

HASHTAG



This issue features:

- Research Articles
- Reviews
- Biography
- Interviews
- Poetry
- Fiction
- Rkive
- Dream Palette
- Comic Story
- Solve and Savor



Photo by Zahra Ebrahimi

شناسنامه

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About Us



Hashtag 15

With this issue, #Hashtag enters its fifteenth issue published 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. With 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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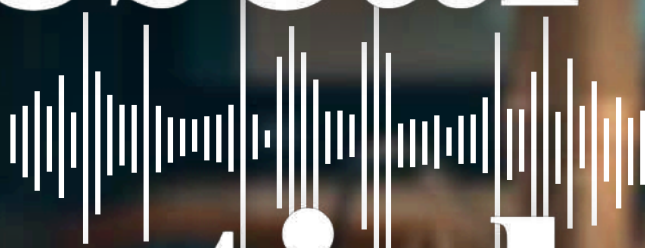


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Research



Articles

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Official and non-official Persian dubbing:
A survey on preference and reception
Maryam Ansari

Official and non-official Persian dubbing: A survey on preference and reception



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Abstract

Since dubbing is subsumed under the realm of audiovisual translation and is practiced broadly, the present study descriptively investigates the distinguished factors that vary in the official and non-official dubbed versions of the animated movie “Zootopia”. As for the participants, 20 female students who were freshmen were selected non-randomly to answer the questionnaire which mainly evolved around the synchronization norms, figures of speech, and censorship. Furthermore, the framework of Frederic Chaume Varela that pertains to the signifying codes was employed in order to design the items. The results indicated that the non-official was more realistic and pleasant to the eyes of the participants. The study bears practical implications for translators who are engaged in dubbing. Moreover, it has implications for translation pedagogy.

Keywords: official and non-official dubbing, animation, synchronization norms, figures of speech, censorship

1. Introduction

Audiovisual (AV) is an integral part of life and it combines sound and visual components. Since there is a growing demand for AV products, audiovisual translation (AVT) would come along with it. According to the classification proposed by Jakobson, AVT fits into the intersemiotic (or transmutation) type of translation. To put it another way, it is a translation between two or more sign systems, and captioning as well as revoicing belong to this area. In addition, dubbing is regarded as a kind of revoicing as a new soundtrack is added to the movie or program, and the original language is rendered into a different one. Further, dubbing is considered target-oriented because the translator tends to make some adaptations to meet the expectations of the target community. With respect to various requisitions existing in a country like Iran, it is significant to distinguish different AV cultural products. Consequently, this article aims to obtain an overview of the preference of a particular locale by comparing the official and non-official dubbed versions of a specific cartoon.

2. Literature Review

In recent years, with the advent of cutting-edge technology, cultural products could be smoothly delivered to other communities. One of the ways that individuals can have access to them without being bothered by language differences is dubbing, which is among the activities done in the field of AVT. It is notable that various researchers have been interested in this area.

Considering one of the studies conducted in the field of dubbing, as non-expert dubbing is practiced prevalently, Nord et al. (2015) carried out research on various subdivisions of this audiovisual activity including fundubbing, fandubbing, and quasi-professional dubbing in order to gain insight into them more carefully. As they argued, although the first non-official dubbing experience was applied to Japanese anime, fan-made products were soon commonly distributed. Concerning the methodology of this study, as it had an exploratory nature, the data was collected through interviews with fandubbers, reviewing the comments of viewers uploaded on the websites, analyzing multiple amateur dubbed versions, and using internet-based surveys. To conclude, dubbing in Iran is classified into two groups which are professional dubbing observed in nationwide television and home entertainment and non-expert dubbing. The latter comprises three subcategories of fundubbing, fandubbing, and quasi-professional dubbing. Regarding non-official works, their purpose is to create an amusing atmosphere; however, except for fundubbing, which is similar to fandubbing, the abovementioned subgroups have their own characteristics. That is to say, fandubbing was further divided into individual and collaborative. In addition, the quasi-professional one used for dubbing movies and animations is done rather skillfully compared to other types. It is noteworthy that the language employed in most of the cases is colloquial and informal.

In another research, Lozano (2017) explored several cinematographic features and strategies used in dubbed animated movies. The aim of this study was to investigate the dubbing and translation techniques applied to cartoons. In fact, not only linguistic codes but also the impacts of the iconographic and musical codes are manifest. Regarding the methodology of the paper, a model of micro-textual analysis following a cinematographic approach was used. The initial step was to recognize the factors involved in the process of translating and dubbing. Afterward, signifying codes were classified on the basis of their effectiveness. To put it another way, the sensory effects of different elements were examined to see whether they were static or underwent changes. Further, translation techniques were also scrutinized through a statistical analysis. To sum up, through this article, multiple specificities of children's texts, including visual and verbal puns, cultural and intertextual references, educational content, colloquial language, children's language, figurative language, multilingualism and geographical dialects, romantic content, and songs, were found. On the other hand, the adopted translation methods were either interpretative-communicative or literal. It should be mentioned that although lip-synchrony, kinetic synchrony, and isochrony are of paramount importance in dubbing, compared with movies, kinetic synchrony has a significant place in animated films. Concerning a more recent study, Ameri et al. (2018) conducted a survey focusing on Iranian dubbing reception preferences and the prominent factors considering quality standards chosen by lay viewers since the audience plays a pivotal role. This study aimed to attain deeper knowledge about the standpoint of viewers as previous studies could not fulfill the research meticulously in this regard. Additionally, the article examined the possible influence of gender and academic fields on the selections as well. Respecting the methodology, the surveying instrument was a questionnaire in which 42 men and women, both undergraduate or graduate students, who were fond of watching the Persian dubbed version of foreign movies, were interviewed for approximately 15 to 30 minutes. Further, in order to verify the findings, the investigators applied an exploratory factor analysis (EFA) which embraced 477 Iranian participants (207 females, 265 males, five unknown cases). They majored in engineering and basic sciences, humanities, arts, and medical sciences. Meanwhile, translation students were not picked because they tend to watch the original movies. The responses were on the basis of a five-point Likert scale, and it took a maximum of 10 minutes to complete. In conclusion, according to the result, among the six dubbing reception factors, which were technicality, faithfulness, censorship, agents, preferences, and domestication, the first two were highlighted noticeably. To put it another way, character synchrony as for technicality, and genuineness and semantic synchrony regarding faithfulness were of paramount importance, respectively. It is noteworthy that except for preferences, the rest belonged to the quality standards. Furthermore, the gender did not affect the outcome. Similarly, the field of study did not have a substantial effect; however, it had a role in determining the dimensions of technicality and domestication. Subsequently, because the reception of the audience does play an influential role, some features and norms in dubbing should be taken into account, and modifications of items like language can serve an advantageous purpose to make a remarkable output, explicitly in the case of fansubbing and non-official works. Therefore, the objective of this paper is to determine which one of the official and non-official dubbed works could perform favorably in the case of characteristics such as lip synchronization or wordplay.

3. Methodology

3.1 Design

This study was of descriptive type applying the survey method, and the nature of the research was quantitative since a questionnaire on a five-point Likert scale was applied.

3.2 Framework

As this work was attributable to the concepts of audiovisual translation, the classification of Frederic Chaume Varela comprising signifying codes in AVT was used.

3.3 The Corpus of the Study

With respect to the materials, the official and non-official dubbed versions of the animation “Zootopia”, which was released in 2016, were utilized. The original product was generated in English, and the Persian dubbing was evaluated. One was displayed on the national broadcasting of Iran and another one was produced by Glory Entertainment. This animated movie was selected basically on the grounds that both versions –official and non-official—were available.

3.5 Data Collection Instrument

In order to gather the essential data, a closed researcher-designed questionnaire was employed and distributed indirectly via the Internet. More specifically, it was composed of three parts. In the first section, there were items appertaining to demographic information, more precisely, the age and educational stage. It is noteworthy to mention that the identity of the participants was anonymous. The second part comprised six questions based on the Likert scale (Strongly Agree/ Agree/ Neutral/ Disagree/ Strongly Disagree) concerning the official version, and the final section contained the same questions about the non-official version.

3.6 Data Collection Procedures

In this descriptive research inspired by the classification proposed by Chaume, the animated movie “Zootopia” was chosen in order to look into the norms of synchronization, figures of speech, and censorship. To conduct the study, 20 participants, who were female students, were asked to answer the quantitative researcher-made questionnaire that included 12 items. Students were asked to complete the questions after watching the two versions of the animated movie. Afterward, the responses were analyzed to gain insight into respondents’ perceptions of the difference between the two versions.

4. Results

The target of this study was to make a comparison between the official and non-official dubbed versions of the cartoon “Zootopia”. The focus was on the synchronization norms, the way figures of speech were presented, and the degree of censorship applied in each version. In what follows, the results obtained from this research are reported.

4.1 Synchronization

One of the objectives of this study was to compare the official and non-official dubbed products in terms of synchronization. As demonstrated in Tables 1 and 2, the opinions of the participants are provided in relation to the three types of synchronization in focus.

Table 1
Synchronization Types in the Official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Character synchronization	15%	35%	5%	45%	0%
Kinetic synchronization	15%	40%	35%	10%	0%
Lip synchronization	20%	15%	25%	40%	0%

Firstly, as for character synchronization, 50 percent of the participants agreed that this norm was kept; however, 40 percent opposition was recorded. Secondly, with reference to the kinetic synchronization, 55 percent approved that it was observed well, and 35 percent did not share any special view. Thirdly, while 35 percent supposed that lip synchronization was taken into consideration, 40 percent of respondents held opposite ideas.

Table 2
Synchronization Types in the Non-official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Character synchronization	50%	35%	15%	0%	0%
Kinetic synchronization	35%	50%	15%	0%	0%
Lip synchronization	20%	70%	10%	0%	0%

To begin with, an outstanding percentage of 85 percent accepted that character and kinetic synchronization norms were fulfilled in the non-official one, and merely 15 percent had a neutral perspective. Interestingly, 90 percent of participants expressed their agreement with the observation of lip synchronization, and there was no disagreement reported concerning all three types.

Consequently, the non-official version could be more eye-catching and amusing compared to the official one in terms of all kinds of the above-mentioned norms.

4.2 Figures of Speech

Another factor that the research dealt with was figures of speech. Tables 3 and 4 represent to what extent they were reproduced.

Table 3
Literary Devices in the Official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Simile and pun	20%	15%	25%	40%	0%
Idiomatic expression and slang	5%	10%	70%	15%	0%

Regarding similes and puns, although 35 percent admitted that they were rendered into the official dubbed version successfully, 40 percent thought the opposite way. In addition, in the case of idiomatic expression and slang, 70 percent neither agreed nor disagreed, 15 percent agreed and the rest had contrary opinions.

Table 4
Literary Devices in the Non-official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Simile and pun	45%	45%	10%	0%	0%
Idiomatic expression and slang	15%	55%	30%	0%	0%

As for the use of similes and puns in the non-official version, 90 percent held positive views toward the observation of those figurative devices. Further, 70 percent of answerers agreed that idiomatic and fun expressions were added. It is worth mentioning that no one had a contradictory viewpoint in both cases.

As a result, the non-official version could accomplish the task strongly in contrast to the official one according to the percentages.

4.3 Censorship

The ultimate aspect that was looked over was linked to the censored parts. In the following, Tables 5 and 6 imply which work had more censorship.

Table 5
Elimination of Verbal and Visual Elements in the Official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Characters and dialogue	25%	50%	25%	0%	0%

There was a percentage of 75 that explains how participants approved of the applied censorship. This is while only 25 percent had a neutral view.

Table 6
Elimination of Verbal and Visual Elements in the Non-official Version

Type	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Characters and dialogue	0%	10%	30%	50%	10%

Despite the fact that 60 percent of respondents disagreed with censorship, only 10 percent agreed that some parts were censored in the non-official dubbing. Accordingly, the official version underwent censorship more than the non-official one.

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5. Discussion

This study revolved around analyzing the synchronization norms, figures of speech, and censorship in the animation “Zootopia”. The data indicated that the non-official version had a higher quality compared to the official one. Three objectives were under investigation.

The findings related to the character, kinetic, and lip synchronization norms revealed that the official dubbing failed to observe them preferably. Similarly, Nord et al. (2015) conducted a survey on the non-expert dubbing. It was carried out through interviews and reviews on the dubbed versions along with online comments. It was fathomed out that the non-official works could be more entertaining which may be due to the informal language and other popular techniques. It is worthy of notice that Lozano (2017) also delved into cinematographic characteristics in dubbed animations to discover the methods of translation and dubbing via a micro-textual analysis. It was uncovered that lip-synchrony, isochrony, and in particular kinetic synchrony were significantly effective elements. Thus, the above-mentioned results conformed with the present paper.

