بهنام خداوند بسیار بخشندۀ همیشه بخشنده

فصلنامۀ هنرزبان

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راهنمای نگارش و شرایط پذیرش مقاله یا گزارش

- زبان نگارش به‌اختیار نویسنده(گان) می‌تواند فارسی، انگلیسی، عربی، فرانسه، روسی و یا تاجیکی باشد.

- محتوای ارسالی به مجله باید حاصل تحقیق، پژوهش و یا ترجمهٔ نویسنده(گان) باشد.

- محتوای ارسالی در مجلهٔ دیگری به‌چاپ نرسیده و هم‌زمان به مجلات داخلی و خارجی ارسال نشده باشد. مجله، ترجمه را به‌شرط ارسال مقالهٔ اصلی به هیئت تحریریهٔ مجله و ارجاع به مجلهٔ اصلی می‌پذیرد.

- ساختار محتوای ارسالی می‌تواند مقاله یا گزارش باشد و باید دارای عنوان، چکیده بین ۱۰۰ تا ۱۵۰ کلمه و واژگان کلیدی از ۳ تا ۷ کلمه، مقدمه، متن اصلی، نتیجه‌گیری و فهرست منابع باشد. قابل‌ذکراست محتوای ارسالی فارغ از زبانش باید دارای عنوان، چکیده و واژگان کلیدی به زبان انگلیسی روان نیز باشد. حجم مناسب متن برای گزارش به طورمتوسط بین ۱۵۰۰ تا ۲۵۰۰ کلمه و برای مقاله ۲۵۰۰ تا ۵۰۰۰ واژه است.

- صفحهٔ عنوان مقاله: دارای عنوان کامل مقاله، نام و نام‌خانوادگی، دانشگاه و مرتبهٔ علمی، تلفن و رایانامهٔ (دانشگاهی) نویسنده(گان) باشد.

- ارجاعات در متن مقاله: در میان دو کمانک ()، شامل نام‌خانوادگی نویسنده، سال انتشار منبع و شمارهٔ صفحه باشد (خانلری ۲۰۱۳، ۹۲).

- منابع موردِاستفاده در متن براساس **استاندارد هاروارد** تنظیم شوند:

- کتاب: نام‌خانوادگی، نام، تاریخ انتشار (داخل پرانتز)، *عنوان اثر اصلی و فرعی (مورب یا ایتالیک)*، محل نشر: ناشر، صفحه.

- مقاله: نام‌خانوادگی، نام و تاریخ انتشار داخل پرانتز، عنوان مقاله، *نام مجله یا مجموعه مقالات (مورب)*، دوره یا سال و شماره برای مجله، محل نشر و ناشر، صفحهٔ شروع و صفحهٔ پایان مقاله.

- منابع اینترنتی: نام‌خانوادگی، نام، عنوان اثر، نشانی کامل پایگاه اینترنتی، تاریخ مراجعه به سایت.

- مجله حق رد یا چاپ و ویرایش محتویات ارسالی را برای خود محفوظ می‌داند.

- فایل پذیرش‌شده با فرمت ورد ۲۰۰۷ است که کل متن به‌صورت تکستونی و در سایز A4 با حاشیهٔ ۲/۵۴ سانتیمتر از همه‌طرف تایپ شده و اندازهٔ فونت انتخابی برای همهٔ زبان‌ها ۱۱ باشد. نوع فونت در زبان فارسی (B Lotus)، زبان عربی (Adobe Arabic) و زبان انگلیسی (Times New Roman) باشد. فواصل بین تمام خطوط مقاله ۱ واحد باشد، بعد و پیش از پاراگراف فاصله‌ای نباشد.

- مقاله تنها با ارسال به سایت مجله: http://www.languageart.ir پذیرفته می‌شود.

فصلنامۀ «**هنرزبان**» علاوه‌بر سایت مجله در پایگاه‌های مختلف معتبر داخلی و بین‌المللی که نام و نشان آن‌ها دراین صفحه و همچنین در فهرست ایندکس سایت موجود است، نمایه شده و مقالات آن به‌صورت آزاد قابل‌دسترسی است.

شایان‌ذکراست طبق تفاهم‌نامهٔ شمارهٔ ۹۶/۱ مورخ ۱۳۹۶/۵/۱ فی مابین انجمن ایرانی زبان‌وادبیات روسی و فصلنامهٔ «هنرزبان»، این نشریه با انجمن مذکور همکاری می‌کند. برخی از مقالات مربوط به حوزهٔ زبان‌وادبیات روسی این نشریه حاصل فعالیت مشترک با انجمن ایرانی زبان‌وادبیات روسی است.

