and Elizabeth Barret Browning's "Aurora Leigh"



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Abstract

The roles of men and women in the poetic diction of these two Victorian poets will be discussed in this article. Since these two poets shared the same bed, it is quite surprising to see such differences in their ideology regarding gender roles, especially the way they portray women. In the Victorian era, the roles of men and women were defined in such a way as to put men in power, economics, and business, while women's intellect was used for sweet work at home and raising children. The purpose of this article is to examine how Victorian men portrayed men and women and how Elizabeth Barret Browning changed the conventional pictures of women. This article also aims to see whether her views of gender roles had any influence on Robert Browning. Firstly, Robert Browning's "My Last Duchess" which is a dramatic monologue, and then Elizabeth Barret Browning's "Aurora Leigh" which is a novel poem in blank verse will be discussed. Furthermore, there will be a comparison between how these two poets reflected the gender roles of the society in which they lived. This article takes on a triangulation method and explores its purpose with an inductive research approach.

Keywords: Gender roles, Robert Browning, Elizabeth Barret Browning, Victorian era

Introduction

Gender roles and social expectations regarding how men and women should behave, decided by the social norms of the patriarchal society of the Victorian era, sharply contrasted. According to the article "Gender Roles of Victorian Era" on the Victorian Era website, men were generally considered the primary breadwinners and heads of households, responsible for taking care of financial stability, protecting the house and its members, and making final decisions. Women, on the other hand, were mostly

expected to be the "ideal woman", pure, innocent, modest, submissive, and patient. Their primary responsibilities included giving birth to children and raising them, taking care of the household, and organizing the servants ("Gender Roles of Victorian Era"). Women who strived to pursue a career often faced obstacles because society placed greater emphasis on their roles as wives and mothers, considering marriage as their primary occupation rather than a professional career (Kaya 683). And in light of that, they were

profoundly discouraged from entering the workplace by the society (Barret 6). Neither did they have the right to vote nor did they have a legal voice. In the early nineteenth century, women, single or married, could not possess a property of their own. An unmarried woman was highly dependent on her father or brother, while all married women had belonged to her husband, even if the marriage ended in divorce (Gökçek 146-47). All these behavioral norms and traditional responsibilities, assigned to men and women in the Victorian era, were reflected throughout the works of poets and prose writers of the time, such as Robert Browning, Elizabeth Barret Browning, Alfred Lord Tennyson, Christina Rossetti, Matthew Arnold, Charlotte Bronte, George Eliot, Thomas Hardy, and many others. This article aims to focus on the poetic diction of two of these prominent Victorian figures in the realm of poetry, Robert Browning and Elizabeth Barret Browning, compare and explore the differences in the representation of gender roles in Robert Browning's "My Last Duchess" and Elizabeth Barret Browning's "Aurora Leigh" to see how one tries to reinforce those conventional roles, while the other challenges them.

Browning's "My Last Duchess"

"My Last Duchess", published in 1842, is classified as one of Robert Browning's dramatic monologues. According to the Glossary of Literary Terms, the term "dramatic monologue" refers to a lengthy speech that creates the whole of a poem made by a single speaker who is usually separated from the poet. The speaker addresses one or more silent listeners at a particular moment in their lives and

reveals their thoughts, feelings, and experiences. In fact, through this speech, the speaker's character and temperament are to be indirectly revealed (Abrams 96). Like the majority of Browning's poems, the speaker of "My Last Duchess" is a man, The Duke of Ferrara, a city in Italy. In his elaborate discourse, the duke addresses an envoy of a man of great influence and wealth, known for his eligible daughter, ready to enter the realm of matrimony. The duchess' behavior is represented as a bad model not to be followed by the daughter of the envoy's master: the next "bride to be" (Maenhout 32). As the discussion revolves around the duchess, the duke unconsciously reveals glimpses of his true character and personality (Vesztergom 45). Throughout his narrative, not only is his madness revealed, but also, we are also given a great insight into the role of women assigned by Victorian society. Furthermore, the duke is an unreliable or fallible narrator, meaning that the way he expresses himself or talks about others cannot be entirely trusted (Brock 7). The reader only has access to the duke's perspective and interpretation of events, leaving out the voice of the Duchess or any other characters involved (Maenhout 53). This subjective viewpoint makes the conscious readers doubt the reliability of the information being presented by the duke and prompts them to engage in a deeper analysis of the poem, which leads to a better understanding of the social background of the time it was written.

Throughout the poem, the duchess is portrayed as an object possessed by the duke. While her voice is never heard in the poem, the male speaker speaks of her in a possessive manner, calling her "my" duchess (Maenhout 53). He explains that

he was annoyed that she was easily pleased, and her blush and “spot of joy” were not solely caused by her “husband’s presence”, but every other thing like the compliments she received from the painter, Fra Pandolf. The duke’s frustration lies in the fact that her smiles were not exclusively reserved for him but were also shared with others (Maenhout 32). He perceives these acts that she would smile and appreciate things like a white mule or a bough of cherries given to her by someone else, as a threat to his reputation and pride (Faithi Farajallah et al. 76). What makes this truly intriguing is the point that the duke, instead of engaging in a direct argument with the duchess and telling her not to behave the way he does not approve, takes a drastically extreme and shocking course of action: he has her killed (Faithi Farajallah et al. 77).

At the end of the poem, the duke invites the emissary to meet the company below, possibly the next duchess and her father. He proudly mentions the significant dowry that she will bring and refers to the next duchess as his desired object. This word choice leads us to the final image, where the duke shows a rare bronze sculpture of Neptune taming a seahorse to his guest.

Notably, as Camille Guthrie explains in her article “My Last Duchess: A Poet Uses Punctuation Mark to Plot a Crime”, this Browning’s thought-provoking dramatic monologue is believed to have been inspired by a portrait of Lucrezia



di Cosimo de' Medici, who lived from 1545 to 1561. Lucrezia was married at the young age of thirteen to Alfonso II d'Este, the duke of Ferrara and Modena. Her marriage came with a substantial dowry due to her high status as the daughter of the Grand Duke of Tuscany. Sadly enough, her life was cut short when she passed away at the age of sixteen, with the cause of her death suspected to be either malaria, tuberculosis, or even poisoning. Following the death of Lucrezia, the Duke of Ferrara arranged a marriage with the daughter of the Holy Roman Emperor through a deal with the Count of Tyrol. After the subsequent death of this second wife, he went on to marry her niece (Guthrie).

This indicates that although Browning's source of inspiration might have been the portrait of a duchess in the Renaissance and the tragic story of her life, he skillfully managed to transform it into a brilliant representation of the Victorian society in which he lived. The duke's relentless desire to control the duchess' actions and behavior and restrict her social interactions is demonstrated as evidence of the way women were objectified during the Victorian period. As a matter of fact, women were perceived as mere extensions of their husbands, contributing to their husband's social status and reputation. Moreover, the duke's chilling revelation of his previous wife's murder shows how harshly women were punished for not following societal expectations, and it serves as a reminder of the consequences for those who dared to challenge the conventional gender roles.