Beholding the second factor, Lozano (2017) noticed that figurative language was discovered in children's movies dubbed. Although it was not determined whether this feature was kept in the official dubbing or non-official, the latter could deliver puns or fun expressions excellently as illustrated by the questionnaire of this investigation.

The last scrutinized element was censorship, which was exercised extensively in the official dubbing. This finding was in line with Ameri et al.’s (2018) study aiming to investigate the reception, preferences, and necessary components chosen by lay viewers through a questionnaire. The study revealed that faithfulness can desirably affect the audience. In other words, the more a dubbed work is censored, the less attractive it is.

6. Conclusion

The current study investigated the dubbed versions of “Zootopia”. One was provided by Glory Entertainment and another one was produced and broadcasted officially. The purpose was to conclude which official and non-official products could do a premier job in the case of synchronization norms, figures of speech, and the extent to which censorship was done. Henceforth, 20 female freshmen were selected to respond to a self-designed questionnaire which consisted of 12 questions. The result depicted that the non-official team overperformed the official one in terms of the aforementioned factors. This study, like any other studies, had some limitations. For instance, considering that a limited number of students were available to the researcher, randomization was not possible and the sample size was small.

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REVIEWS

● "TWO DOLLS ARE BETTER THAN ONE"
MOHAMMAD JAVAD SHABANI

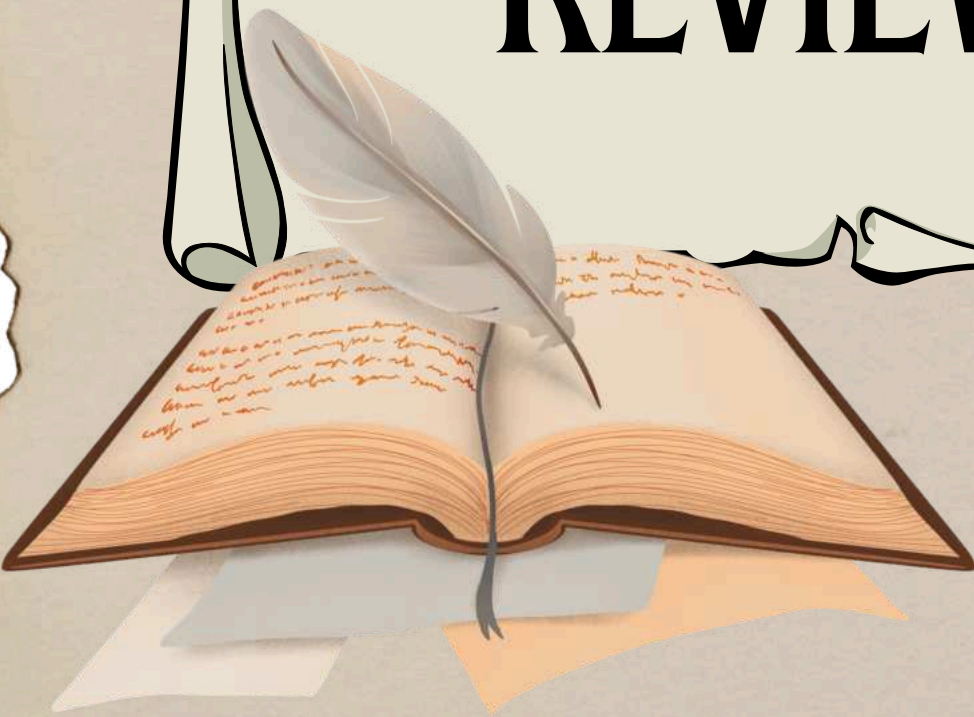


REVIEWS

● Love's Executioner by Irvin D. Yalom
Faezeh Eshraghi



BOOK REVIEW



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Love's Executioner by Irvin D. Yalom



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We have all read stories with the antagonist fighting tooth and nail to win the battle with the demonic protagonist. With all his might, the antagonist seeks to free himself of the protagonist's grasp. Typically, this ferocious creature is an external force – something to be fought outside of oneself. In *Love's Executioner*, however, good and evil are not two separate entities, but rather, they coexist in a single body - your body. As each story in this book unfolds, we get to read the stories of people who harbor two conflicting forces within themselves, as is true with all of us, and Yalom meticulously helps his clients confront their inner demons.

To explore these internal battles, Yalom presents these conflicts through therapy sessions, each session structured in compelling narratives. In every session, Yalom delves into the story with questions. The whole story is around questions and answers, and then, more questions and answers. This dance between the therapist and the client can be a reminder of how significant it is to ask the right question at the right time in order to dig deeper and deeper into the core of the matter, and to be able to identify the roots, and finally, start the healing process.

What resonated with me most was how each person was burdened with his/her own psyche, sometimes experiencing brain fog; a state of confusion, where your mind is fuzzy, and you cannot think clearly. It's as if a massive cloud is blocking your thoughts, disrupting your brain's ability to function clearly. It keeps you from seeing the truth in front of you, replacing it with some fabricated story from your mind. Reading about these struggles reminded me of my own battles, especially during times when intrusive thoughts clouded my mind, and stopped me from seeing the truth of the matter.

In the end, this book is more than just a collection of tales. It's more about exploring the complexities of your mind, illuminating the struggles we all have inside of ourselves. Also, it offers a glimpse of the healing process, that even if we are in the worst mental state possible, there is always a way for us to confront our demons and to start the healing process. I would recommend this book to anyone seeking a better understanding of themselves and the intricate dance between healing and pain.

START

MENU

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GAME REVIEW



READ
NOW



"TWO DOLLS ARE BETTER THAN ONE"



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It Takes Two by Hazelight Studios

As we have all heard so many times, "It takes two to fix relationships". The developers of Hazelight Studios, however, took this saying to heart and focused on it as their main inspiration in developing their latest video game, "It Takes Two", as it not only revolves around fixing a relationship, but it also literally takes two players to play it.





"It Takes Two" is a co-op puzzle platforming game. The story is about a family with a daughter who is on the verge of separation, and it is up to the husband and wife, Cody and May, to fix their relationship and stop this separation. Somehow, in one of those weird videogame logics, May and Cody are transformed into wooden and clayish dolls and need to find a way to get back to their real bodies, but this journey is perfectly planned by a book named Dr. Hakim, the book of love, as he meticulously puts them in scenarios to teach them how to reignite their past love and fix their relationship through one of his buzzwords, "COLLABORATIONNNNN".

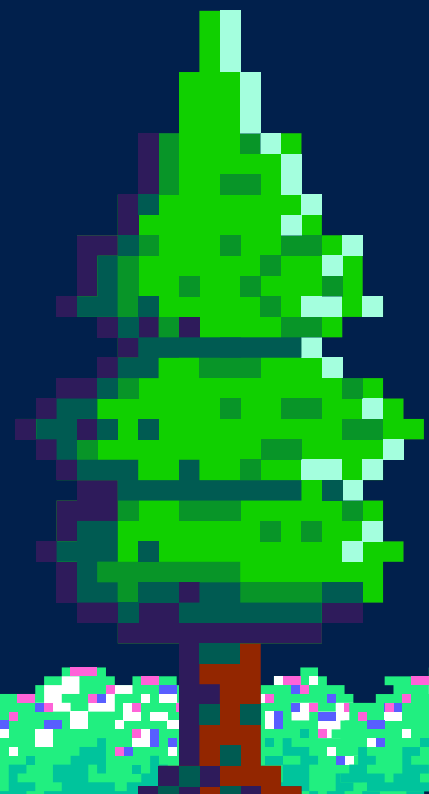
As far as the story is concerned, the game does not have the deepest of stories, but it is exactly what it should be. It is silly, fun and sometimes outright ridiculous. Cody and May are both very well-written and have some funny and sarcastic dialogues, especially during the first few hours of the game where they still hate each other and are trying to get back to their bodies so that they can get divorced as soon as possible. Then there is Dr. Hakim, who is probably one of the cringiest characters you will ever see. However, I think for this particular character, being cringy works perfectly. He is a "book of love" after all. Rose, the daughter of May and Cody, gets little screentime and is just there to remind you of the consequences that will follow the family's potential separation.

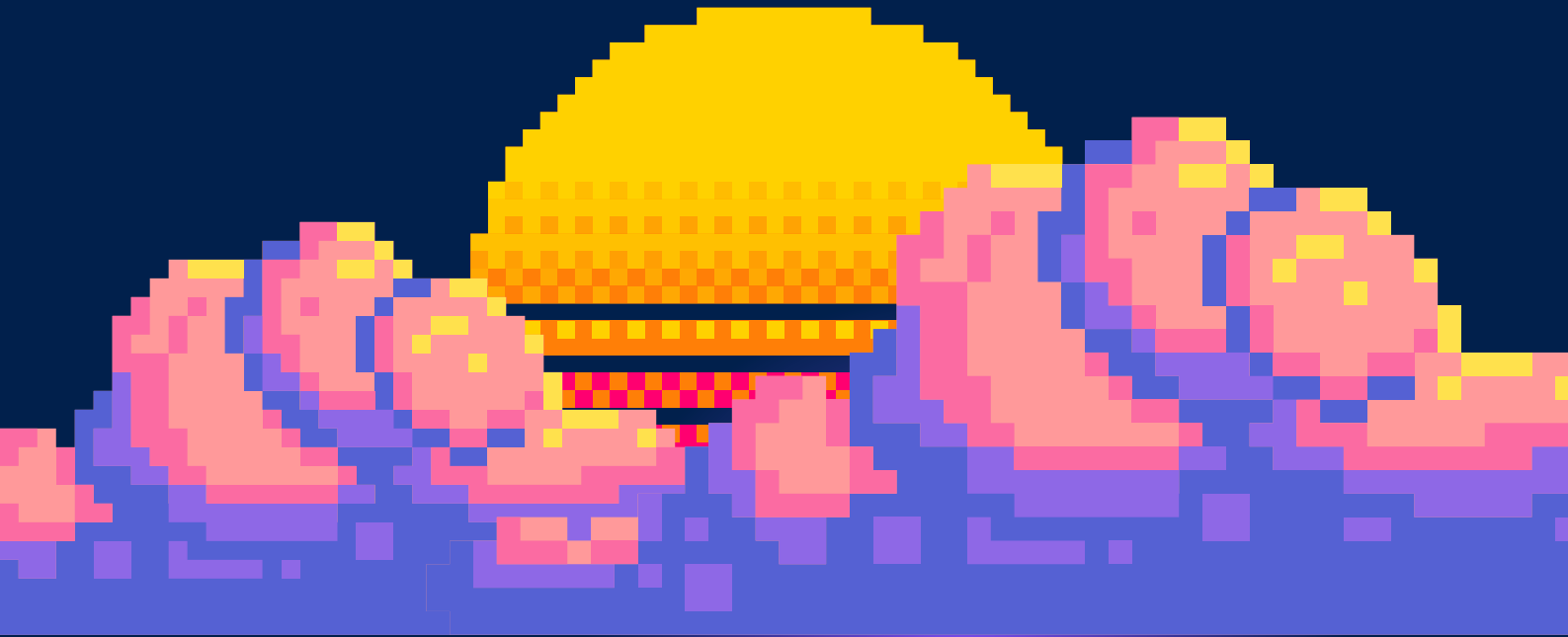
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However, gameplay is where this game truly shines. As stated above, this is a co-op puzzle platformer, and throughout the game, you will navigate the environment, solve puzzles using different gadgets that are given to you at the start of each section, and progress through the game. The platforming controls are crisp and fluid and feel extremely responsive, but what separates this game from its competitors are the gadgets and how different they make each section feel. There are no sections that play out the same or even similar, as the game gives the player every tool you can think of to keep itself fresh and varied. One time May is fighting a squirrel as Cody is driving a small plane, while in another scenario they are both racing with skies to be the first to reach the destination. Puzzles are also carefully crafted and are not too easy or too difficult. As if all these were not enough, there are plenty of mini-games and interactable objects outside of the main story for no purpose other than having fun.





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With varied gameplay comes varied environments, and the environments in "It Takes Two" are eye-catching. Using Unreal Engine 4, the developers of Hazelight Studios built vibrant, dreamlike places to look at that are truly stunning, both aesthetically and technically. The game runs perfectly on all platforms, aside from some small stutters that occur mostly during cutscenes, which do not significantly hinder the gameplay experience.



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The sound design of the game is also phenomenal. Both the soundtracks and the ambient music of the environment engross you deep into the experience. Voice actors also do an awesome job in playing their roles. In addition, an entire level of the game takes place inside musical instruments, where the creativity of the developers demolishes all your expectations (related picture above).