The Iranian Association of Russian Language and Literature

ضریب تاثیر مجله هنر زبان در پایگاه استنادی علوم جهان اسلام (ISC) قرار گرفته است

The impact factor of Journal of *Language Art* is available in the Islamic World Science Citation Database (*ISC*)

فهرست

زبان سرایشی جان کیتس در آَینۀ ترجمه:

«چامه‌ای بر تن‌سوزدانِ یونانی» در کانون بررسی

دکتر عباس مهرپویا[1]

استادیار گروه زبان انگلیسی، واحد همدان، دانشگاه آزاد اسلامی،

همدان، ایران

جستار پیش‌روی دربرگیرندۀ برگردانی پارسی از چکامۀ جان کیتس زیرِ نام «چامه‌ای بر تن‌سوزدان یونانی» می‌باشد و با بررسی رودرروی ترجمۀ پارسی با سرودۀ بُن‌کارِ می‌کوشد تا از نگاهی ترجمه‌گرا دریچه‌ای باریک به ویژگی‌های زبانی در هنر سرایشی این سرایش‌گر انگلیسی بگشاید. در این تراکنش میان‌زبانی، که با بهره‌گیری از راهبرد «بیگانه‌پایایی» یا نگاه‌داشت «بیگانگی» بافت آغازین انجام می‌گیرد، «آشنایی-زدایی» در بافت ترجمه پی‌آیندی فرازبانی می‌باشد که از رهگذر این تراکنش ترجمه‌گرا رخ نموده است. در این راستا، با گزینش «چامه‌ای بر تن‌سوزدان یونانی» که خود سروده‌ای ستوده در سپهر ادب انگلیسی و نیز از جمله چکامه‌های ستایش‌شدۀ جان کیتس می‌باشد، کوشش بر آن بوده است تا از رهگذر ترجمه چهره‌ای روشن‌تر از چیستی و چگونگی چیره‌دستی سبک‌شناختی و زیبایی‌شناختی در زبان سرایشی این سرایش‌گر انگلیسی و بازتاب آن در ترجمه‌سرایش پارسی نمایان گردد.

واژه‌های کلیدی: زبان، سرایش، ترجمه، جان کیتس، چکامه، بیگانه‌پایایی، آشنایی‌زدایی.

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مقدمه

این جستار در دو بخش نگارش شده است، که بخش نخست خوانشی پارسی از سرودهٔ جان کیتس زیر نام «چامه‌ای بر تن‌سوزدان یونانی» را با ترجمهٔ نگارنده دربرمی‌گیرد، آنچه خود در هم‌کناری با چکامهٔ انگلیسی «**Ode on a Grecian Urn**» برخوانده خواهد شد. بخش دوم این جستار، رهیافت زبانی‌سرایشی نگارنده‌مترجم را در ترجمهٔ سرودهٔ یادشده از نگره‌گاهی دوگانه، اگرچه هم‌زمان، در شناخت ویژگی‌های زبانی و سرایشی بافت آغازین و نیز چگونگی به‌کارگیری راهبردهای ترجمه‌شناختی در برگردان سرودهٔ یادشده آماج بررسی قرار می‌دهد [۱].

جان کیتس: درنگی در زندگی‌نامه و زیستار سرایشی

«اینجا کسی آرمیده است که نامش را بر آب نوشتند.»

جان کیتس (۱۸۲۱–۱۷۹۵): سنگ‌نبشتهٔ گور او

(Robertson, C. 1997, 248)

اگرچه چراغ جانِ جان کیتس خیلی زود از بادِ خزانی فرو مُرد، ولی هنر او نامی جاودان را برایش در سپهر سرایشی جهان و پی‌وارهٔ ادب انگلیسی[1] برنبشته است [۲]. در **فرهنگ هستی‌شناسی شاهکارهای جهان** (Lawall and Mack (eds.) 1999, 599-600) آمده است: کیتس در شانزده‌سالگی به شاگردی یک داروساز و بُرَستار[2] درآمد؛ به سال ۱۸۱۶، پروانهٔ داروفروشی را دریافت نمود – ولی دیری نگذشت که دارودرمانی را رها کرد و به سُرایش روی آورد. او که پسر اسپ‌پایی[3] بود در مهمان‌خانه‌ای در لندن، پیشتر به دبیرستانی در انفیلد[4] رفته بود، و در آنجا کشش و دلبستگی‌ای به ادبیات از خود نشان داده بود،

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[1] نوواژهٔ «پی‌واره» را پیش از این در برابرنهادگی با واژهٔ «cannon». ساخته‌ام؛ برای نمونه: پی‌وارهٔ ادبی، پی‌وارهٔ سرایشی، ... (در این باره، به پی‌نویس شمارهٔ [۲] بنگرید).

[2] نوواژهٔ «بُرَستار/ بُراستار» همچون پرستار، خود از «بُرستن» به‌معنای بریدن، در برابرنهادگی با واژهٔ «surgeon» ساخته شد. از نگاهی ساختارگریز، نوواژهٔ «بُرَستار/ بُراستار» واژه‌آمیزی است از بُرست + پسوند – ار یا از بُر/ (بُرنده) + راستار (راست‌گر یا درمان‌گر)، که این‌گونه بُرستن (بریدن) + راستن (راست نمون) + را در خود جای داده است، و به‌معنای چاره‌گر به‌ویژه از راه بریدن می‌باشد. فرهنگ واژه‌یاب واژهٔ «دست‌کار» (برگرفته از فرهنگ معین) را، که برابرنهادی ریخت‌شناختی برای واژهٔ «surgeon» ((kheir (hand) + ergon (work)) است، در این معنا آورده است.

[3] نوواژهٔ «اسپ‌پا/ اسب‌پا» به‌معنای اوکه اسب را پاید یا تیمارکنندهٔ اسبان، را در برابرنهادگی با واژهٔ «hostler» ساخته‌ام.