"Aurora Leigh": Literary rebellion in Victorian society

"Aurora Leigh" is a novel written in verse by Elizabeth Barrett Browning who was actively seeking to confront the prevailing inequalities experienced by women during the Victorian era, particularly in the realms of education, legal rights, and societal standing. Despite her lack of formal education, she exhibited unwavering determination in honing her writing skills, which served as her chosen



medium for self-expression. Recognizing the profound potential of writing, she wholeheartedly embraced it as a potent tool to address the prevailing issues of her time and challenge the deeply ingrained gender-based norms and values (Kaya 685). While "Aurora Leigh" is not an autobiographical work, there are parallels between the experiences of the protagonist, Aurora Leigh, and the author

herself. In one of her letters, Elizabeth Barrett Browning expressed that she infused much of her own inner self into "Aurora Leigh" (Maenhout 62).

The poem traces the life of the protagonist from her childhood in Italy to her self-education in her father's secret library, where her passion for writing and her aspirations as a poet begin to take root and grow. After her father's death, Aurora



is sent to live with her aunt in England at the age of thirteen. Her aunt, who is depicted as a stern and strict single woman, attempts to mold Aurora into a reflection of herself and other women of the time. There she finds herself in a world where she is expected to conform and learn the skills considered appropriate for a proper English lady. Her aunt provides her with a basic education that focuses on

gaining general useful knowledge, but without delving deeply into any specific subject like mathematics or politics that were considered more masculine (Leonardo 9). Instead, she emphasizes the importance of domestic skills, especially sewing. Her aunt also places emphasis on giving charitable gifts like stockings and petticoats to the poor. Aurora, however, suggests that her aunt's charitable actions are driven more by societal expectations than out of empathy (Leonardo 10).

Regardless of the restrictions and expectations placed upon her, Aurora finds solace in reading books and poetry (Wallace 234). She dedicates time to work on her skills as a writer, often taking solitary walks in the morning on the picturesque estate where she resides. Walking for Aurora represents the freedom to pursue poetry and escape the confines of domesticity that she believes would otherwise hinder her creative potential (Wallace 235).

Despite facing the option of an easy life by marrying her cousin Romney Leigh, Aurora chooses to forge her own path. As Beth Leonardo explains, Aurora rejects Romney's marriage proposal because he belittles her writing, argues that "being a poet and a woman are incompatible", and that pursuing her artistic endeavors will tarnish her role as a housewife. Aurora, however, defiantly declares that she will pursue her poetic vocation despite the risks. She rejects Romney's marriage proposal because he sneers at her art and belittles the value of her artistic pursuits. Additionally, she realizes that he has unrealistic expectations of how she would fulfill her wifely duties. Aurora refuses to conform to societal expectations and embraces a "more radical understanding of her poetic vocation" (Leonardo 16-17).

Comparison

There is a clear distinction between Robert Browning and Elizabeth Barrett Browning in the choice of protagonists and the depiction of male and female characters. Robert's male narrators, except for "Count Gismond," contrast with Elizabeth's female protagonist, Aurora Leigh. Unlike the duchess, Aurora is self-aware and independent, driven by her goal of becoming a poet and achieving independence. Initially, Aurora's male counterpart, Romney Leigh, holds conservative views on women, but both he and Aurora undergo a transformation throughout the poem, altering their perspectives on women's roles. The protagonists in Robert's poems lack personal growth or change (Maenhout 72).

We can fairly assume that Miss Barrett Browning had no changing effect on the point of view of her husband. To say in other words, they had different perspectives when it came to the role of women in society. Robert's primary focus was not centered around the topic of women's issues. Instead, his intention was to explore the realm of "evil" characters, rather than engaging in a battle for justice (Maenhout 73). Or maybe it wasn't his point of interest to challenge societal norms. Since most of Robert Browning's characters, like the duke, exhibited signs of madness, we can say that he did not care whether it was a man's psyche or a woman's, as long as it was a damaged one.

Conclusion

Taking everything into account, "My Last Duchess" and "Aurora Leigh" provide a fascinating examination of the reflection

of gender roles during the Victorian era. Through "My Last Duchess," Robert Browning reinforces traditional gender roles, portraying women as objects to be controlled and possessed by men. On the other hand, Elizabeth Barrett Browning's "Aurora Leigh" challenges these roles, presenting a strong and independent female protagonist who defies societal expectations. By comparing these two works, it becomes evident that while Robert Browning perpetuates the confines of gender roles, Elizabeth Barrett Browning seeks to break free from them, advocating for equality and empowerment of women.



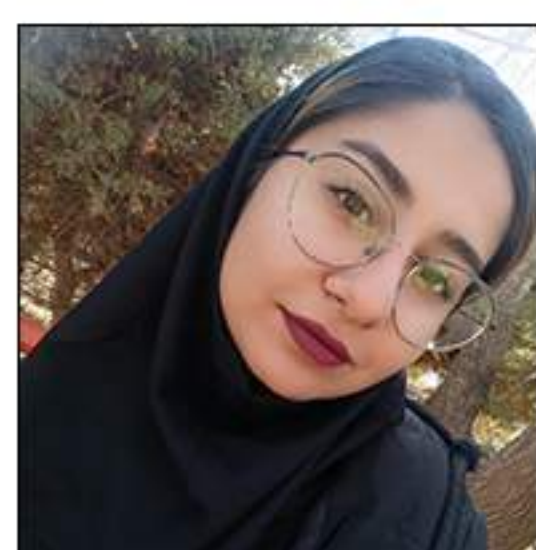
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Analyzing the Persian Dubbed Version of *Monsters vs. Aliens*: Synchronization Norms and Translation Strategies in Focus



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AUDIOVISUAL TRANSLATION

The synchronization of verbal and non-verbal components



1. Introduction

Audiovisual translation (AVT) can be defined as the translation of the verbal component of a video. AVT entails many changes to be made so that the product gets appropriate for the target community. One of the most important features of AVT is the synchronization of verbal and non-verbal components. As a result, translators do not merely work with the text; they work with dialogues, sound effects, images, etc. There are different classifications for types of AVT. Generally speaking, we can classify different types in terms of two general categories of

revoicing and subtitling. Revoicing refers to the partial or complete substitution of the original text by a new text voiced for the target community. It includes voice-over, free commentary, audio description and dubbing. In this study, the focus is on the last one, i.e., dubbing. Dubbing is a kind of interlingual activity in which the whole sound track of the source is substituted with that of the target. Producing an equivalent effect among the target audience is very important; therefore, dubbed products are usually target-oriented. The dubbing team usually make some adaptations in the

source text to make it appropriate for the standards and expectations of the target community.