In a world with half-baked, unfinished multiplayer games with expensive and over-the-top microtransactions, or single-player-only games, co-op games are a rare thing to come by, but masterpieces like "It Takes Two" are even rarer and are true gems. Hazelight Studios truly outdone themselves in every way possible and rightfully won the "Game of the Year" award for this amazing game. On December 12th, Josef Fares revealed their next game on The Game Awards show, and it is also another co-op game quite similar to It Takes Two, called "Split Fiction". I do not know how it will turn out, but if its anything as good as "It Takes Two", we are in for a treat, and if you have not experienced "It Takes Two" yet, I strongly recommend you to do so.

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END

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Book Recommendations

To Read List: Winter-Themed
Mahdiah Sadat Mirabootalebi



To Read List: Winter-Themed



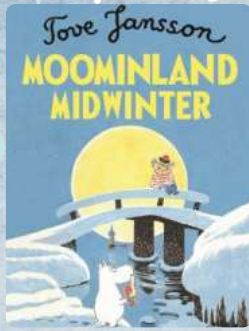
Mahdiah Sadat Mirabootalebi

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Is there a better way to celebrate the cold months of this season than reading winter-themed books? If you are someone who enjoys selecting their TBR on the book's ambiance, this column is for you.

Here is our selected list of winter books; we tried to accumulate all kinds of different genres for you to be able to choose between the best. Hope you will find some good recommendations to accompany you through the cold months.





Moominland Midwinter

By Tove Jansson, Published in 1957

Children's novel

Moominland Midwinter is the sixth book in the Moomin series. This series of books follows Moomintroll as he navigates the world.

In Moominland Midwinter, the author takes a darker note compared to the other book in the series; throughout all books, Moomintroll feels a lot of frustration as a result of trying to survive in a world he feels is not a part of but this specific story involves a more in-depth character study.

While the rest of Moomin family are in heavy slumber of their winter hibernation, Moomintroll wakes up, faced with an unknown world, unable to go back to sleep. He has woken up in a world in which the sun does not rise and the ground is covered with a wet, cold powder-like substance. He is to navigate alone through this lonely place, make friends and grow to appreciate the beauty that is winter.

“Well, it’s like this,” she said. “There are such a lot of things that have no place in summer and autumn and spring. Everything that’s a little shy and a little rum. Some kinds of night animals and people that don’t fit in with others and that nobody really believes in. They keep out of the way all year. And then when everything’s quiet and white and the nights are long, and most people are asleep – then they appear.”



A Christmas Carol

By Charles Dickens, Published 1844

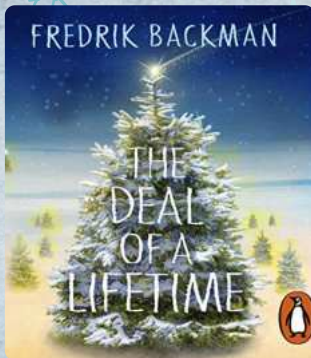
Classic

Nothing makes you feel the coming of winter holidays better than a well-known, easy Christmas read. A Christmas Carol is one of Dicken’s best-known works, first published in 1844.

It recounts the story of Ebenezer Scrooge, an elderly miser who is visited by the ghost of his former business partner Jacob Marley and the of Christmas Past, Present and Yet to Come.

“I will honour Christmas in my heart and try to keep it all the year.”





The Deal of a Lifetime

By Fredrik Backman, published 2017

Novella

The Deal of a Lifetime is a novella by the Swedish author, Fredrik Backman. Set during Christmas night, the book narrates the story of a father and son, meeting after many years apart. The father has stories to tell his son before it is too late.

If you enjoyed *A Man Called Ove*, *Anxious People* and other stories by this Swedish author, make sure to check this mesmerizing story of life as well.

“Happy people don’t create anything, their world is one without art and music and skyscrapers, without discoveries and innovations. All leaders, all of your heroes, they’ve been obsessed. Happy people don’t get obsessed, they don’t devote their lives to curing illnesses or making planes take off. The happy leave nothing behind. They live for the sake of living, they’re only on earth as consumers. Not me.”



A Winter's Tale

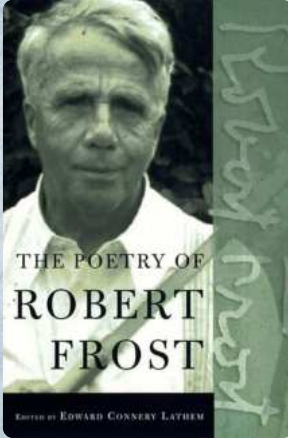
William Shakespeare, published 1632

Play

William Shakespeare needs no introduction nor do his plays. *A Winter's Tale* contains the most famous and challenging stage direction in all of his plays: Exit, pursued by a bear. Which results in off-stage death of one of the characters (Let's not disclose the name.)

The tale narrates a story set sixteen years apart. It starts with Leontes, king of Sicilia, playing host to his friend Polixenes and what happens afterwards as Leontes becomes suspicious of his friend and orders him to be killed. At first, this story was categorized as one of Shakespeare's comedies, but nowadays it is considered as one of his romances.

“I speak as my understanding instructs me and as mine honesty puts it to utterance.”



Robert Frost Collected Poems
Poetry

Robert Frost was known for his depiction of rural life and nature. Some of his best-known poems which are featured in his collected poems as well are: “Fire and Ice” “Stopping by Woods on a Snowy Evening” and “The Road Not Taken”.

“Two roads diverged in a wood,
and I, I took the one less traveled by,
And that has made all the difference.”

From the poem “The Road Not Taken”





Biography

Biography of Vida Eslamieh:

 The Renowned English to Persian Translator of the *Harry Potter* Series

Sarah Rostami



Biography of Vida Eslamieh: The Renowned English to Persian Translator of the *Harry Potter* Series





Sarah Rostami
B.A. Student of English Translation
University of Kashan

Vida Eslamieh is a prominent figure in the world of literary translation, particularly known for her exceptional work in translating J.K. Rowling's Harry Potter series into Persian. Born in Iran, Eslamieh developed an early passion for literature and languages, which would later define her career. Her academic journey began at the University of Tehran, where she pursued a degree in English literature. This foundational education provided her with a deep understanding of both the source and target languages, enabling her to navigate the intricacies of translation.

Eslamieh's career as a translator began in earnest in the late 1990s. However, it was her translation of the first book in the Harry Potter series, "Harry Potter and the Philosopher's Stone," published in 2000, that catapulted her into the spotlight. The translation was met with widespread acclaim for its fidelity to the original text and its ability to resonate with Persian-speaking readers. Eslamieh's adept handling of cultural references allowed her to capture the essence of Rowling's work while making it accessible to a new audience.

The success of her translation was not without challenges. Eslamieh faced the daunting task of maintaining the magical tone and playful language of the original while ensuring that the narrative flowed smoothly in Persian. The translation of children's literature, particularly fantasy genres like Harry Potter, was not widely respected at the time. Critics often dismissed such works as trivial or lacking literary merit. Nevertheless, Eslamieh recognized the potential impact of Rowling's series on Iranian youth and was determined to bring this magical world to Persian-speaking readers.





She worked through various drafts, often seeking feedback from peers and literary experts to refine her work. Her dedication to quality and authenticity ultimately paid off, as her translation became the definitive version among Persian readers. Eslamieh's fame grew as the Harry Potter series gained immense popularity across Iran and beyond. The subsequent translations of the remaining books in the series solidified her status as a leading translator. Her translations not only introduced readers to the enchanting world of Harry Potter but also sparked a renewed interest in reading among young audiences in Iran.

25 In addition to her work on the Harry Potter series, Vida Eslamieh has translated several other notable works, including works by renowned authors such as Roald Dahl and Philip Pullman. She has brought to Persian readers classic literature, contemporary novels, and children's books from various authors. Among her other translations are also works such as "The Chronicles of Narnia" by C.S. Lewis and "The Little Prince" by Antoine de Saint-Exupéry. Each translation reflects her commitment to preserving the original author's intent while making the text relatable to Persian-speaking audiences.

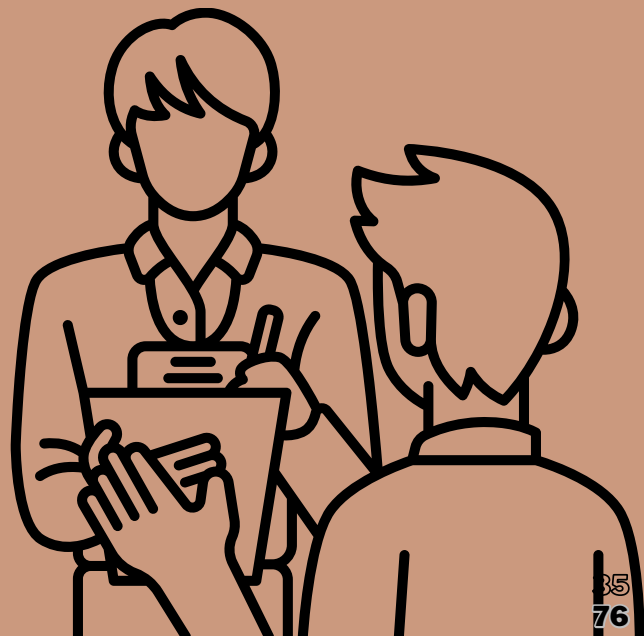
In conclusion, Vida Eslamieh's Persian translations of the Harry Potter series, have played a significant role in introducing global literature to Iranian readers. Her careful approach to language and culture has made these works accessible while preserving their original essence. Beyond Harry Potter, her translations of other renowned works have further enriched Persian literature, highlighting her dedication to quality and cross-cultural understanding.

INTERVIEWS

Voices of Influence



- Profterview with Mr. Bahman Nooraei
Ainoosh Narimani
- A Friendly Gap on Immigration
MohammadReza Olfati



EPISODE 2

Profterview with Mr. Bahman Nooraei



Ainoosh Narimani

B.A. Student of English Translation
University of Kashan



Please introduce yourself and tell us a little about your major.

My name is Bahman Nooraei. I've done a B.A. in French translation studies at AllamehTabatabaei University, and then I did my first and 2nd M.A.s at the University of Tehran in French language and literature and Translation Studies respectively. I am officially the first translation studies graduate of the University of Tehran. I am currently into the fourth semester of my PhD studies in International Relations at the University of Tehran.

Are you just a university professor currently or do you do other things as well?

I am currently a Certified Translator for the Judiciary, a Press TV host, a conference interpreter, and a translator.

B

Can you also tell us about your experience at the University of Kashan?

This is my second year in Kashan, and I have been really impressed, mostly by the quality of the students I have met here. I also enjoy the company of my colleagues and professors.

Please tell us about your experience in taking the MA exam and do you find it necessary for BA students.

Well, I have done it twice and I did it out of interest as I am so interested in academic work. I totally recommend it, especially to those of you who want to be involved with academic work in the future. Of course, you might not necessarily need graduate studies to be successful in your career, but if you are interested in maintaining your relationship with the academic world and universities, this is the next step you are recommended to take.

What majors do you suggest for MA exam candidates that may lead to a good salary and future?

I cannot give you an unbiased answer as I'm mostly passionate about translation, but since I have done both literature (in French) and translation (French and English), I'd like to recommend Translation Studies to you as it is a rather recent trend in Language studies with a huge amount of room for research. That makes it all the more exciting, I believe

Based on that, because AI has improved don't you think it may delete us from the field?

Of course not. I think AI has provided us mostly with new opportunities. We have already got Computational Linguistics. You go in there, you work with AI, and you make up to eighty thousand dollars per year in the US and slightly less than that in Europe and you can get into this huge developing market and contribute to the progression and development of the field. If you ask me, AI is absolutely an opportunity and certainly not a threat.

+Thanks for your time, guidance and useful information.

-You're welcome. I tried to be as brief as possible. I hope it's useful for all English students.



5

A Friendly Gap on Immigration



MohammadReza Olfati

B.A Student of English Literature
Kharazmi University

One goal for a collegian is to immigrate and continue their studying abroad. As interesting as this idea might sound, there are some challenges and difficulties that you haven't thought of. So, it would be amazing to listen to a person who has lived abroad for more than 20 years and make use of his experiences. If you have any intention regarding immigration, don't miss this interview!

Hello Mr. Mamene, Thank you very much for accepting our invitation. First of all, can you please introduce yourself to the readers?

Hi, I'm Amir Mamene. I'm originally from Ilam. I've been out of Iran for almost 20 years and lived in Sweden and Australia. Happy to be here by the way.

As you know we want to talk about immigration and its positive and negative points. So, let's talk about the first days of your migration. What were the first challenges you faced back then?

Well, it's a massive change. It depends on who you are, what kind of personality you have and what you want to do with your life. It can be really stressful and confusing. Yet it can be exciting as well, depending on what age you are when you leave. As for me, I was young and moving to the other part of the world; everything was different and new. On the whole, it can be difficult but exciting!

Let's talk about people a little bit, how was people's behavior with you as an immigrant?