[4] Enfield

آنچه با دلگرمی‌های دوستش – و پسر مدیر دبیرستان – چارلز کاودن کلارک[1] همراه بود. از پس آشنایی با لی هانت[2]، تندروی سیاسی، سرایش‌گر، و کارسنج ادبی، که به سال ۱۸۱۶ به جرگۀ ادبی وی پیوست، کیتس با شلی[3]، ویلیام هزلیت[4]، و چارلز لم[5]، هم‌وَندان ارجمند جنبش رمانتیک، آشنا شد. او [در این میان] دلبستگی کوتاهی به فنی بران[6] پیدا کرد، و به سال ۱۸۱۹ به نامزدی او درآمد؛ سال پس از آن، وی در پی یافتن درمانی برای بیماری باریکۀ (= سل) خود، به ایتالیا رفت، اگرچه در رُمُ درگذشت.

چامه‌ای بر تن‌سوزدان یونانی: سروده‌ای در خور بررسی

«چامه‌ای بر تن‌سوزدان یونانی» نام یکی از چکامه‌های پنج‌گانۀ جان کیتس سرایش‌گر انگلیسی است که در سبک رمانتیک سروده شده است [۳]: سروده‌ای آهنگین و برآمده از آهنگ پندارپرداختۀ کیتس در وَراسوی پرهیاهوی انگاره‌ای ایستا و خاموش بر گلینه‌ای یونانی، آنچه از دلبستگی کیتس به فرهنگ هلنیسمی و انگاره‌های دیرین آن می‌گوید. جستار پیش روی کوشیده است تا از نگره‌گاهی ترجمه‌گرا ترجمه‌ای سرایشی از این چکامۀ ستایش‌شده را در کانون بررسی نهاده و از این رهگذر برخی ویژگی‌های سبکی زبان سرایشی کیتس را در آیینۀ ترجمه‌ای پارسی از این سروده بازتاب دهد. در ستایش نغزگونگی و شیوایی زبانی این سرودۀ کیتس، همین بس که بدانیم که از شمار همۀ گزین‌گویه‌های جان کیتس، فهرست‌شده در **فرهنگ گزین‌گویه‌های وُردزوُرث**، تنها شش گزین‌گویه از این چکامه برگرفته شده است، که از آن میان جملۀ «**Beauty is truth, truth beauty**» [زیبایی است راستی، راستی زیبایی] به گواه پژوهش‌های انجام‌یافته یکی از پُرپرداخته‌ترین و پرسش‌برانگیزترین گزاره‌ها در روشنگری پیرامون نام‌واژۀ «زیبایی» و پیوند آن با «راستی» به شمار می‌آید. ابجدیان (۲۰۰۴) «چامه‌ای بر تن‌سوزدان یونانی»[7] را سروده‌ای می‌شمرد که در آن نگرش ویژۀ کیتس به هنر و پیوند آن با زندگی، پژواکی نمایان یافته است.

شاید گفت که کیتس با سرایش چکامۀ «**Ode on a Grecian Urn**» در پی جسته‌ای است که

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[1] Charles Cowden Clarke
[2] Leigh Hunt
[3] Percy Bysshe Shelly
[4] William Hazlitt
[5] Charls Lamb
[6] Fanny Brawn
[7] نوواژۀ «تن‌سوزدان» به‌معنای *آوندی که تن‌سوز یا خاکستر تن‌سوخته را در آن ریزند،* را در برابرنهادگی با واژۀ «urn» ساخته‌ام؛ *تن‌سوز* به‌معنای *خاکستر تن‌سوخته* می‌باشد که خود نوواژه‌ای دیگر است که در فرآیند ساخت نوواژۀ «تن‌سوزدان» ساخته‌ام.

می‌جوید تا آن را با زبانی زیبنده واگوید. بی‌راه نگفته‌ایم اگر بگوییم که هر سرایش‌گری که سرشتی آرمان‌جوی دارد در نهان جان خویش «کامشی» دارد جوشان و سرشار از دریغ برای روزگاران کهن؛ و باز شاید که بگوییم که کیتس نیز چنین بود، چندان که به گفتهٔ اسک (Aske 2004, 6) او آرزوی آن داشت که بر «بافت باستان»[1] که ساخته‌ای است آرمانی «آرایه یا پی‌نبشتی انجامین» از خویش بر جای گذارد.