In the present study, the aim is to investigate the dubbed version of an American animated movie in terms of some aspects of synchronization and some other dubbing strategies.

2. Literature Review

In the literature on AVT, a number of studies have been reported in which the dubbed versions of animated movies have been investigated from various perspectives. As an instance, Khazaeefar and Khoshsaligheh (2015), in their study, selected five popular animations and compared the original dialogues with those in the dubbed version from the perspective of their humorous effect, use of idioms and colloquial language. They used Gottlieb's taxonomy comprising nine strategies in relation to the screen translation, including expansion, decimation, and, transfer. The results of their study revealed that paraphrasing was a dominant translation strategy.

In another study, Aeinedar and Amirian (2016) investigated three animations and analyzed the translation strategies used to translate idioms. Their purpose was to find which of the seven strategies proposed by Newmark (1988) enjoyed the highest frequency. The results showed that "conversion to sense" and replacing the SL idiom with a standard TL idiom were the most frequent strategies. Also, another strategy named changing the idiom was added by the researchers to Newmark's model (1988) for translating idioms from English into Persian in dubbing.

Considering that sensory information plays an important role in dubbing and

due to the importance of signifying codes in dubbing, Lozano (2017) presented a framework for the analysis of dubbed animated films that makes it possible to understand whether the sensory effects are reduced, maintained or reinforced. The framework also facilitates investigating potential modifications and judging whether they have been consciously employed in order to adapt the films' content to the children's comprehension abilities.

Khodabandeh (2019) investigated the nature of the challenges that affect the translation of humor in audiovisual materials. To conduct the study, the animated comedy "The Boss Baby" was selected. Then 14 episodes of this animated film were selected and the translators' perception of humorous expressions were investigated. Moreover, the expressions were compared to their dubbings presented in Nahal and Gem Junior channels and the translation strategies were analyzed. This was followed by investigating the impact of the reception environment. The findings revealed that in the case of Gem Junior Channel, literal translation was the most frequently used strategy. However, substitution and omission were the dominant strategies used in Nahal channel. Nahal channel naturally rendered the dialogues in a way which is familiar to the Iranian children's culture and the translation was target-oriented.

Hajebi and Samir (2022) focused on the translation of songs in the subtitled versus dubbed versions of animated movies based on Schioldager et al.'s twelve microstrategies. To conduct the study, they chose three musical animated movies and found the differences in the choice of

strategies in subtitles and dubbed versions. The study revealed that there was a statistically significant difference between six strategies of dubbing and subtitling. The results revealed the most frequent strategies in dubbing songs were those of oblique translation, including deletion, substitution, and adaptation.

In this article, the American animation “Monsters VS Aliens 2009” was chosen to be analyzed from three aspects of synchronization, signifying codes and strategies categorized by Chaume in dubbing realm. In so doing, 60 minutes of the dialogues and scenes of the animated movie were analyzed.

3. Results

In this section, the results of the study are presented in terms of some aspects of synchronization. Moreover, some of the translation strategies used in the dubbed version are presented.

3.1 Synchronization

Chaume () identified some types of synchronization in AVT. In this section, the dubbed version of the animated movie is studied in terms of lip synchronization and kinetic synchronization.

3.1.1. Lip Synchrony

Lip synchrony concerns the opening and closing of the lips of the characters on screen. Considering that in dubbing, the original words (in this case, the English dialogues) should be replaced with the target language words (in this case, Persian dialogues), the match between the lip movements of the characters and what they say would be distorted. However, in close-ups and the scenes in which the lip movements of the characters are in focus, this matching is highly important. In what follows, some cases of successful renderings of the Persian dubbing team are reported. The synched components are shown in red.







Table 1
Cases of Lip Synchrony

NO	Time	Source Language	The Dubbed Version
1	29:40	That is a good cup of Joe!	عجب قهوه‌ی توپیه!
2	31:42	Thank you!	عجوزه!
3	37:31	Now that's a robot	اینم از ربات
4	38:04	Relax!	اصلا تترس!

3.1.2 Character Synchrony

Character synchrony refers to the compatibility of the voice of the character and his/her visual image and personality. In the following table, the major characters are introduced and some explanations are given regarding the agreement between their personality and their voices in Persian.

Table 2
Cases of Character Synchrony

NO	Character	Explanation
1		Both versions show a courageous girl who tries to save the world
2		The dubbed version shows his stupidity more than the original one
3		A mad scientist with a bit French accent in the original version. However, he seems a little bit dumb in the dubbed version
4		Both versions show a turbulent character with a slangy language

3.2 Dubbing Strategies

3.2.1 Dislocation

Dislocation happens when an item is substituted with another item commonplace in the target community, but with the same function. One example is the substitution of the source dialects with the target dialects. In the following table, some examples of dislocation are presented and explained.

Table 3
Cases of Dislocation

NO	Time	Source Language	The Dubbed Version
1	6:52	It's bad luck to see me in my dress	دیدن عروس تو لباس عروسیش شگون نداره
2	28:02	So that's how you want to play it?	این بود رسم مهمان نوازی؟
3	-	A feminine voice is used for the computer in both, source language and the dubbed version.	

3.2.2 Paraphrase

It happens when the idea is kept but a different way of expression is used. Some examples are given in the following table.

Table 4
Cases of Paraphrase

NO	Time	Source Language	The Dubbed Version
1	4:27	My beautiful daughter-in-law!	قربون عروس خوشگلم برم!
2	4:50	Honey, my fingers are crossed!	اوه عزیزم به امید اون روز!
3	28:11	I'm brave!	من کم نمیارم!
4	30:04	I'm not gonna kid you, Mr. President!	نمیخوام وقتتون رو تلف کنم آقای رئیس جمهور!
5	31:26	Give humans the cockroaches' ability to survive	سگ جونی سوسکا رو تو زنده موندن به آدما میده

3.2.3 Rewriting

In this study rewriting is used to describe situations in which the whole English segment is substituted with totally different translation in the dubbed version. Some examples are given in the following table.

Table 5
Cases of Rewriting

NO	Time	Source Language	The Dubbed Version	Explanation
1	14:00	Turns out you don't need one	مخ به چه درد میخوره؟ کله پاچه رو بچسب!	In the original version, the boy and the girl are in a romantic relationship and fighting; however, due to cultural reasons, they are introduced as siblings in the dubbed version and the dialogues are changed accordingly.
2	16:31	Hey! That is not a good idea!	چه مرگته شمس الملوک؟	
3	18:12	Don't let her get me	الان منو میخوره	
4	22:22	Don't rush me Katie! I'm not just ready	برو اونور خودتو لوس نکن. هنوز قهرم	
5	33:02	Luck ain't got nothing to do with it	ما جد اندر جد جنگیر بودیم	

3.2.4 Dubbing Strategies and Figures of Speech

One of the figures of speech commonplace in this animation is pun. Puns, having multiple meanings, represent a kind of wordplay. This, in turn, creates humorous effect. It can be related to the sound and the spelling of the words. In what follows, one example of a pun is given together with the Persian translation and some explanations.