Some people over there behave really kindly and well. On the other hand, there are people who aren't happy with you being there, especially if you are from the Middle East and coming from a completely different culture. So, you may face good or bad manners.

Speaking of culture, were there any similarities or differences between our traditions and theirs?

Of course. We have tones of differences and very rare similarities. For instance, how people think about the way they want to raise their children, the criteria for choosing a friend, etc. Personally, I think it's difficult for Iranian to live there. Some stuff like family, that they don't care that much about their family members and they are somehow more self-centered, it bothers us as people who are so attached to the concept of family.

Let's move on to the matter of job. Did you have any difficulties with finding a job? How was the income unto expenses?

Honestly, I didn't have a problem with finding a job because I was good at what I do. I was a judo fighter and a judo trainer. I had my own judo club, and I can say they needed me. Don't get me wrong! If you don't have good experience in a profession, you are going to have a hard time finding a job. In addition, when you apply for a job, the first thing they look at is your name, and if it looks like a Muslim or Middle Eastern name, you sir are in trouble! People who have changed their names because of that. In terms of income, I can say in comparison to Iran, what you earn is a little bit more, but your expenses such as the rent and mortgage, electricity and other bills, the price of gas, etc. are costly as well.

So put this idea that everybody makes huge money in abroad aside. If you want money, you have to be really good at what you do.

Being away from your family and friends is a big loss. How did you deal with the distance between you and them and the feeling of being homesick?

Oh my Gosh! This part was the most difficult for me. When you think about your family, you miss them for real. When you call them and it's a wedding, birthday party or even a funeral, you miss everybody and wish to be there. Sometimes you just dream about your parents, siblings, nephews and nieces. You are always stressed that what if something happens to my dad or mom and I`m not over there.

As a desperate remedy, I just tried to call them as much as I could and be in touch with my family and friends. As I told you, we Iranians are very sentimental and close to our families, and it makes you just ask yourself what am I doing here? I should be back in Iran and be with my family. So being away from your family is going to be the biggest challenge.

How would you define your experience as an immigrant?

I can say it was both good and bad. I've seen lots of different people from different cultures, and it was a good experience but not enough to keep me there! Even though I have the citizenship of Sweden, I want to spend the rest of my life with my family. I've managed to experience it for almost 20 years, but some people can't even make it to a year and go back to their countries. This is your country, where you grew up, your roots are here, you can't just cut them. At the end of the day, no matter how many years you live abroad, you still have to come back where you belong.

Finally, do you have any recommendations for those who want to immigrate?

If you want to move out and experience something new, move out as an Iranian and be proud of your country. Don't do something wrong or silly that prevents you from coming back, because that makes you crazy. If you're working over there or anything at all, do something that people over here would be proud of you. Make a good name for Iranian, so if someone asks you where you're from, you reply with a big smile, "I'm Iranian!" .Don't lose the love you have for your country over nothing. I personally have always been proud of that and will be till my last breath.

Well, we appreciate you Mr.Mamene for your time and wish you all the best. It's good to have you back.

I hope it`d be helpful for our readers as well.

See you next time!



Poetry

Ink and Imagination

Coal and Ash
Maral Masti

Fragments of Forms
Kimia Ghofrani

The Journey of Happiness
Fatemeh Davarpour

Spring
Hajar Mohammadi

Coal and Ash



Maral Masti

B.A. Student of English Translation
University of Kashan

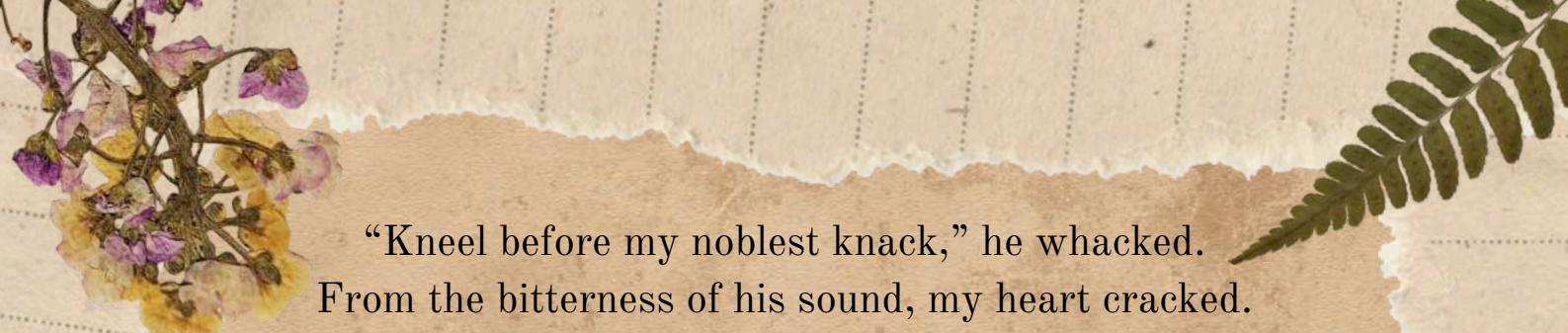
Once upon a time,
In the magnitude of the kingdom come,
Came to pass a cruel crime,
Drowning my tenderness in grime.

I, in those days, was a luminous lover,
Aching an eternity to embrace my significant other;
The hollow in my heart I wanted to cover;
The dusky days I had yet to come needed a color.

I loved him purely and worshiped him right;
At every prostrate, did my soul truly ignite;
By his thoughts I made of my days night;
Even from a distance, he was my realm's delight.

My affection, I thought, he reciprocates;
My secure place in his heart, he authenticates;
On the contrary, against my beating heart, he renegades;
Little did I know, creating a rival, he contemplates.

The object of desire, he sculpted in clay;
Did my lover replace me, or was it hearsay?
Like cold ash turned my burning flame gray;
When he commanded that I must obey.



“Kneel before my noblest knack,” he whacked.
From the bitterness of his sound, my heart cracked.

The warmth of compassion, my fire lacked.
Finally, the last shred of hope, my life scrapped

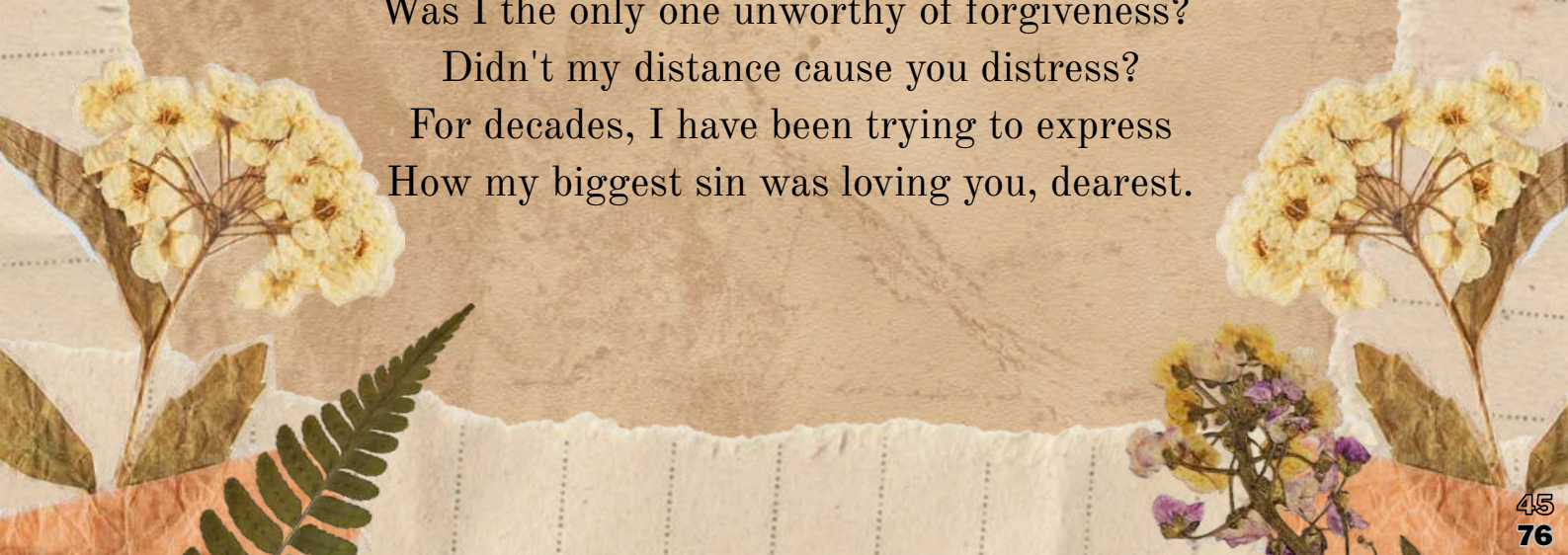
You called him “man” and bestowed on him soul;
You favored him over me, like a heartless coal;
Envy ran beneath my skin, made my blood boil;
How come fire went so wretched next to soil?

You ousted me out of your heaven;
Left me flouncing in my tears to deaden;
All that torment for not honoring a craven?
My matchless beloved, I am not a heathen.

But I will show you man is vile;
The truth unfolds with a touch of bile;
The darkest pit of hell is my exile;
Then so be it, I will sever from the face of earth, smile.

See? Your noble men are not faithful to you.
Even after all the things that you do.
When it comes to sins, they stand in a queue;
Yet you forgive them each time and love them anew.

Was I the only one unworthy of forgiveness?
Didn't my distance cause you distress?
For decades, I have been trying to express
How my biggest sin was loving you, dearest.



Fragments of Forms



Kimia Ghofrani

B.A. Student of English Literature
University of Kashan

For years I caged my haste unleashed;
Saw forts and witches' lands perished.
Twin to sun yet moon-glow dimmed;
Crescent carved though still gleamed.
I craved to see my carrion seized;
Unburden my soul being displeased.
Begged for caress, my frame fell frail;
Fate threads cut by calamitous tale.
Was time hollow or was it my chest?
My hopes beguiled with dreams of rest;
Chiseled wishes, my edges chipped,
Crooked shaped were bones time ripped.
I crumbled down and my fallen faith,
Stole my dreams, then birthed a wraith.
Wanders in ruins, my soul now free,
And whispers of death in dust will be.



The Journey of Happiness



Fatemeh Davarpour

B.A. Student of English Literature
University of Kashan

Sun rays have infiltrated among chromatic branches
The rustle of leaves in the wind pets your ears
Lilac stems are swinging around the walls
Tall, wilted, tired trees are being cropped
Fragile leaves follow your dress like a baby
Trees have cuddled each other as not to fall
Swallows erected their nest upper the solitary wall
Sun is weary, after long lasting glitter fogs are following
Clouds are more charming than ever
They burst into tear out of intimacy
The pleasant smell of soil and water enraptures any passers
Red leaves have furbished streets kindly
The fume of lover's coffee has polluted the air
Red noses have made faces lovelier
Naughty rain drops have slipped the ground
Children jumping to water holes
Streets being combed
Daffodils dancing in the sky
Carrying amicus wishes
Waiting for Santa to appear...



Spring



Hajar Mohammadi

B.A. Student of English Literature
University of Kashan

When the curtains dance in and out
And the breeze kisses me at dawn
And Robin is singing out loud
And fatigue is gone

When naughty goats play on farms
And sunlight holds me in its arms
I then get up
And soar to the top





F I C T I O N

The Sun and the Moon
Maral Masti

Sculpture's Redemption
Kimia Ghofrani

The House
Alireza Ghanbari



CANVA STORIES
20.20

The Sun and the Moon



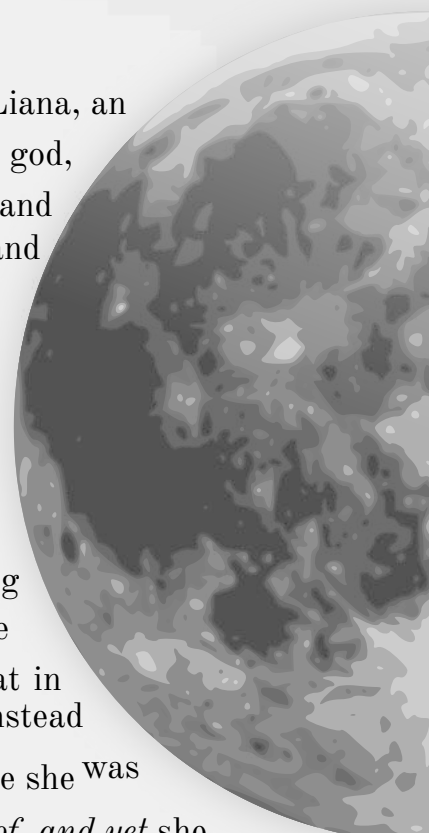
Maral Masti

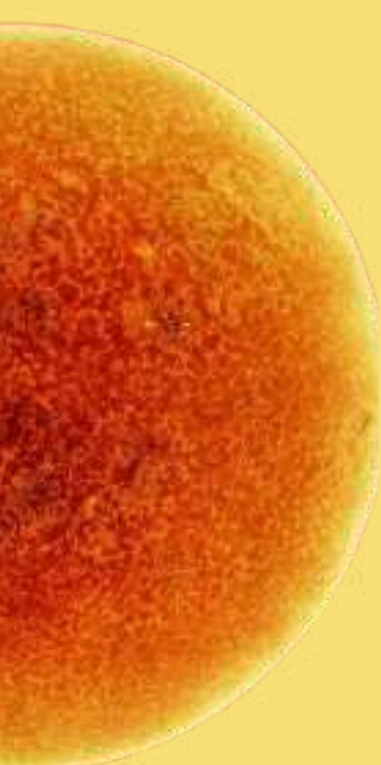
B.A. Student of English Translation
University of Kashan

Once upon a time, in the magnitude of the heavens, two deities arose: Liana, an igneous goddess, emerged from the flames of fire, and Hira, a glacial god, crystallized from frigid iron. They were destined to protect the sun and the moon for eternity and provide them with their innate warmth and cold. Liana and Hira had nothing in common except, probably, their undeniable beauty, and since their acquaintance would cause eclipses that forebode evil, they were even prohibited from meeting each other. But pray tell, isn't the tendency to do the forbidden innate in all beings?