برگردان پارسی در هم‌کناری با خوانش انگلیسی

در پی، به کلک نگارندهٔ این جستار، ترجمه‌ای پارسی از چکامهٔ جان کیتس با نام «چامه‌ای بر تن‌سوزدان یونانی» آورده شده است. برای بررسی ریزنگرانه‌تر، برگردان پارسی در هم‌کناری با خوانش انگلیسی این سروده آمده است؛ گفتنی است که خوانش انگلیسی چکامهٔ یادشده خود از **کارهای سروداری جان کیتس** [۴]، ویراستهٔ ویلیام ت. آرنولدز (Arnolds 1907, 235-6) برگرفته شده است. پیش از خوانش دوزبانهٔ این سروده، یادآوری نکته‌ای بایسته می‌نماید، و آن اینکه در برگردان سروده‌ای که در پی می‌آید، با هدف بازآفرینی زبان سرایشی در پارسی و رسانش پیام در برگردان پارسی، از برخی نوآوری‌های واژه‌شناختی و نونگاری‌های آواشناختی و معناشناختی بهره گرفته شده است؛ آنچه در نگاه نخست می‌تواند گونه‌ای هنجارگریزی یا واگرایی و کژتابی زبانی به شمار آید، ولی آنگاه که در بافتارِ سروداری و در کالبد بافتمانی ترجمهٔ پارسی نگریسته شود و با خوانش انگلیسی سروده هم‌کنار و هم‌سنگ گذاشته شود، گواهی بر برخورداری برگردان پارسی از آمایشی بازتابی است، آنچه با درونه[۲] و برونه[۳] کار آغازین هم‌برینه و هم‌هَنداسه[۴] است و در کوشش برای نگاه‌داشت گوهرهٔ[۵] زبانی‌فرهنگی بافت بیگانه انجام گرفته است. از این روی، چنان که پس از این بدان پرداخته خواهد شد، رویکرد به‌کارگرفته در

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[1] Text of Antiquity

[۲] نوواژهٔ «درونه» به‌معنای *بخش درونی* را پیش از این ساخته‌ام که در گفتمان ترجمه‌شناسی می‌تواند با واژهٔ «matter» در برابرنهادگی باشد.

[۳] نوواژهٔ «برونه» به‌معنای *بخش بیرونی* را پیش از این ساخته‌ام که در گفتمان ترجمه‌شناسی می‌تواند با واژهٔ «manner» در برابرنهادگی باشد.

[۴] دو نوواژهٔ «هم‌بَرینه» و «هم‌هَنداسه» – که خوانشی دیگر از واژه‌ی «هم‌اندازه» است – را در برابرنهادگی با واژهٔ «symmetrical» ساخته‌ام.

[۵] نوواژهٔ «گوهره» را، به‌معنای *درونهٔ هر چیز یا پدیده*، پیش از این ساخته‌ام که می‌تواند با واژهٔ «spirit» در برابرنهادگی باشد.

ترجمهٔ این کار بر پایهٔ نگاه‌داشت ویژگی بیگانگی کار یا همان «بیگانه‌پایایی»[1] استوار است و چنانکه خواهیم دید، برجستگی ویژگی آشنایی‌زدایی را در بافت ترجمه به دنبال داشته است. در پی، خوانشی بازتابی[2] و رودررو از ترجمهٔ پارسی این کار در هم‌کناری با سرودهٔ انگلیسی را از نظر می‌گذرانیم:

Ode on a Grecian Urn John Keats (1795-1821)	**جامه‌ای بر تن‌سوزدان یونانی** سرودهٔ جان کیتس (۱۷۹۵–۱۸۲۱)

I
Thou still unravish'd bride of quietness,
   Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
   A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunt about thy shape
   Of deities or mortals, or of both,
      In Tempe or the dales of Arcady?
   What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
   What pipes and timbrels? What wild ecstasy?
	I
	تو ای نابسوده هنوز بوکِ آرامش[3]
	تو خویش‌خوانده‌کودکِ خاموشی و زمانهٔ رام
	چه گشت‌نامه‌گزار بیشه‌نشین[4]، هموکه توانی گفت
	گل‌آگین داستانی خوش‌تر از سَروادهٔ ما: [۵]
	کدام افسانه بَرگ‌آزین‌تَراز کاود به‌گردْاَندر ترا چهر
	ز ایزدسارگان[5] یا مرگ‌کامان[6]، یا ز هر دو،
	به شهرِ تِمپ اندر یا میان دره‌های آرکادی؟
	چه مردان یا خدایانند اینان؟ چه روگردان
	این دوشیزگانند؟
	چه شوریده شکاری؟ چه کوشیده گریزی؟
	چه نی‌ها و چه دف‌ها؟ چه سرکش شادگاری؟

II
Heard melodies are sweet, but those unheard
   Are sweeter: therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
   Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst
	II
	خوش‌ست آن رود کَن را دِرنیوشی، چه خوش‌تر آن‌که
	بر نامد به گوشی: پس آنک، ای شمایان نرمْ‌نایان،
	بس و بازش نوازید؛
	ز بهر گوش تن نِی، پَن، گرامیده فزون‌تر،
	به جان اندر نوازید پردگان بی‌نوا را:
	جوان خوب‌رو، در پای داران، بنتوانی نهی نِی
	آن نوای‌ات، نه آن داران برهنه‌تن درآیند؛

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[1] Foreignization

[2] Reflective rendering

[3] گزینش کهن‌واژهی «بوک» (بوک (بیوک)): آروس (عربی‌شدهٔ آن: عروس)) ویژگی کهن‌تابی بافت را بهتر بازمی‌تابد.

[4] نوواژهٔ «بیشه‌نشین»، چون گوشه‌نشین، به‌معنای که *در بیشه‌زار و جنگل خانه دارد*، را در برابرنهادگی با واژهٔ «sylvan» ساخته‌ام.