Table 6
Puns

NO	Time	Source Language	The Dubbed Version	Explanation
1	8:49	- You're glowing! + Thank you - No Susan! You're like really glowing. You're green!	- تو داری برق میزنی! + ممنونم - نه سوزان تو راست راستی داری برق میزنی. سبز شدی!	The word "Glowing" is a verb and adjective at the same time. Here, Dreck meant to say Susan was turning green, but she thought it was a compliment. The meaning is transferred, however, the translation could be better.

Another figure of speech in this animation is name symbolism. It happens when the name of a character serves as a symbol and represents an idea or evokes a feeling regarding his/her character. In the following table, some examples are given and the strategies used by the dubbing team are explained.

Table 7
Symbolism

NO	Character's Name	Dubbed Version Name	Explanation
1	Insectosaurus	حبهی انگول	In the source language, the name is a combination of the words "insect" and "Osaurus" which is a kind of butterfly. In the dubbed version, it is translated as a name of a small character in Persian folklore which is funny for the audience because it is giant but the name says the other way!
2	Ginormica	جاینورمیکا	In the source language, the name is a combination of the words "Giant" and "Enormous" which is referring to the size of the monster. However, the translator used transfer strategy which causes the Persian audience not to understand the relation between her name and character.

4. Conclusion

In this animation, several strategies were used, as well as great voice actors. According to a study, the Persian translators have frequently and freely used idiomatic and colloquial expressions in their secondary function to elicit laughter (Khoshsaligheh, 2015). The translator tends to use rewriting, paraphrasing, addition and other strategies according to Iranian culture in order to make the dubbed version funnier than the original version for the target audience. However, there were some parts in which they could use a better equivalence. In short, the dubbed version of "Monsters VS Aliens 2009" is a fun and full of joy animation.

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تاریخ سازمان پلیس و امنیت

وگان
علیرضا قنبری

وگان



مترجم: علیرضا قنبری
دانشجوی کارشناسی مترجمی زبان دانشگاه کاشان

مگی فرن می گوید: «من هیچوقت به کسی آسیب نمی‌رسونم؛ من گیاه خوارم.» در خانه‌اش، یک آپارتمان کوچک تک خواب، مشغول دیدن سریال پلیسی مورد علاقه‌اش یعنی آدم‌های شرور بوگندو است. مقابل تلویزیون نشسته است و با خودش می‌گوید: «من گوشت یا هر غذایی که با بی‌رحمی از حیوانا به دست اومده رو نمی‌خورم.»

وقتی که روی مبل زوار در رفته‌اش می‌نشیند، گربه‌اش که اسمش آقای کله خراب است می‌آید و روی پای او لم می‌دهد. مگی طبق عادت، گربه را نوازش می‌کند. گربه با موهای خاکستری نرم بلندش خورخور می‌کند و از محبت او خوشحال می‌شود. وقتی که می‌نشیند پای آدم‌های شرور بوگندو و گربه را ناز می‌کند، حتی آرام‌تر هم می‌شود. او! بهترین قسمتش همینجاست!

کارآگاه به آرامی پشت سر مجرم می‌ایستد و می‌گوید: «از همون اول می‌دونستم که کار خودته.» مجرم می‌پرسد: «از کجا می‌دونستی؟»

کارآگاه جواب می‌دهد: «من همیشه می‌تونم بوی یه آدم شرور بوگندو رو حس کنم.» موسیقی جنایی تیتراژ پایانی فضا را در بر می‌گیرد.

مگی درحالی که دست‌هایش را بالا می‌برد و جیغ می‌کشد می‌گوید: «ایول! آدم بدها بازم شکست می‌خورن.»

- «میو»

مگی با خودش اینگونه تعبیر می‌کند: «پاشو برو برام یکم غذا بیار زنیکه.» آهی می‌کشد و می‌رود تا دستور گربه خان را انجام بدهد. با دیدن گربه‌اش به یاد دوست پسرش، جانی، که او هم یک گوشتخوار سلطه‌جو است، می‌افتد. ساطور را برمی‌دارد و از گوشت روی سینک آشپزخانه تکه‌ی را جدا می‌کند. بعد تکه گوشت را به قطعات ریزتری می‌برد و استخوان‌ها را از آن سوا می‌کند. سپس گوشت‌ها را در ظرف غذای آقای کله خراب می‌ریزد. گربه گوشت را بو می‌کشد و خراجی را که دریافت کرده است می‌پذیرد.

به گربه که مشغول غذا خوردن است، زل می‌زند. باعث می‌شود مدام جانی را به یاد بیاورد. بعد از یک زناشویی پر تب و تاب جانی آمد و آنجا چنبره زد. انگار خانه پدری‌اش است، انگار که او صاحب مگی است؛ ولی زناشویی که باهم داشتند بی‌نظیر بود. به بازویش نگاه می‌کند. خراش‌هایی که آقای کله خراب انداخته بود، خودنمایی می‌کردند. وقتی خواسته بود گربه را بلند کند، گویا او از این قضیه خوشش نیامده و او را چنگ انداخته بود. جانی هم دقیقاً همین کار را می‌کند. منتهی، بیشتر از یک چنگ انداختن ساده انجام می‌دهد.

به سمت مبل برمی‌گردد. در همین حین پایش به کیسه زباله گیر می‌کند و چیزی نمی‌ماند که پخش زمین شود. با خودش فکر می‌کند: «این جانی گور به گور شده دوباره یادش



رفته که آشغال‌ها رو بیرون بذاره.» چیزی از کیسه زباله آشنا و در عین حال عجیب و غریب بنظرش می‌آید. از کجا ممکن است آن راسته گوشت را خریده باشد؟ به آقای کله‌خراب نگاه می‌کند که با رضایت تمام غذای شاهانه اش را می‌خورد. بعد رشته افکارش را رها می‌کند و مسیرش را به سمت مبل پیش می‌گیرد. یک قسمت دیگر از سریال آدم‌های شرور بو گندو شروع می‌شود.