Is this love at first sight? Hira asked himself in the aftermath of seeing Liana for the first time. How was he supposed to ensure himself? Little did he know about love and affection. All he knew, however, was that in no way could he get the silhouette of those strands of flames she had instead of silky hair, her tanned skin, and slim figure out of his mind. It felt like she was made for him. *She feels like a fantasy I did not know enough to dream of, and yet she came true anyway. Who read my mind and knew exactly what I wanted, even when I did not?* He thought to himself,

Mesmerized by her elegance, he would lurk in a corner to watch the flamboyant movements of hers every day at twilight. After a while, he found himself wishing she would indulge the sun with her heat so that he could witness life return. At length, he went to his very corner of solitude, as always, to sit on a cloud and embrace Liana before dusk, only to realize she was nowhere to be found. Frightened to death, he started seeking and abruptly found her behind himself, smiling a gentle smile. He was flabbergasted and didn't know what to say. Doomed am I. Now she thinks of me as nothing but a foul coward spying on her. This confrontation is going to be the death of me. He thought.





“Do you feel an intimate bond between us,” she said, “as much as I do?” For a second, Hira’s senses rejected their own evidence. Was he hallucinating? It seemed that Liana captured his amazement. So she continued, “Do you really think I have not noticed your presence all along? Although it is apparent you have not observed mine.” Hira replied astonishingly, “Have you been watching me as well?” “I have been counting seconds aching for the short fraction of time between dawn and my rise to adore you every day. I am certain that I can find my lost delight in your eyes, and I swear on my life that my mind is enslaved by chains of obsession with you. I came to realize that I was made for loving you.” Hearing these sweet words being verbalized by his lover, Hira’s heart skipped a beat.

Liana stepped closer and caressed his face. *Why is her touch painful?* He thought. She gently clutched him to her bosom and set him on fire while doing so. *So, this is love.* She stood on her tiptoes and kissed him. *If you are going to be the death of me, then so be it. Ignite me.* Her warmth was gradually melting every fiber of his being, and yet he wouldn’t let go. At last, Liana stopped and saw him disintegrating. Crying her eyes out, she started cursing herself. Hira, on the other hand, smiled a small smile and said, “So this is why our love was forbidden. It was not for preventing eclipses, but for avoiding our apocalypse.” Liana sobbed, and he continued, “My dear, do not mourn me. If death is what it takes to love you, I will be the first to willingly wrestle God, and I regret that I have but one life to give for you.” And after that, he was gone.

From that day on, Liana lived with grief over the loss of Hira, and scolding herself for his death, she took responsibility for what he was meant to do. She decided not to only throw light upon the sun but also lighten the moon on his behalf. *With great power comes great responsibility. Sacrificing everything I have and more is, perhaps, the price I have to pay for being this mighty, and I shall never complain about it. Hira gave his life for me, and may I allocate mine to illumination and integrity.*

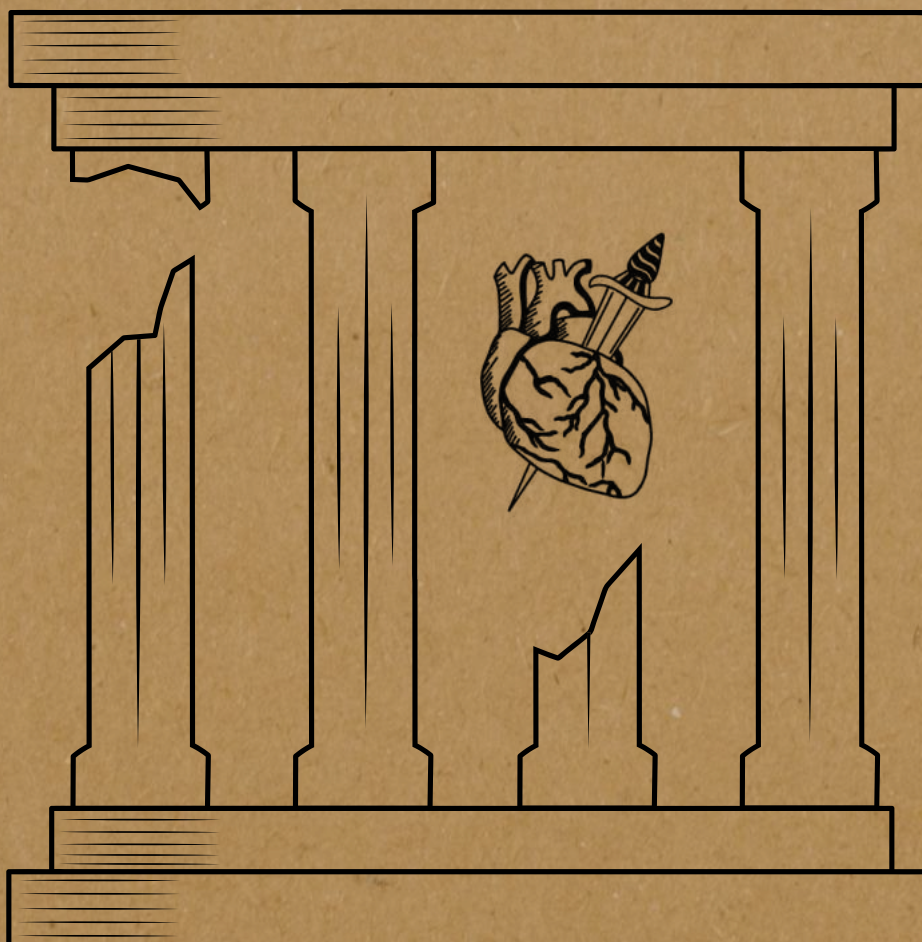



SCULPTURE'S REDEMPTION



Kimia Ghofrani

B.A. Student of English Literature
University of Kashan






In the heart of Greece, where culture and religion were tangled up with myths, there rose up a sculptor named Iris. Living a quiet life, residing in the private part of the city, she spent most of her time in her corner of solitude. Yet, behind the veil of creation and artistry, Iris had been covering up a betrayal which cut her deep in bone, left her wounded with a heart full of resentment and bitterness.

The resentment set roots in years ago, when Iris first met someone who shed guiding light onto her artistic journey, offering her support and mentorship as she learned to develop her sculpting skills. However, this relationship faded when honesty and integrity swapped places with jealousy and untruthfulness. Consumed by treacherous thoughts, Pierro —the mentor— decided to do the unforgivable, stealing the ideas Iris spent years coming up with and passing them off as his own.

The betrayal left Iris paralyzed with misery. Soon the misery gave its place to hatred, igniting like forest fire spreading through all aspects of her life, leaving an indelible scar on her pure heart. For years, she caged her tarnished feelings within, not knowing this pain will be the inspiration to her most well-known sculpture, depicting the mark this betrayal left on her soul, called "Sculptor's Redemption".

25



With the newfound ambition burning in her chest, Iris decided to pour her whole being into the jar of her craft. She knew how she wanted the sculpture to be, so with each chisel stroke and every curve of the hammer, Iris was letting go of the pain she had endured. It took her so long to overcome the pain, as the sculpture took shape before her eyes: a heartbreaking depiction of loss and terror.

The creation was gracefully done. A man being stabbed by his beloved friend while hugging him. A single drop of tear was streaming down his face, indicating how he hadn't seen the treason coming. There were no signs of fighting back in the sculpture, narrating the fact that the injured man trusted the stabber with his whole heart. Iris' portrayal of her suffering turned into a mirror, mimicking every individual experience of the same nature.

As the artwork gained recognition, Iris realized her pain had become her greatest inspiration. In the years that followed, her sculpture became a symbol of resilience. People from all around the world gathered to admire her artwork looking for inspiration, often overshadowed by the darkness of grief. For in her hands, clay had become a portal to forgiveness, which led her to this moment of triumph. She had learned not every person was meant to stay in her life, but some came in to leave a pivotal scar to a life altering experience.

خانه



علیرضا قنبری

دانشجو کارشناسی مترجمی زبان انگلیسی
دانشگاه کاشان

دن که مسن ترین آن‌ها است می‌گوید: «شما نباید وارد خانه خدایان شوید.»

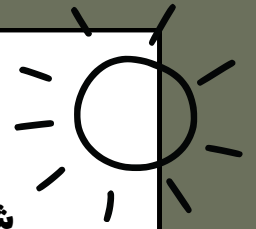
بن، رهبر مورچه‌ها، در جواب می‌گوید: «من تا به حال هیچ خدایی را ندیده‌ام، پس خدایی وجود ندارد.»

بکا که قرار بود ملکه کلنی جدیدشان شود می‌گوید: «عزیزم، حرف و حدیث‌هایی در این باره هست.»

آن‌ها عضوی از گروهی کوچک شامل ده‌ها مورچه هستند که از کلنی قدیمی و بزرگ خود جدا شدند تا کلنی خودشان را بسازند. بن توانسته بود بکا را متقاعد کند که ایده محشرش را اجرایی کنند. چه چیزی بهتر از اینکه آن‌ها را به خانه خدایان ببرد. سرزمینی که تا کنون کسی بر آن پای نگذاشته و پر از ناشناخته‌ها و عجایب است.

علف‌هایی که مورچه‌ها بین آن‌ها زندگی می‌کنند بزرگ و مرتفع هستند. ولی آن خانه حتی از علف‌ها هم عظیم‌تر است؛ به قدری عظیم که بر علف‌ها سایه می‌اندازد و به هنگام غروب، خورشید را پشت خود محبوس می‌کند. بدون شک تنها چیزی که از آن عظمت از اینجا می‌شود دید، همین یک دیوار است. اگر خیلی از سمت چپ یا راست پیشروی کنند، وارد قلمرو کلنی‌های دشمن می‌شوند. اصلاً در گیرودار رویارویی با کلنی‌های دشمن بود که شایعه‌هایی شنیدند مبنی بر اینکه خانه دیوارهای دیگری نیز دارد.

بن از مورچه‌های بی‌رحمی که وحشیانه ممنوع خود را به قتل می‌رسانند بیشتر از خدایان خیالی وحشت دارد. او در میدان جنگ با مورچه‌های دشمن بوده است. به خوبی می‌داند که چه کارهایی از آن‌ها برمی‌آید. زمانی که مورچه‌های اسیر را به کلنی می‌بردند تا به تکه پاره‌هایی از غذا تبدیل شوند، راجع به دیوارها حرف می‌زدند. چه قصه‌هایی که در مورد حفره‌های داخل دیوارها گفته نمی‌شد. گنجینه‌هایی که پشت دیوارها هستند، سرزمین‌هایی سپید، نورانی و سرشار از غذای بهشتی؛ به قدری که تا جایی که چشم کار می‌کند غذا هست. تمام این‌ها وارد زبان‌شان بود. بن چطور می‌توانست این فرصت را از دست بدهد؟



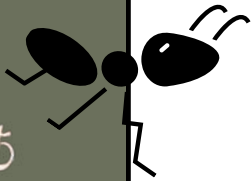
شری عاشق خانه است. اگرچه خانه چندان بزرگ نیست و اجاره‌ای است، ولی تصور کنید که چه کنج خلوت رویایی برای شری و ترور، این تازه عروس و داماد می‌شود. شری چرخ‌های در خانه می‌زند و متوجه می‌شود خانه هنوز آن‌طور که باید تمیز نشده است. به حمام نگاهی می‌اندازد. سرامیک سفید آن غرق در لکه‌های چرکین قهوه‌ای است. اگر به زودی فکری به حال آن نکند، احتمالاً حشرات هجوم می‌آورند و خانه را تصاحب می‌کنند.