[5] نوواژهٔ «ایزدسار»، به‌معنای *دارای سر و سرشت ایزدگونه*، را در برابرنهادگی با واژهٔ «deity» ساخته‌ام که خود برابرنهادی ریخت‌شناختی برای «godhead» می‌باشد.

[6] نوواژهٔ «مرگ‌کام»، به‌معنای *اوکه به کام مرگ رود یا میرد*، را در این بافت ساختم که در هم‌کناری با نوواژه‌های «مرگ‌انجام» و «مرگ‌دار» که پیش از این ساخته‌ام می‌توانند با واژهٔ «mortal» در پیوند برابرنهادگی باشند.

not leave
  Thy song, nor ever can those trees be bare;
    Bold lover, never, never canst thou kiss,
  Though winning near the goal - yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
    For ever wilt thou love, and she be fair!

III

 Ah, happy, happy boughs! that cannot shed
    Your leaves, nor ever bid the spring adieu;
And, happy melodist, unwearied,
    For ever piping songs for ever new;
More happy love! more happy, happy love!
    For ever warm and still to be enjoy'd,
      For ever panting, and for ever young;
All breathing human passion far above,
    That leaves a heart high-sorrowful and cloy'd,
      A burning forehead, and a parching tongue.

IV

Who are these coming to the sacrifice?
    To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
    And all her silken flanks with garlands drest?
What little town by river or sea shore,
    Or mountain-built with peaceful citadel,
      Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
    Will silent be; and not a soul to tell
      Why thou art desolate, can e'er return.

V

O Attic shape! Fair attitude! with brede

شوخ دلدارا، نه‌دیگر، نه‌دیگر بوسه بتوانی،

اگرچه نزدِ جُسته بار یابی – مکن زاری دگر؛
کو نَمُردن می‌نَناندِ و گرچه خرمی‌ایتان را ندارید،
همیشه مهر ورزیدن بخواهید، که‌او زیبا است!

III
آه، شاد، شادان شاخساران، کو بنتوانید ریزید
برگ‌هاتان، یا بهاران را کجا بدرود برگویید؛
وآنک، خنیاگر شادان، نه‌خستیده،
تا همیشه‌در نوازی آن نواها تا همیشه نو؛
مهر شادان بیش! بیش شادان، مهر شادان!
تا همیشه گرم و نوزَّت کام گیرند
تا همیشه‌در دمان، و تا همیشه‌در جوان؛
چون همه پِرّاگنی آن شور انسانی فراز،
وانهی یک دل ز اندوهان فزون و دل‌گزان
وین یکی سوزنده پیشانی، وان تفته زبان.

IV
کیانند کو درآیند سوی قربان‌گه؟
تا کدامین سبزمهراب، ای کشیش رازدامان،
به‌رَه‌اندر بری این گاوبچه برکشان ماغ تآسمانان،
اوکه سیمین‌پهلُوَش با چند گل‌وندان نشاندی؟
کدامین خردشهری در کران رود یا دریاکناری،
یا کدامین کوه‌افراشت آنَدرش آرام‌آرگی
تهی زین بادرُم گشته، بدین فرهود بامکْ؟
و آنک، خردشهرا، تا همیشه‌بیش کوی و بِرزَنْت خاموش خواهد بود؛ و جانی نِیْ که برگوید
ز چه واهشته می‌باشی، اگر بازآمدن داند.

V
آی چهرِ آتیک! خوش تن‌تاب! بافه‌ای

Of marble men and maidens overwrought,	زان جمله مردان مرمرین دوشیزگان آراسته،
With forest branches and the trodden weed;	هم کنارت شاخه‌های جنگلی و هرزرویان سوده‌پا؛
Thou, silent form, dost tease us out of thought	های تو، خامُش کالبد، کهاز پندار بیرون درکشی ما را
As doth eternity: Cold Pastoral!	چنان چون جاودانی: سرد سرودار شبانی!
When old age shall this generation waste,	آن‌هنگام کو خواهد تباهید پیرسالی اینت زادگان،
Thou shalt remain, in midst of other woe	تو خواهی ماند، این میان‌آندرْ دگر دردی
Than ours, a friend to man, to whom thou say'st,	مگر آنی که ما را بود، یکی دوست با مردی،
"Beauty is truth, truth beauty," - that is all	گش گویی،
Ye know on earth, and all ye need to know.	«زیبایی است راستی، راستی زیبایی،» -
	همه این است
	که تو دانی بر این خاک، و همه آن گش نیازی تا بدانی.

واژگان و نوواژگان پارسی:

نابسوده: دوشیزگی نابرده؛ بوک: آروس (عربی‌شدۀ آن: عروس)؛ چه‌گشت‌نامه‌گزار: گزارندۀ چه‌گشت‌نامه، گزارندۀ آنچه‌گشت، مورخ؛ چه‌گشت‌نامه: سرگذشت‌نامه؛ سَرواده: قافیه، سرود؛ ایزدسارگان: ایزدسران، ایزدان؛ مرگ‌کامان: میرایان، مرگ‌انجامان؛ شادگار: فزونی شادی، شاد گشتن؛ نرمنای: نای نرم‌آوا؛ پَن: ولی، اما؛ برهنه‌تن: بی‌برگ، بی‌تن‌پوش؛ جُسته: آنچه جویند، آرمان؛ ندیگر: نه‌بیش، هرگز؛ نه‌خستیده/نه‌خستوده (از خستیدن): خسته نگشته، بی‌خستگی؛ تا همیشه‌در: برای همیشه؛ نوزَت: هنوز ترا؛ دل‌گزان: دل‌زده؛ مهراب: محراب؛ رازدامان: رازآلود؛ گاوبچه: گاو جوان؛ ماغ: آواز گاو؛ تآسمانان: تا آسمانان؛ سیمین‌پهلو: پهلوسیمین؛ گل‌وندان: بافه‌ی گل؛ بادرُم: تودۀ مردم؛ فرهود: پارسا، پاک؛ بامک: بامداد؛ خردشهرا: ای خردشهر، ای شهر خرد: داند؛ تواند؛ بافه: بافته؛ سوده‌پا: پاسوده؛ لگدمال؛ سرودار: شعر؛ زادگار: پشت، نسل؛ خاک: زمین؛ همه آنِ‌اَت: همه ترا؛ گش: که‌اَش، که به او، که او را؛ نیازی (از نیازیدن): نیاز داری.

بیگانه‌پایایی و آشنایی‌زدایی در ترجمه

هرآینه، روایی ترجمۀ سرایشی بالا را می‌باید در دو رویکرد پیشروی بیگانه‌پایایی[1] (foreignization) و آشنایی‌زدایی[2] (defamiliarization) برگرفته از دانش ترجمه‌شناسی و فرمالیزم ادبی جست؛ روشنگری پیرامون دو رویکرد یادشده در پی می‌آید.

یکم: راهبرد بیگانه‌پایایی: در این برگردان کوشش بر آن بوده است تا شیوۀ واژه‌گزینی سُرایشی و

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[1] نونام‌واژۀ «بیگانه‌پایایی» به‌معنای *راهبرد نگاهداشت بیگانگی بافت در ترجمه،* را پیش‌ازاین در گفتمان ترجمه‌شناسی و در برابرنهادگی با واژۀ «foreignization» ساخته‌ام.

[2] نام‌واژۀ «آشنایی‌زدایی» خود به‌معنای «راهبرد گذر از آنچه آشنا است» می‌باشد.

سبک سروداری[1] بیگانهٔ این سروده در ساخت واژگانی و ساختار گفتمانی بسابیش نگاه داشته شود، گرایشی که در دانش نوین ترجمه از آن به نام بیگانه‌پایایی[2]، در برابر بومی‌سازی[3]، یاد می‌شود. باید گفت که در پیشینهٔ دانشی و فلسفی ترجمه‌شناسی، پیدایش دیدگاه دوگانهٔ «بیگانه‌پایایی» در برابر «بومی‌سازی» خود با اندیشهٔ دانشمند آلمانی فردریش اشلایرماخر[4] (Schleiermacher, 1813/2012) در پیوند است. فرهنگ همراه بررسی‌های ترجمهٔ راتلیج (Munday 2009, 189) خاستگاه این نام‌واژه را در این پرسش اشلایرماخر می‌داند که آیا مترجم می‌بایست «خواننده را به سوی نویسنده ببرد» یا «نویسنده را به سوی خواننده ببرد»؟ در پیوند با همین اندیشه، فرهنگ یاد شده از نگره‌پرداز و مترجم فرانسوی آنتوان برمان[5] چنین گزارش می‌کند که پرهیز از نگاه‌داشت دریافت بیگانهٔ بافت آغازین در ترجمه کاری پسندیده نیست (Munday 2009, 189)، چراکه «هدف رفتاری شایا در کنش ترجمه آنستکه بیگانه را چون بیگانه پذیرفت» (Berman, 1985/2004, 277). بر این بنیاد، با نگاهی به ترجمهٔ پارسی برگردانده از سرودهٔ کیتس، می‌توان نمونه‌هایی از واژه‌پردازی و بافتارپردازی باهمان را در بافت انجامین[6] یافت، هم‌آنچه در راستای نگاه‌داشت بیگانگی بافت آغازین[7] و با نگاه به ویژگی‌های معنایی و ساختاری زبان آغاز و نیز توان‌بود واژه‌شناختی و بافت‌شناختی[8] زبان انجام رخ نموده است. از آن جمله است آفرینش نوواژگانی چون: بیشه‌نشین، کوه‌افراشت، آرام‌اَرگ، ایزدسار، مرگ‌کام، پس‌آنک، بَرگ‌آزین‌تَراز، به‌گردآندر، سبزمهراب، به‌رهآندر، خردشهرا، سوده‌پا، میان‌آندر؛ و نیز، ساختارهایی نوپرداخته در پاره‌بافت‌هایی چون: افسانه بَرگ‌آزین‌تَراز، ای نرمْنایان، بس و بازش نوازید، به جان اندر نوازید پردگان بی‌نوا را، شادان شاخساران، خنیاگر شادان، مهر شادان، به‌رهآندر برای این گاوبچه برکشان ماغ تآسمانان، اوکه سیمین‌پهلوَش با چند گل‌وندان نشاندی، وانک خردشهرا تا همیشه‌بیش کوی و برزنْت خاموش خواهد بود، کوه‌افراشت اندرش آرام‌ارگی، تهی زین بادرُم گشته بدین فرهود بامک، آی چهر آتیک!، خوش

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[1] Poetic style

[2] Foreignization – با این آگاهی که برابر با این گرایش، برگردان یک بافت می‌بایست با ویژگی‌های خاستگاه زبانی یا خاستار آغازین آن بافت پیوند و همبستگی داشته باشد، نوواژهٔ «خاستارگرایی» را نیز در همین پیوند برابرنهادگی ساخته‌ام.