مگی یک قسمت دیگر از سریال مورد علاقه‌اش را به تماشا می‌نشیند و بهت زده می‌شود که چرا جانی شیفته آن نیست؟ چطور ممکن است که نبرد همیشگی بین خوب و بد برای او تحسین برانگیز نباشد؟ درست است که داستان سریال کلیشه‌ای است؛ ولی به این خاطر است که سریال را قابل فهم و لذت بخش کند. مثلا چه میشد اگر تمام آدم‌بدها یک بوی منحصر به فرد داشتند که قهرمان بتواند آن‌ها را شناسایی کند؟ واقع‌گرایی لزوماً برابر با سرگرمی نیست. اصلاً بعضی‌ها مبتذل را می‌پسندند. بعضی وقت‌ها مگی می‌خواست ذهنش را خاموش کند. کنجی خلوت و از واقعیت چشم‌پوشی کند. گاهی اوقات واقعیت می‌تواند بی‌رحم باشد. چرا جانی با این قضیه کنار نمی‌آید و او را به حال خودش نمی‌گذارد؟

وقتی که مشغول تماشای سریال است، آقای کله‌خراب جستی می‌کند و روی پایش می‌نشیند. گربه نوازش او را با خورخور کردن جواب می‌دهد.

«تو که از آدم‌های شرور بو گندو خوشت می‌آد، مگه نه آقای کله‌خراب؟»

«میو...»

«الهی، دلت برای جانی تنگ می‌شه؟ نگران نباش اون سرکاره. جونم برات بگه که بالاخره سر کار رفت. عوض اینکه من تمام کارها رو تنهایی انجام بدم، قراره اونم بهمون کمک کنه تا سر و سامون بگیریم.»

«میو؟»

مگی اینگونه برداشت می‌کند: «واقعاً مجبوریم این رو ببینیم؟» از کوره در می‌رود: «منظورت چیه که واقعاً مجبوریم این رو ببینیم؟ این یه سریال محشره!»

گربه وقتی او را می‌بیند که با عصبانیت داد و هوار می‌کند و زمین را زیر پایش می‌کوبد، از او فاصله می‌گیرد.

«قربیب به یقین این بهترین سریالیه که تا حالا از تلویزیون پخش شده. باید از خداتم باشه که این سریال رو ببینی. اگه از ته دلت دوسم داشتی، هیچ وقت تلاش نمی‌کردی منو از این سریال منع کنی. من هرکاری بخاطر تو انجام می‌دم جانی و حالا میگی که حتی حق ندارم سریالی که می‌خوام رو ببینم!»

«میو»

مگی به خودش می‌آید.

«ببخشید آقای کله‌خراب. نمی‌خواستم صدامو بالا ببرم. من... آخه تو که جانی نیستی. چطور ممکنه که باشی؟ اون سرکاره. بالاخره کار پیدا کرد. الان خیلی بهتر شده.»

مگی چیزی روی پوزه آقای کله‌خراب می‌بیند. «بیا اینجا ببینم پیشی جون. آفرین بیا اینجا آقای کله‌خراب.»

گربه با اینکه دو دل است اما به هر حال به او نزدیک می‌شود. مگی گربه را واری می‌کند. پوزه‌اش به قرمزی می‌زند؛ ولی بنظر نمی‌آید که خون خودش باشد.

«چه بلایی سر خودت آوردی آقای کله‌خراب؟»

مگی از روی مبل بلند می‌شود و به ظرف غذای خالی آقای کله‌خراب چشم می‌دوزد. ظرف غذا را مایعی قرمز در بر گرفته است. بوی متعفنی که در هوا پیچیده است بینی‌اش را به خارش می‌اندازد و نگاهش را به زباله‌ای که جانی فراموش کرده بود بیرون بگذارد، جلب می‌کند. از کیسه زباله مایع قرمزی نشت می‌کند و خدا می‌داند که چطور وارد ظرف غذای گربه شده بود. هممممم...

بوم! بوم! بوم!

صدای فریاد خشنی از پشت در به گوش می‌رسد: «پلیس! در رو باز کنید!»

مگی در حالی که با دستپاچگی با در کلنجر می‌رود جواب می‌دهد: «اومدم!» وقتی که در را باز می‌کند، می‌پرسد: «چه مشکلی پیش اومده جناب سروان؟»

پلیسی که کنار ایستاده بود قبل اینکه بو به مشامش برسد، لحظه‌ای جا می‌خورد. پلیس‌ها مگی را کنار می‌زنند و وارد خانه می‌شوند.

مگی جیغی به پاس شادی سر می‌دهد. «ببین، آقای کله‌خراب! پلیس‌ها اینجان بخاطر اینکه بوی یه آدم شرور رو حس می‌کنن.»

یکی از پلیس‌ها وارد آشپزخانه می‌شود و صدایش بلند می‌شود: «خدای من!»

آن یکی پلیس پیش او می‌رود و از سیاه بختی خود، شاهد چیزی می‌شود که بر زمین افتاده است.

مگی می‌آید و کنار آنها می‌ایستد. «عه، این؟ این زباله‌ایه که دوست پسر فراموش کرد بیرون بذاره. چیز خاصی نیست. اون الان سرکاره. بالاخره کار پیدا کرده. اون خیلی بهتر شده.»

پلیس‌ها تفنگ هایشان را سمت او نشانه می‌گیرند. «دستاتو ببر بالا! همین حالا!»

وقتی که بوی متعفن دوباره او را آزار می‌دهد، شاکی می‌شود. «یه آدم شرور بو گندو اینجاست! می‌تونم بوش رو