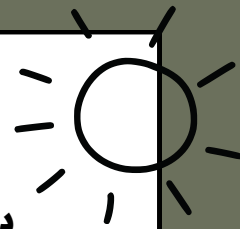
پیش خود فکر می‌کند حالا که ترور هنوز سرکار است و تا آمدن او وقت دارد، چه چیزی بهتر از این که با یک خانه تمیز و مرتب او را شگفت زده کند؟ ترور برای نقل مکان به این خانه زحمات زیادی کشیده، چون باید تمام اسباب و اثاثیه را از هر دو آپارتمان به اینجا می‌آورد. حداقل کاری که می‌شود برای او انجام داد این است که با یک استقبال دلگرم کننده مواجه شود. اما از شناس بدش، وسایل تمیزکاری را همراه خودشان نیاورده بودند. در نتیجه، چاره‌ای جز این نداشت که به فروشگاه برود و مواد شوینده تهیه کند. حشره‌کش هم که پای ثابت هر نوع تمیزکاری است. وقتی که ترور از سر کار برمی‌گردد، چقدر از این بابت خوشحال خواهد شد.

در مسیر به تعدادی از مورچه‌های گشتی دشمن برخورد کردند؛ ولی بدون اینکه دیده شوند خودشان را به درون دیوار رسانده‌اند. بگا غرق در رویاپردازی است. رویای کلنی جدیدی که با بن، همسر دلیرش، خواهند ساخت. خیالی شیرین از هزاران هزار تخم که حاصل معاشقه‌ش با او خواهند بود. احتمالاً می‌بایست مابقی عمرش را صرف تخم‌گذاری کند و چشم بچه‌هایی را به جهان بگشاید. شاید اتفاق خاصی نباشد، اما هرچه که باشد چه سعادت است که این کار را در خانه خدایان انجام خواهد داد! او هم چیزهایی در مورد خدایان به گوشش خورده است. کسی چه می‌داند، شاید خدایان واقعاً وجود دارند. شاید هم وجود ندارند. با اینکه در این مورد هنوز به قطعیت نرسیده است؛ ولی در مورد بن مطمئن است. اما قضیه از دید دن پیر به کلی فرق می‌کرد. هنوز جای کار دارد تا او متقاعد شود.

پیر مرد مدام حرف‌های خود را تکرار می‌کرد: «اینجا آمدن ما گناهی کبیره است. خدایان موجوداتی با جثه‌ای عظیم و قدرتی بی‌کران هستند. اینجا جای ما نیست. باید زندگی خود را در سایه‌سار چمن‌ها و درون خاک بگذرانیم، همان‌جایی که به آن تعلق داریم.»

بن با پوزخند به او تشر می‌زند: «شاید تو به آنجا تعلق داری پیرمرد؛ ولی من نقشه‌هایی در سر دارم. نقشه‌هایی که خارج از مخیله توست. من و بکا دست در دست هم، قرار است دنیا را تغییر بدهیم. او ملکه ارتشی خواهد شد که تمام دشمن‌هایمان را فراری خواهد داد و از صحنه روزگار محو خواهد کرد. کلنی ما سردمدار تمام کلنی‌ها خواهد شد. هیچ حیوانی به خود جرات نخواهد داد که نزدیک ما شود، نه پرندگان، نه سنجاب‌ها و نه حتی آن خدایان گران‌قدرت. امروز، ما شماری اندک هستیم. فردا، دنیا زیر رژه سیه‌مگین سربازان بی‌شمارمان خواهد لرزید.»





در سیاهی تن دیوار، مورچه‌ها کورمال کورمال سرگردان بودند و کسی شرم‌دن تحقیر شده را نمی‌دید. او نشانه‌هایی از رهبری توانا را در بن می‌دید، ولی چه حیف که باد جوانی در سر دارد. او بکا و بن را همچون فرزندان خود دوست دارد. آن‌ها می‌توانند با یکدیگر کلنی بی‌نظیری را تشکیل بدهند؛ ولی اگر گوش‌شنا داشتند.

- «از قدیم گفته‌اند که رایحه‌ای مرگ‌آور از آسمان نازل می‌شود و به محض اینکه به بدن‌تان رسوخ کند، شما را از درون همانند خوره از بین می‌برد.»

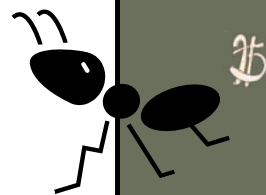
- «چنین چیزی وجود ندارد پیرمرد. اصلاً از کجا این قدر مطمئن هستی؟»

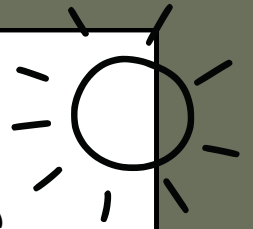
- «این حکایت‌ها از دیرباز، نسل‌اند نسل عضوی از پیکر وجودی ما بوده‌اند. آن‌ها جزئی از فرهنگ و میراث‌مان هستند و ما را از خطرات دور نگه می‌دارند.»

بن پوزخندی می‌زند: «یعنی باید همین‌طور بمانیم و دست روی دست بگذاریم؟ پس خدایان به هنگام حمله زنبورها و قتل‌عام‌ها کجا بودند؟ من در میدان نبرد بوده‌ام. مرگ را با چشم‌انم دیده‌ام. این حکایت‌ها و موعظه‌هایت سربازان من را از کشت‌وکشتار نجات ندادند. من این کار را کردم. اصلاً می‌توانی فکرش را بکنی که چه احساسی دارد وقتی که باید سر قطع شده همسنگرت را در دست بگیری؟ تا به حال مزه ترس را زیر دندان‌های لرزانت حین دریدن تن دشمنت چشیده‌ای؟ من چشیده‌ام. و یک چیز را به خوبی می‌دانم، مهم نیست که چه کسی پیروز شده و چه کسی باخته است، به هر حال این جنگ با خون و خواسته خود مورچه‌ها صورت گرفته است. اما من هیچ‌وقت حتی یک‌خدا را در میدان نبرد ندیده‌ام. دقیقاً همان‌جایی که باید باشند. پس اگر وقتی که نیازشان داریم نیستند، چیزی بیشتر از خرافه نیستند. آخر کدام خدایی اجازه می‌دهد که چنین فجایعی دقیقاً مقابل چشمانش رخ بدهد؟»

- «حکمتی که در پس اعمال خدایان است، بسیار فراتر از درک ماست. ما نمی‌توانیم از خدایان انتظار داشته باشیم تا در امور مورچه‌ها مداخله کنند. در این دنیا، چیزهایی وجود دارد که مورچه‌ها حتی در رویای خود هم نمی‌توانند متصور شوند.»

- «بله همین‌طور است، به همین خاطر الان به سوی سرزمین رویاها می‌رویم.»





در مسیر برگشت به خانه با خود فکر می‌کند که ترور را خود خدا وارد سرنوشتش کرده است. سال‌ها رازونیاز کرده بود تا خداوند مردی خوب سر راهش بگذارد و در نهایت آسمان شکافته شد و ترور از بهشت فرود آمد. چه کسی بهتر از او؟ شغلی آبرومند دارد. آدم دل‌نشینی است و شری را دوست دارد. اصلاً نمی‌توانید تصورش را بکنید که چقدر عاشقانه او را دوست دارد. حتی اضافه‌کاری گرفته است و بیشتر کار می‌کند تا از پس هزینه‌های خانه و زندگی برآید. دوستانش نیز هرکاری که از دست‌شان بر می‌آید در پیغ نکردند. تنها کاری که شری باید می‌کرد این بود که وسایلیش را جمع کند و به ندای دلش گوش کند.

شری باکره مانده بود چون می‌خواست همه‌چیز را با همسرش تجربه کند. دوستانش بابت این قضیه او را به سخره گرفته بودند. فکر می‌کردند او احمق است. ولی از نظر شری اینکه اجازه دهد دیگران عامل شکست عاطفی، بیماری و درگیری ذهنی شوند یا حامله شود احمقانه است. او از آن دسته از زنانی نبود که به دنبال تشریفات پر زرق و برق و عروسی مجلل هستند. آن‌ها خیلی ساده و خودمانی در محضر به عقد هم درآمده بودند. شری صرفاً کاری را انجام می‌داد که از نظرش درست بود.

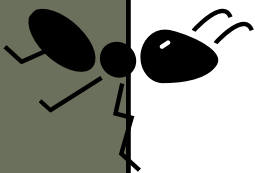
به محض اینکه پایش به خانه می‌رسد، سراغ حمام می‌رود. چه جایی بهتر از حمام برای شروع کردن؟ وارد حمام می‌شود و لامپ را روشن می‌کند.

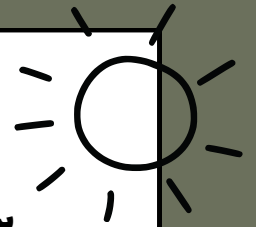
بالاخره رسیدند. بن کاروان مورچه‌ها را از شیار دیوار به بهشت برین می‌رساند. زمینی هموار، سراسر درخشان و بیکران مواجه می‌شوند.

بکا با حیرت می‌گوید: «چقدر زیباست.» زمین سپیدی که روی آن ایستاده هستند به درهای عظیم منتهی می‌شود. تعدادی از مورچه‌ها به لبه پرتگاه می‌روند و به پایین دره سر می‌خورند. بن و بکا نیز دست در دست هم در لبه پرتگاه قدم می‌زنند و از بزرگی خانه جدیدشان شگفت‌زده می‌شوند.

مورچه‌ای از عمق دره سپید بالا می‌آید و می‌گوید: «اینجا را ببینید ملکه! غذای بهشتی! بفرمایید مقداری میل کنید. بسیار خوشمزه و لذیذ است.» بکا ماده قهوه‌ای را در دهان می‌گذارد و آن را می‌چشد. طعمش او را غرق در لذت می‌کند. حرکت سرش به عقب هم نشان از لذتی است که از غذا می‌برد. و بعد مقداری از آن را به معشوقه‌ش می‌دهد. بن نیز پس از چشیدن مزه بهشتی آن، شور و شعف وجودش را در بر می‌گیرد. آن‌ها به راحتی به خانه خدایان آمده بودند.

چند مورچه دیگر به پایین سر می‌خورند تا خود را به جمع سرور و مهمانی برسانند. همه چیز دقیقاً مطابق نقشه بن است. مزیت پیروی از عقل به جای حرف‌های منسوخ همین است. دن پیرمرد، عبوس و بی‌اعتنا به سایرین، در گوشه‌ای به دور از آن‌ها می‌ایستد.





بن تکه‌ای از غذای بهشتی را مقابل مورچه پیر می‌گذارد.

- «بخور پیرمرد! نکند که باور پوسیده‌ات تو را از چشیدن لذت موفقیت منع کرده است؟ ما توانستیم. اینجا خانه خدایان است و امپراطوری ما در اینجا پایه‌گذاری خواهد شد، امپراطوری که تمام این خانه را به سیطره خود در خواهد آورد. ما فاتحان هرآنچه که در این دنیا هست خواهیم شد. از این بابت خوشحال نیستی؟»

- «چطور می‌توانم در آستانه نابودی حتی باشم و خوشحالی کنم؟»

- «چرا نمی‌خواهی واقعیت را بپذیری دن؟ یک‌بار برای همیشه: هیچ خدایی وجود ندارد!»

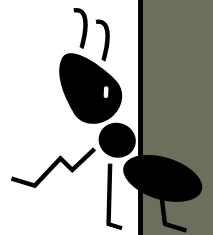
ناگهان، روشنایی تمام دره را در خود می‌بلعد و بازتاب آن از روی سرامیک سپید چشم آن‌ها را می‌زند. مورچه‌ها را بیم و وحشت فرا می‌گیرد و به تندی متفرق می‌شوند. زمین لرزه‌هایی متوالی رعشه به تن زمین می‌افکنند. ملکه با عجله خودش را به معشوقه‌ش می‌رساند و فریاد برمی‌آورد: «چه اتفاقی دارد می‌افتد؟» قبل از اینکه بن بتواند پاسخی به او بدهد، دن پیر فرصت را غنیمت می‌شمارد. «یک خدا پا روی زمین نهاده است!»