[3] Domestication

[4] Friedrich Schleiermacher

[5] Antoine Berman

[6] Target text

[7] Source text

[8] نونام‌واژهٔ «توان‌بود واژه‌شناختی» را پیش‌ازاین در گفتمان ترجمه‌شناسی ساخته‌ام که برابرنهاد انگلیسی آن می‌تواند «lexicological potential» باشد؛ بر این بنیاد، نونام‌واژهٔ «توان‌بود بافت‌شناختی» نیز برابرنهاد خود را در «textological potential» می‌یابد.

تنتاب!، بافهای زان جمله مردان مرمرین دوشیزگان آراسته، همکنارت شاخههای جنگلی و هرزرویان سودهپا، خامُش کالبد، سرد سرودار شبانی!، آنهنگام کو خواهد تباهید پیرسالی اینت زادگار¹، زیبایی است راستی، راستی زیبایی.

باید گفت که سرایشی بودن بافت از یک سو چالشهایی زبانی را بر سر راه ترجمه میگذارد، و از سوی دیگر راه را برای نوآوری زبانی از سوی مترجم میگشاید. یاکوبسن (Jakobson 2012, 131) ترجمهٔ سرودار (= شعر) را از شالوده، دشوار میداند و گواه این گفته را، برای این نمونه، میجوید که در سرودار «همسانی آوایی بهسان پیوند معنایی دریافت میگردد»؛ اگرچه در این آوردگاه، او بازرایی بافتار سرایشی را تنها از راه «تراگذاری نوآورانهٔ»² نشانهها و پارههای زبانی در سامانهای دیگر شدنی میداند. بر این بنیاد، با هدف دستیابی به چنین شیوهای از پردازش ترجمانی، در برگردان این سروده کوشش بر آن بوده است تا از رهگذر بازرایی *چیدمان واژگانی و آرایش آوایی و پیرو آن جابجاییهای واژگانی در ویراست انجامین* بافت پارسی، فرآمد سروداری³ بهدستآمده هر چه بیشتر به بافت بُنکار⁴ نزدیک و با آن همسنگ باشد، خواه در درونهٔ معنایی و خواه در برونهٔ گفتاری. همچنین، باید گفت که با هدف نگاهداشت رَوآهنگ⁵ و رَنگ و رنگ سروداری، ناگزیر و هرآینه بسته به بستر معناشناختی، در جایجای این سروده، به سرمایهٔ وانهاده و توانبود کمترآزموده، اگر نگوییم نیازموده، زبان پارسی نگاه ویژه شده است تا با بهکارگیری واژگان کهن پارسی در همکناری با ساختهای نوی واژگانی و همتنیدگی آنها با یکدیگر الگوهای بافتاری ویژهی سرایشی در بافت ترجمه بازرایی گردد و از این رهگذر بیگانگی بافت آغازین در بافت انجامین پارسی به شیوهای ترجمهگرا رخ نمایاند. از این شمار است گزینش واژگانی کهن چون بوک (بوک/ بیوک: آروس (عربیشدهٔ آن: عروس))، سَرواده (سرایش و قافیه)، پرده (= ساز و نوا)، جُسته (= آرمان)، فرهود (= پارسا)، تباهیدن (تباه کردن)، و نیازیدن (= نیاز داشتن)؛ و نیز، آفرینش نوواژگان و ساختارهایی نو از جمله: بیشهنشین، کوهافراشت، آرامآرگ، ایزدسار، مرگکام، پسآنک، بَرگآزینتَراز، بهگردآندر، سبزمهراب، بهرهاندر، خردشهرا، سودهپا، میانآندر. با این همه، باید گفت که یکچنین آمایش نگارشی و پردازش آوایی، تنها در پرتو راهبرد بیگانهپایایی و با هدف نگاهداشت

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¹ نوواژهٔ «زادگار» همچون *یادگار*، از بنِ «زادن» *زاد + گار،* را پیشازاین ساختهام که میتواند با واژهٔ «generation» در پیوند برابرنهادگی باشد.

² Creative tensposition

³ Poetic product

⁴ Original text

⁵ نوواژهٔ «رَوآهنگ/ رَوآهنگ» از رَوا + آهنگ و «سنجایی/ سنجایی»، از بنِ «سنجیدن» سنج + آبی را در برابرنهادگی با واژهٔ «rhythm» ساختهام. نوواژهٔ «سنجایی/ سنجایی» که خود از آمیختن ریشهٔ سَنج (معرّب سنگ) با دو پسوند ا + یی، همسان با نمونههایی چون پایایی: پای + ا + یی و کارایی: کار + ا + یی ساخته شده، خود در عربی با واژهٔ وزن برابرنهاد است.