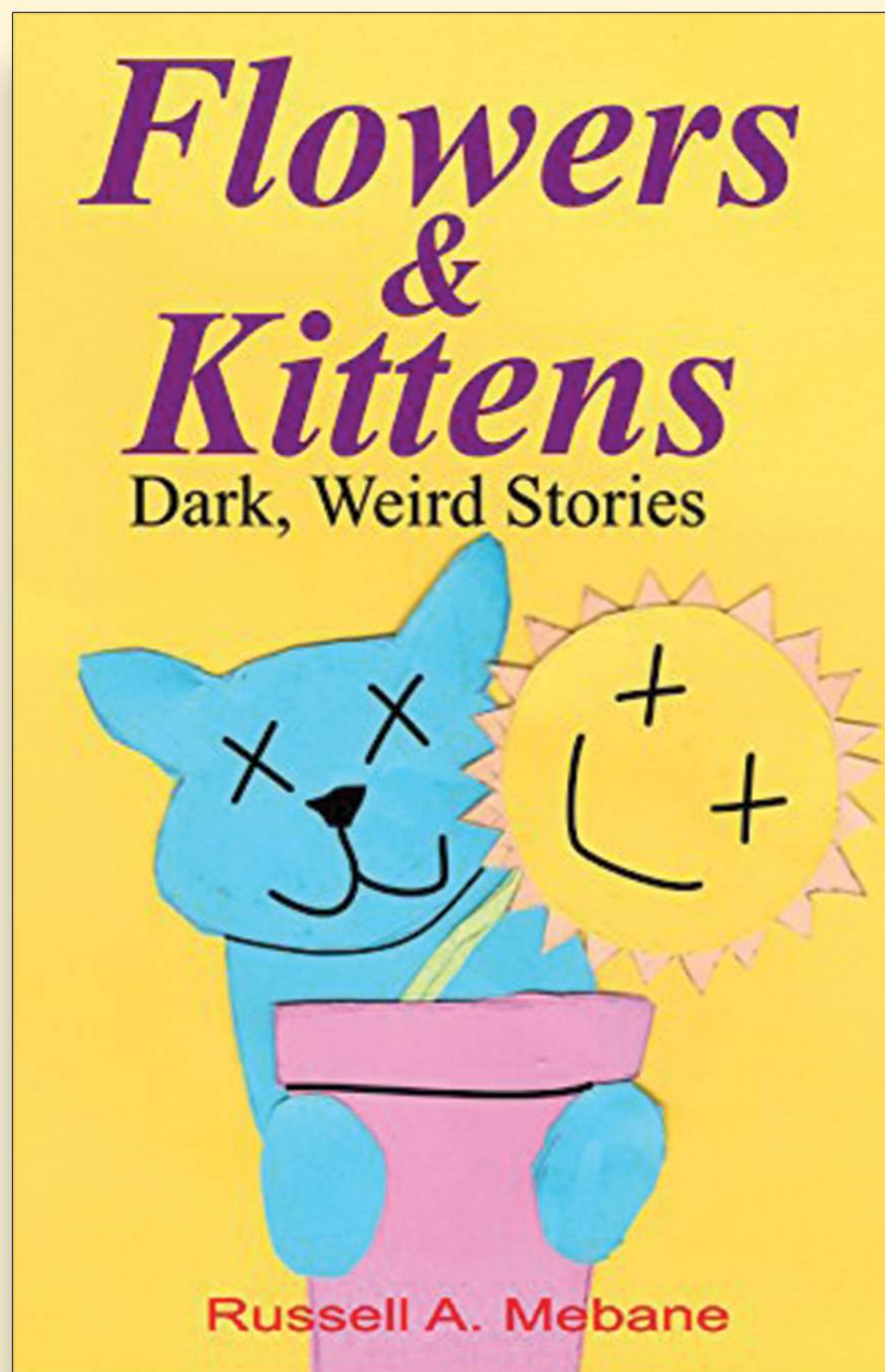
حس کنم! می‌تونم بوش رو حس کنم!»

پلیس‌ها او را مقابل دیوار قرار می‌دهند و به دست‌هایش دستبند می‌زنند.
«دارین چیکار می‌کنین؟» گریان اصرار می‌کند: «یه آدم شرور بو گندو اینجاست.»
پلیس‌ها روی او را به سمت آشپزخانه می‌کنند تا زباله کف آنجا را ببیند.
ولی این که یک کپه گوشت است... نه، نه، یک کیسه زباله است.
پلیس‌ها به او حق و حقوقش را یادآوری می‌کنند.

مگی دوباره به گوشت نگاه می‌کند. این واقعا زباله است؟ شلوارک چرکین بوکسوری و یکی از تیشرت‌های قدیمی جانی را به تن دارد. یک پایش نیست. آقای کله خراب به راحتی از باقی مانده پانزده می‌کند. مگی متوجه می‌شود که مایعی قرمز تمام آشپزخانه و لباس‌هایش را در خود غرق کرده است.
مگی خنده‌اش می‌گیرد. «می‌دونم این بوی چیه. من یه آدم شرور بوگندو ام.» خنده‌اش تبدیل به خنده عصبی می‌شود. «من یه آدم شرور بوگندو ام. چیزی که توی سریال بود واقعیت داره! من یه آدم شرور بوگندو ام.»

پلیس‌ها او را در حالی که قهقهه می‌زد با خود می‌برند. گربه یک گاز دیگر به جنازه می‌زند. بعد در کمال خونسردی راه خودش را پیش می‌گیرد، بدون هیچ میلی به مصائب بشریت.

بر اساس داستان کوتاهی از مجموعه داستان (Flowers & Kittens Dark, Weird Stories) اثر Russell A. Mebane



Comic Story

Comic Story: Second Episode

Fateme Jafari Fard



Fateme Jafari Fard

B.A. Student of English Translation
University of Kashan



POETRY

• **Dear Poetry**

Mohammad Reza Eghbali

• **Hanging the Moon**

Michael Scorpion

• **Wolves of Combat**

Zahra Abbas Zadeh

• **Little Me**

Atie Sadat Motavali Zadeh

• **Bird**

Aram Rayat Parvar

**Mohammad Reza Eghbali**

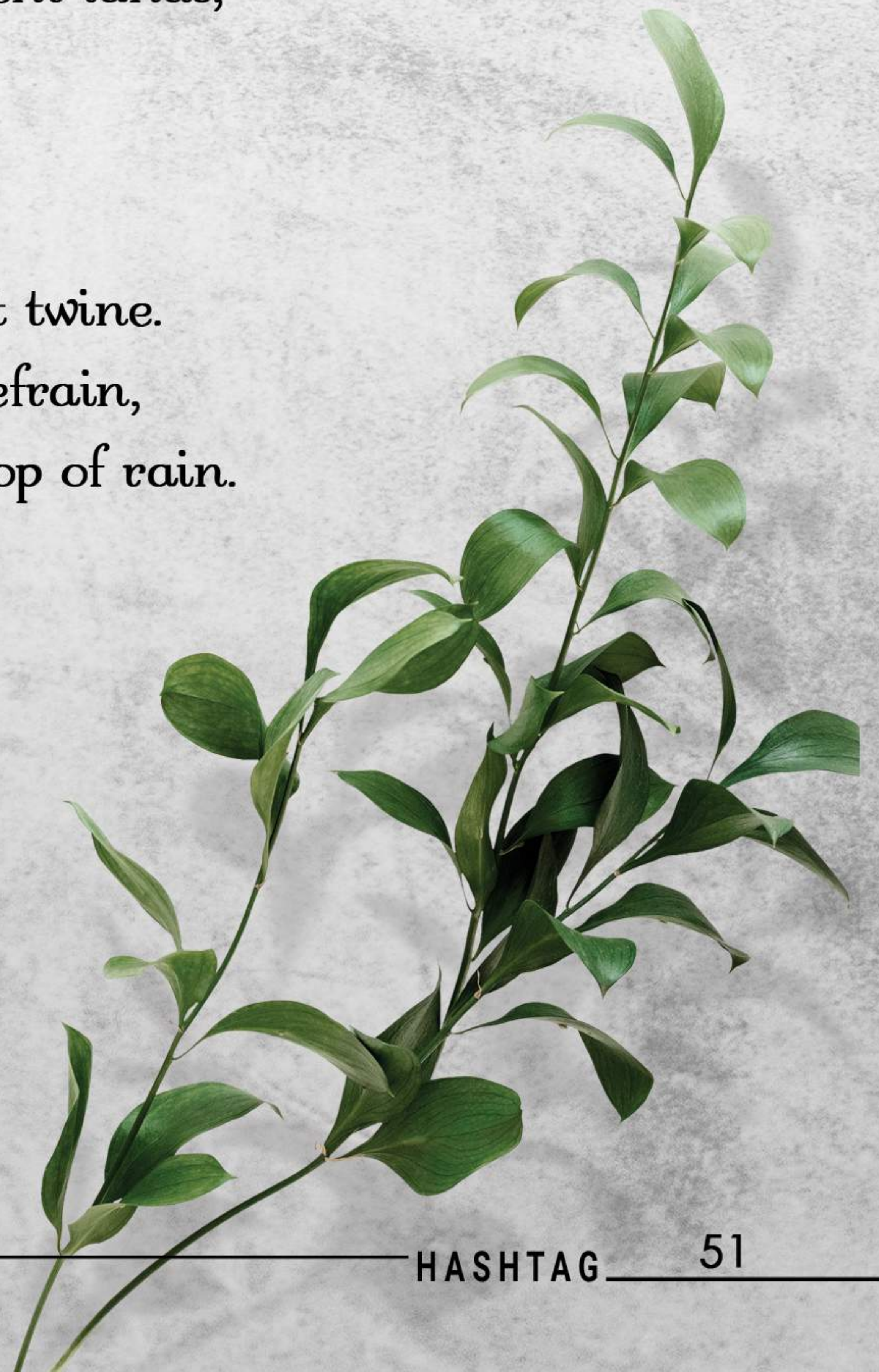
B.A. Student of English Translation
University of Kashan