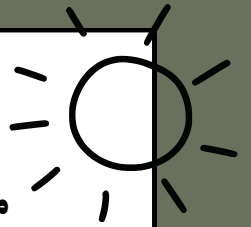
کاسه صبر بن لبریز می‌شود و خون جلوی چشمانش را می‌گیرد. خزعبلات این مورچه خرفت باعث وحشت بقیه مورچه‌ها می‌شود. او باید سر به نیست شود تا اوضاع آرام بگیرد. به سمت دن خیز برمی‌دارد که در همین حین سایه‌ای تمام دره را در بر می‌گیرد. بن به همراه تمام مورچه‌های دیگر خشک‌شان می‌زند. سرش را بالا می‌گیرد تا ببیند عامل این تاریکی چیست. چیزی که مقابل چشمانش می‌بیند یک جانور است، موجودی که نه حشره است و نه پرنده. به گونه‌ای سنجاب را برای او تداعی می‌کند، با این تفاوت که بر روی صورت و بدنش خز ندارد. چشمانش دو طرف سرش نیستند؛ ولی چیزی در شکل و شمایل سنجاب است، مانند جغدی که چشم‌هایش را برای شکار تیز کرده است.

ولی بسیار عظیم‌الجثه‌تر از یک جغد.

تنها دن شهامت این را پیدا می‌کند تا لب به سخن بگشاید.

- «بنگرید ای کافران! شما در محضر یک خدا هستید.»





موجود عظیم‌الجثه به دستۀ مورچه‌ها نگاه می‌کند. سپس دهان بزرگش را باز می‌کند و با فریادی بلند و سهمگین آن‌ها را سردرگم و گیج می‌کند. گویی دنیا بر سرشان ویران شده است.

دن داد می‌زند: «خدای بزرگ خشمگین شده است!»

بن با طعنه می‌گوید: «درود بر تو پیرمرد که ما را از عالم غیب آگاه می‌کنی.»

دیگر بس است؛ به قدر کافی تحمل کرده است. چه سنجاب‌ها و پرنده‌های زمین گیر شده بسیاری که تحت فرماندهی او تکه پاره نشده‌اند. این «خدا» هم فرقی با آنان ندارد.

-«همه نیروها! جمع شوید. این هم یکی عین همه آن‌هاست. آرایش آلفا! وقتش رسیده او را از پا در بیاوریم!»

استوانه‌ای بزرگ در دست موجود عظیم‌الجثه پدیدار می‌شود. با کوچک‌ترین حرکت انگشتش، از آن غباری به سمت مورچه‌ها روانه می‌شود.

-«مراقب باشید، رایحه مرگ آور!»

بن موضع خود را حفظ می‌کند.

-«استوار بمانید! رایحه تنها در صورتی روی شما اثر می‌گذارد که آن را نفس بکشید.»

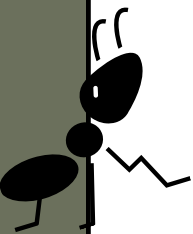
یک مورچه فریادش به آسمان می‌رسد: «آخ، چشمانم!» و یکی دیگر: «دارم می‌سوزم!»

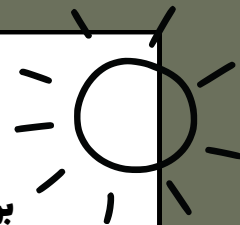
هرج و مرج مورچه‌ها را فرا می‌گیرد. هر دم از نفس‌های وحشت زده‌اشان، گاز سمی را به درون ریه‌هایشان می‌کشید. دیری نگذشت که تهوع پشت‌بند آن شروع شد. بن پرصلابت ایستاده است. درد برای او تازگی ندارد. این درد بود که به او آموخت چطور جان سالم به‌در برد نه یک‌سری خرافه احمقانه.

او موجود عظیم‌الجثه را با عریبه خطاب قرار می‌دهد: «فقط همین را در چننه داری؟ از دور ما را به بادمعده ببندی؟»

صدای پیس‌پیس را سمت چپ خود احساس می‌کند، و آن را به نوعی پاسخ تلقی می‌کند. وقتی به آن سمت می‌نگرد، تن آتش‌ولاش یکی از سربازانش را نقش بر زمین می‌بیند. صدای پیسی دیگر را از پشت سرش می‌شنود. برمی‌گردد و یک لاشه خونین دیگر می‌بیند.

دن فریاد می‌زند: «بنگرید ای کافران! این انگشت خداوند است!»





بن به میدان نبرد سپید که سراسر آن را استفرغ و بدن‌های خونین در بر گرفته نگاهی می‌اندازد. حملات این موجود خداخوانده همه را متلاشی کرده بود و به زودی نوبت بکا می‌شد. او به سمت بکا خیز برمی‌دارد ولی انگشت خداوند سریع‌تر از هر چیزی است که تا به حال دیده است. سایر مورچه‌ها نیز به سمت ملکه‌شان می‌شتابند تا از او محافظت کنند. انگشت خداوند تکتک آن‌ها را به هلاکت می‌رساند. بن با تمام توانش می‌دود ولی دیگر دیر شده است. بکا زیر انگشت خداوند له شده است.

مات و مهوت بدن بکا را نگاه می‌کند درحالی که چسبیده به انگشت خداوند از زمین فاصله می‌گیرد. مایع چسبانکی که از تن کوفته شده‌اش تراوش شده بود باعث شد که به نوک انگشت بچسبد. انگشت بالا می‌رود تا حدی که مقابل چشمان موجود عظیم‌الجثه قرار می‌گیرد. او با نفرت و انزجار به بکا نگاه می‌کند. بن هنوز صدای او را می‌شنود که ضجه می‌زند. موجود عظیم‌الجثه دستش را پایین می‌آورد و تنها با تکانی او را به زمین سخت، درست کنار بن پرتاب می‌کند. بکا درحالی که نفس‌های آخرش را می‌کشید با لب‌هایی بی‌رمق گفت: «ما می‌توانستیم باهم خوشبخت بشویم.»

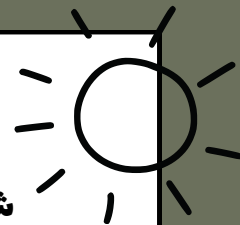
معشوقه بن جانش را از دست داده است ولی اکنون زمان سوگواری نیست. او و دن پیرمرد تنها بازماندگان این صحرای محشر هستند. اگرچه بن شک دارد که موجود عظیم‌الجثه بنده مومن خود را هم بکشد. درست قبل از اینکه انگشت خداوند او را له کند، جا خالی می‌دهد. روی انگشت می‌جهد و با شش پایش خودش را محکم نگه می‌دارد. انگشت رو به آسمان می‌رود و او به زودی با یک خدا چشم‌درچشم می‌شود. مقابل موجود عظیم‌الجثه می‌ایستد و می‌گوید:

«من بن هستم و تو یک خدای دروغین هستی. من از تو واهمه‌ای ندارم. اعتراف می‌کنم که بسیار مقتدر هستی ولی تو در مقابل جنایاتی که خارج از این خانه رخ می‌دهند باید پاسخگو باشی. تو به ما کمکی نمی‌رسانی تا بر دشمن‌هایمان غلبه کنیم. کلنی ما دائم در حال جنگ با مورچه‌های رقیب است و این تقصیر توست. اگر تنها به خودت زحمت می‌دادی و از خانه‌ات بیرون می‌آمدی و دشمنان ما را له می‌کردی، کلنی ما می‌توانست به خوشبختی و سعادت برسد. ولی تو از ما غافل هستی. تو به ما اعتنایی نمی‌کنی، پس من کفر خواهم ورزید. من به کلنی خویش باز خواهم گشت و ملکه دیگری را پیدا می‌کنم تا کلنی جدیدی را در خانه تو تشکیل بدهم. نمی‌توانی من را از این کار بازداری. می‌توانم بوی تو را تشخیص بدهم. یک خدای ماده هستی. تو جز زاییدن، به هیچ کار نمی‌آیی؛ اما من نه هستم. من جنگجو هستم کسی که درد را به جان می‌خرد؛ ولی تو پیشیزی از سختی و درد و رنج در مخیله‌ات نمی‌گنجد. من تو را خرد خواهم کرد و از غضب من فرو خواهی ریخت.»

سپس بن انگشت خداوند را می‌گردد. و نعره موجود عظیم‌الجثه برمی‌خیزد.

-«این تازه برای زهره چشم گرفتن بود. حالا باید مقابل من زانو...»-



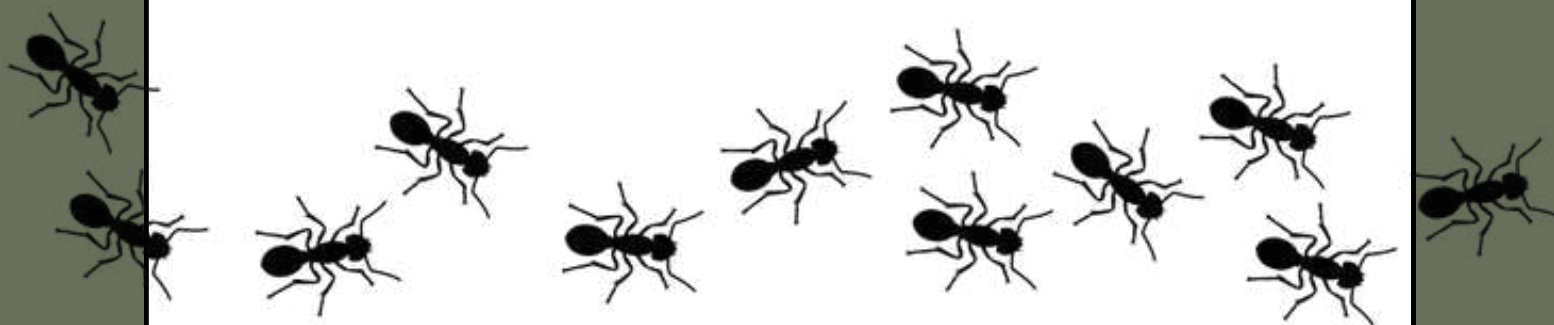


شری از شدت گزش مورچه، این موجودات بدجنس، فریادش درآمد و با تنفر تمام او را زیر انگشتش له و لورده می‌کند. بعد به وان حمام نگاه می‌کند. بجز مورچه‌ای که به انگشتش چسبیده است، ده جنازه آتش‌ولاش دیگر کف وان پخش هستند. ابدأ خوشایند نیست. این موجودات به خانه دوست داشتنی‌اش یورش آورده بودند. ترور وجود این حشرات را در خانه‌شان بر نمی‌تابد. این مورچه‌ها به او، همسرش و عشقی که آن‌ها را به هم رسانده بود حمله‌ور شده بودند. در همین حین، آخرین مورچه را می‌بیند که اطراف وان راه می‌رود و در ذهنش جرقه‌ای زده می‌شود. از حمام بیرون می‌رود تا فندک آشپزخانه را بیاورد.

دن پیر میان جسدها حیران و ویران می‌چرخد. به آن‌ها اخطار داده بود ولی چیزی جز نگاه عاقل‌اندرسفییه نصیبش نشد. می‌گفتند که خدایی وجود ندارد. تا اینکه، در چشم به هم زدنی، با قدرتی ماورایی به هلاکت رسیدند. اما خداوند به بنده مومن خویش نظر داشت و فرصت زندگی به او داد. بعد سرش را بالا می‌گیرد و موجود عظیم‌الجثه را می‌بیند که با چوب دستی در دستش به حمام بر می‌گردد. آیا قادر مطلق بازگشته تا پاداش بندگی او را بدهد؟

فریاد بر می‌آورد: «من اینجا هستم ای قادر مطلق. پاداشی را که به پاس ایمانم به تو سزاوار هستم به من عطا فرما.»

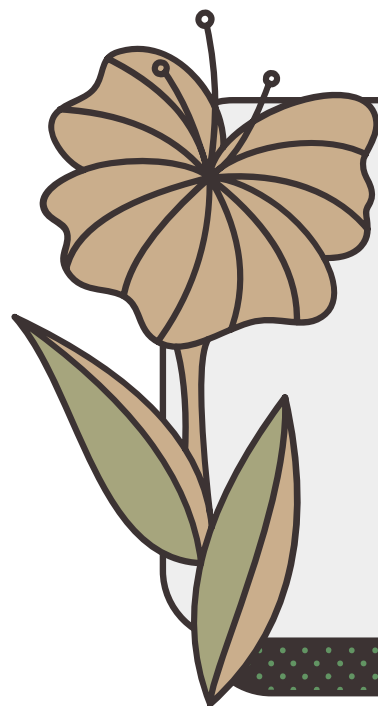
موجود عظیم‌الجثه چوب دستی را به سمت دن پیر نشانه می‌گیرد و او را با شعله‌های آتش نابود می‌سازد. هنگامی که خون در رگش می‌جوشد و تنش می‌چزد، تازه متوجه می‌شود که هیچ‌گاه نباید پا در خانه خدایان می‌نهاد.