Dear Poetry

In the vineyard of existence, where life's tendrils intertwine,
I confess, dear reader, that great wine is my choicest vine.
Its crimson nectar, aged in oak's embrace,
Sings symphonies upon my tongue, a celestial grace.

The sun-kissed grapes, their skins taut and ripe,
Hold secrets of terroir, whispered through the night.
Each sip, a voyage across rolling hills and ancient lands,
Where Bacchus himself dances, cup in hand.

I cannot live without this elixir divine,
For it weaves dreams and memories, a fragrant twine.
In crystal goblets, I raise a toast to life's sweet refrain,
For great wine, my friend, is poetry in every drop of rain.

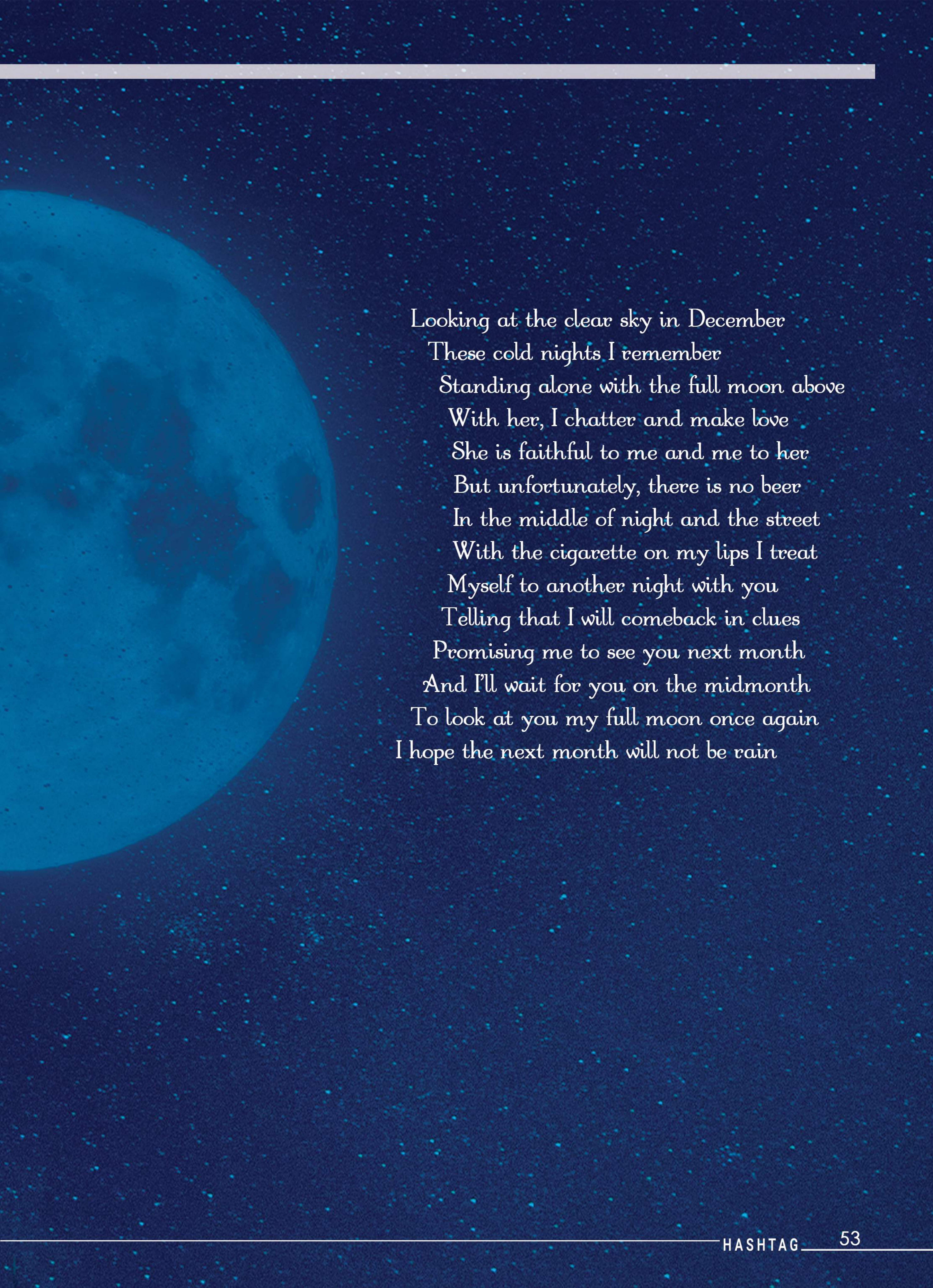


Hangin' the Moon



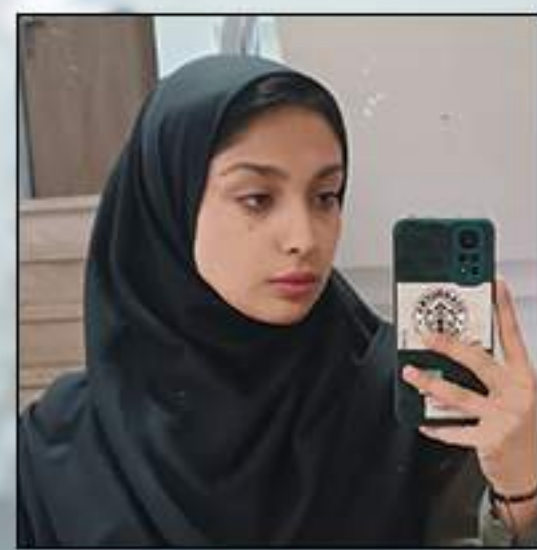
Michael Scorpion

B.A. Student of English Literature
University of Kashan



Looking at the clear sky in December
These cold nights I remember
Standing alone with the full moon above
With her, I chatter and make love
She is faithful to me and me to her
But unfortunately, there is no beer
In the middle of night and the street
With the cigarette on my lips I treat
Myself to another night with you
Telling that I will comeback in clues
Promising me to see you next month
And I'll wait for you on the midmonth
To look at you my full moon once again
I hope the next month will not be rain

Wolves of combat



Zahra Abbas Zadeh

B.A. Student of ELT
University of Kashan

There was a world, separated by two.
One was ice and sometimes cruel.
One was fire and sometimes blue.
One day they met without a clue.

They got angry and started to fight.
No reason was in their mind.
Done and done until they tire.
No reason was in their mind.



They fell down and gasped for air.
They didn't that much care.
They didn't know that it is not fair.
They just wanted to show their dare.

Started howling under the moon.
With that scary, noisy tune.
Expecting the pack to come soon.
They know that they are not immune.

This story didn't end good.





Atie Sadat Motavali Zadeh

B.A. Student of English Translation
University of Kashan

Little Me

There's a little Me here
Just like a teeny tiny leaf, floating quietly near
Trying to fix these broken pieces which are not totally clear
Maybe I should let it go because of its fear
But I still can hear
Those crazy Voices are really weird
Make me burst into tears
Like the time everything was nothing but a gear
now I wish I didn't have any ears
I tolerated it for years
But I just wanna put off the mask with which I used to gear
Seems like you're watching yourself in the the mirror
But still can't say "Hey dear"





Aram Rayat Parvar

B.A. Student of English Translation
University of Kashan

Bird

She laughs, her laughter flies like a wind and paves its way into my hair.
It caresses my neck, my face and drowns me in itself.

“Have you ever been drowned in a laugh without any attempt to save yourself?”

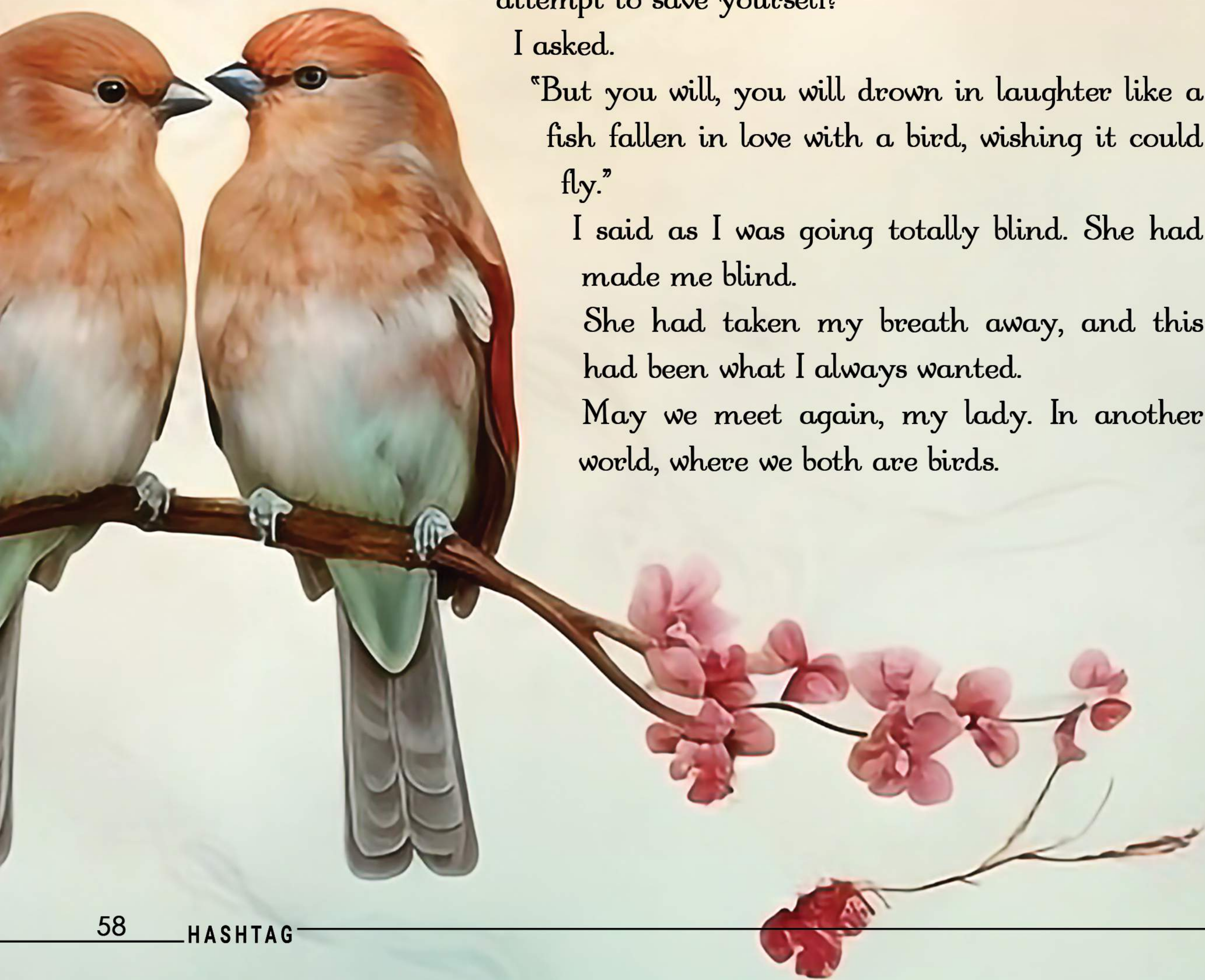
I asked.

“But you will, you will drown in laughter like a fish fallen in love with a bird, wishing it could fly.”

I said as I was going totally blind. She had made me blind.

She had taken my breath away, and this had been what I always wanted.

May we meet again, my lady. In another world, where we both are birds.



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