درباره‌ی نویسنده

راسل مابین در سال ۱۹۷۷ در شهر کارولینای شمالی به دنیا آمد. به پیشنهاد پدر و مادرش به دانشگاه فیسک رفت و آنجا نقطه آغازی برای نویسندگی او شد. سبک کارهای او متفاوت است و دلیل این گوناگونی تمرکز او بر داستان‌های کوتاه است که هر کدام حال و هوای خود را دارند. سبک توصیفی مبنای نوشتار او را شکل می‌دهد و گاه‌گذاری رگه‌هایی از رئالیسم و فانتزی نیز در آثارش دیده می‌شود. آثار راسل را می‌توان در سه دسته‌ی مذهبی، اخلاقی و نژادی قرار داد. تمام آثار او به زبانی روان و سلیس نوشته شده‌اند. بدبینی او نسبت به جهان و لحن طعنه‌آمیزش به راحتی در نوشته‌هایش قابل لمس است. راسل معتقد است که نوشته‌های هر نویسنده برگرفته از تجربیات اوست و اگر کسی می‌خواهد شخصی را واقعاً بشناسد باید نوشته‌های او را بخواند.

به علت عدم تمکن مالی، نویسنده توانایی انتشار آثار خود را به صورت گسترده ندارد و در دنیای داستان کوتاه شناخته شده نیست؛ ولی خوانندگان آثارش همواره نوشته‌های او را تحسین کرده‌اند.

**درباره‌ی مترجم**

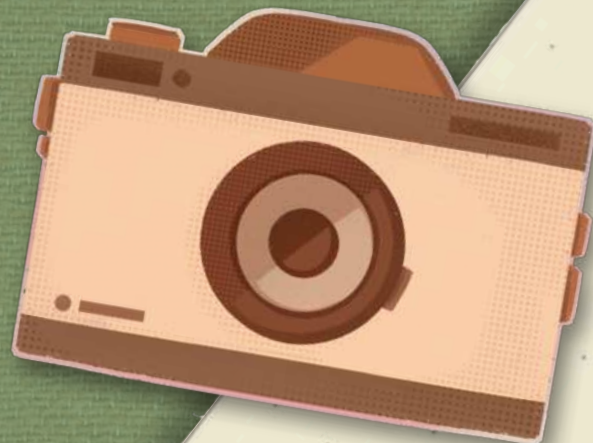
«بگذار هر چه می‌خواهند بگویند، کلمات و اندیشه‌ها می‌توانند جهان را تغییر بدهند.»

من علیرضا قنبری، دانشجوی مترجمی زبان انگلیسی هستم و به خواندن صداها علاقه‌مندم. صدای هر نویسنده نوشته اوست، صدایی که اجازه می‌دهد دیگران باشد و بارها زندگی کند. انسان نیز همین را می‌خواهد که آزاد باشد و جز در خیال خود، این آزادی ممکن نیست. از این رو، نوشتن از دید من وسیله‌ای برای شناختن و یافتن خود واقعی در تلاطم پوچی بی‌انتهای وجود است. ترجمه نیز در این حین، پلی است که این واقعیت را به دور از مرزهای ساختگی قابل درک می‌کند.



RKIIVE

A Collection by Students of University of Kashan



Faerzeh Abounaymi





Fatemeh Emamipour



Fatemeh Hosseini



Zahra Ebrahimi



Zahra Mirzaei

۲۵

Sareh Noor Ammash

Zahra Yousefi Zadeh



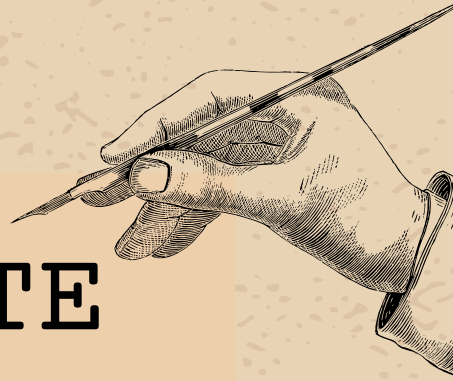
۳



Ammar Keykhaei



DREAM PALETTE



Mehrnoosh Talari

B.A. Student of English Literature
University of Kashan

SOME DAY I WILL WRITE POEMS ABOUT THIS BUT FIRST I MUST SURVIVE IT.

After all this time? Always.

Death of a Salesman

POETRY

regret not savoring the moment more.

the assumption was that more moments like that were coming.

Biblichor
(n.) the comforting smell of old books.

THE SMELL OF BOOKS

The intimacy of being understood,

Looking for trouble

and if I cannot

find it,

I will

create it.

the calm, cool face of the river. Asked me for a kiss."

ROBERT GRAYSON
THE GREEK MYTHS

YOU NEED TO READ DUDE!!

For all I know, maybe *everyone* is screaming as they go through life, silently,





Comic story and episode

Fateme Jafari Fard
B.A. Student of English Translation
University of Kashan





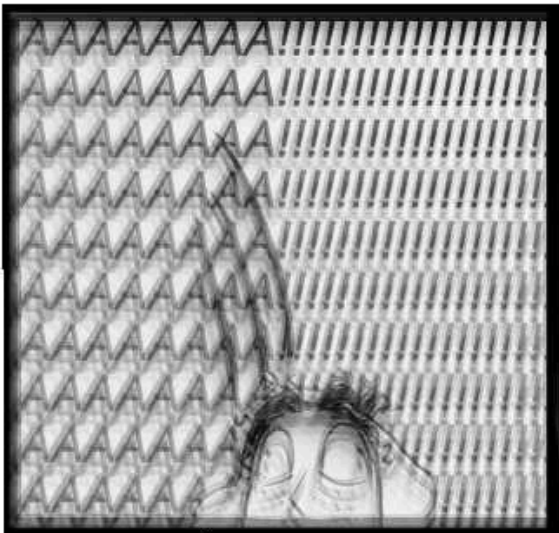
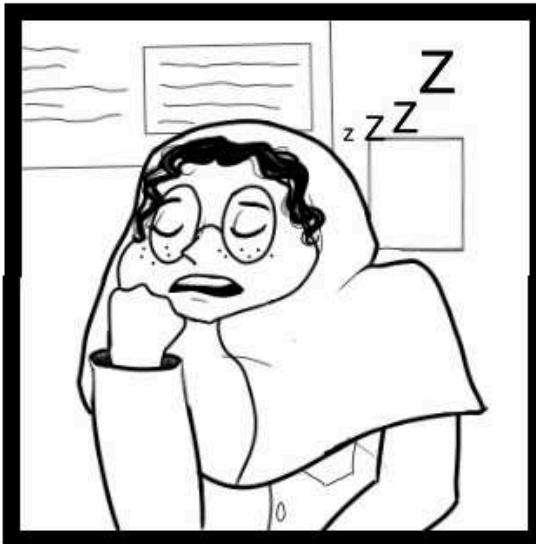
75

OH! NOTHING IMPORTANT, MISS. I'M TRULY SORRY TO BOTHER YOU FOR SUCH TRIVIAL MATTERS.

BUT MAYBE. JUST MAYBE. YOU SHOULDN'T BE DOZING OFF DURING THE CLASS



WHY NOT? YOU KNOW THAT I WILL BE ABLE TO GET GOOD GRADES ANYWAY. SO PLEASE TRY NOT TO DISTURB ME AGAIN WHILE I'M TAKING MY 14:45 PM. NAP.




SEEMS LIKE I'M NOT SUPPOSED TO GET ENOUGH REST TODAY.



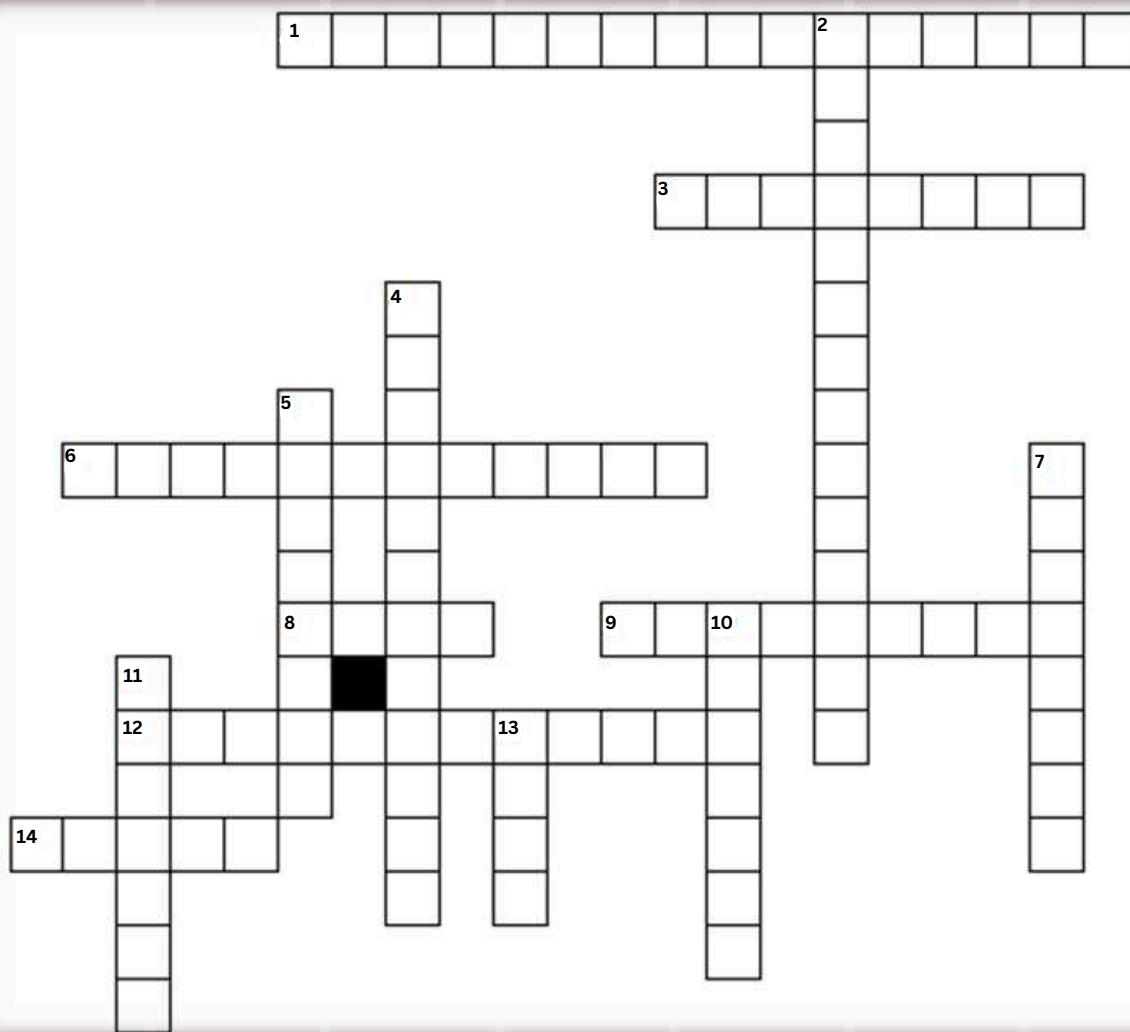
25

hello

Solve and Savor

B	Y	T	N	A	H	I	D	S	T	I	C	H	
E	A	Y	B	A	G	H	E	R	S	A	D	F	S
A	M	S	O	E	M	E	Y	R	X		B	S	
U	L	I	T	V	I	T	I	U	T		I	A	
T	U	M	A	U	A	T	Q	D	K	S	Z	A	G
I	P	C	S	F	D	D	A	V	L	X	T	S	C
F	L	A	Q	C	L	E	O	P	J	W	Z	D	Z
U	Z	L	A	R	A	K	N	R	D	J	J	T	Y
L	X	M	S	S	Y	I	X	T	A	R	A	I	O
U	C	R	W	G	O	N	S	B	O	B	D	C	D
U	N	I	V	E	R	S	I	T	Y	F	E	L	T
O	F	K	A	S	H	A	N	T	Y	R	T	E	X

75



Across

1. A language theory by Chomsky, explaining humans' innate ability to learn grammar
3. A teaching method focusing on using real-world scenarios to practice English
6. A teaching method focusing on drills and repetition
8. A synonym for "protagonist" in literature
9. Larsen-Freeman's theory combines grammar, vocabulary, and _____ principles
12. An adjective describing words that imitate sounds
14. A term for the rhythm of a poem or piece of writing

Down

2. Shakespearean tragedy featuring star-crossed lovers
4. A poetic device that repeats the same sound at the beginning of words
5. The smallest units of meaning within discourse
7. Sentences are connected at the sentence level, so they have...
10. Syntax
11. A teaching aid that uses visual elements to aid comprehension
13. An event or series of events in a story

Acknowledgments

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Besides, 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. *#Hashtag* team tries its best to make this magazine a useful source for you to gain from.



Photo by Seyyed Younes Hosseini