ژرف‌ساخت معناشناختی بافت بن‌کار (بافت آغازین) در هم‌کناری با روساخت زیبایی‌شناختی ویژهٔ آن، که خود آمیزه‌ای است به‌هم درتنیده و برخوردار از پژواکی کهن در کالبدی سرایشی، هستایی و نمود می‌یابد.

دوم: راهبرد آشنایی‌زدایی: در روشنگری شیوه‌ها و بنیادهای دیسه‌شناختی[1] یا فرمالیسم، برسلر[2] (Bressler 2007, 52) به این نکته می‌پردازد که از دیدگاه پیروان این سبک، زبان ادبی با زبان هرروزه ناهمگون است و در این باره چنین می‌افزاید: ناهمساز با زبان هرروزه، زبان ادبی خود را به پیش‌زمینه می‌کشد و فریاد می‌زند: «به من بنگرید! من ویژه‌ام؛ من یگانه‌ام». از رهگذر ساختار[3]، انگاره[4]، بافتمان[5]، قالب آهنگین[6]، برتاختگی[7] یا پارادوکس، و بسیاری ابزارهای دیگر، زبان ادبی با واگرایی یا کژتابی از پاره‌ای از الگوهای گفتاری هرروزه خود را به خواننده برمی‌شناساند، آنچه سرانجام به آفرینش ویژگی شناساگر زبان ادبی می‌انجامد، و این همان «آشنایی‌زدایی» است. با یادآوری اینکه دیسه‌شناس[8] روس شکلوفسکی[9] سازندهٔ نام‌واژهٔ «آشنایی‌زدایی» است، برسلر سپس‌تر می‌افزاید که آشنایی‌زدایی فرآیند «بیگانه‌نمایی آشنا»[10] است، [فرآیند] *نونمایی کهنه*، آنچه شکلوفسکی «سپهر دریافت نو» می‌خواند. «با بیگانه‌سازی آشنا، آشنایی‌زدایی (یا آنچه پاره‌ای از دیسه‌شناسان روس *بیگانگی*[11] می‌خوانند) کنش دریافت واژگان و پدیده‌های هرروزه را کند می‌کند، آنچه گوینده و خواننده را به بازآزمون انگارهٔ [باشنده] وا می‌دارد» (Bressler 2007, 52). همچنین، از راه برابر نهادن نام‌واژهٔ پیش‌زمینگی[12] با «کنش برجسته‌سازی یک چیز و آن را برای دریافت بر کشیدن»، ایبرمز و همکاران (Abrams et al. 2015, 142) با بازگرد به اندیشهٔ موکاروفسکی[13]، چنین می‌نگارند که ادبی بودن یک کار از پی «بیشینگی» در «پیش‌زمینگی گفتار» برمی‌آید، یا به گفتار دیگر «پیش‌زمینگی کنش بیان، همان کنش گفتار». به دیگر سخن، با به‌پس‌زمینه

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[1] Formalism

[2] Charles E. Bressler

[3] Structure

[4] Imagery

[5] Syntax

[6] Rhyme scheme

[7] نونام‌واژهٔ «برتاختگی/ برتازش»، را پیش‌ازاین برای واژهٔ «paradox» ساخته‌ام.

[8] Formalist

[9] Victor Shklovsky

[10] Ostranenie

[11] Estrangement

[12] نیز، با هدف نگاه داشتن بخش شناختی زمین در نام‌واژهٔ foregrounding، نگارنده نوواژهٔ *پیش‌زمینش* را، همچون *چینش از چین* برای folding ساختم.

[13] Jan Mukarovsky

راندن سویۀ برگاشتی[1] و پیوستگی‌های منطقی[2] زبانی است که سرودار (= شعر)، ارزش واژه را در جایگاه نشانه‌ای آوایی «برجسته» می‌سازد. به گفتار دیگر، «از راه گسستن شیوه‌های گفتمان زبانشناسی رایج است که ادبیات، جهان دریافت هرروزه را «بیگانه می‌سازد» و توانایی ازکف‌رفتۀ خواننده برای *دریافت تازه* را نو می‌کند (Abrams et al. 2015, 142). در این جا، هدف نخستین ادبیات به پیش‌زمینه آوردن بیگانگی از راه آشنایی‌زدایی است، آن رویی از بیگانگی که در فرآیند ترجمه و بازآفرینی بافت بیگانه خود به *آشنایی‌زدایی* در زبان ترجمه می‌انجامد و با گذر از کنش‌پذیری و هنجارگرایی که کنشی چیره در سامانۀ ادبی زبان میزبان است، ویژگی کنش‌گری و نوآوری را برای زبان ترجمه و پیرو آن زبان ادبی به ارمغان می‌آورد. بر این بنیاد، با نگاهی دیگرگون به برگردان پارسی چامۀ یادشده که خوانش آن در بالا از نظر گذشت، می‌توان نمونه‌هایی از آشنایی‌زدایی را در بافت ترجمه در قالب *نوواژه‌سازی یا نوواژگی*[3] (برای نمونه: نابسوده، خویش‌خوانده‌کودک، گل‌آگین، برگ‌آزین‌تراز، ایزدسار، مرگ‌کام و …) در همراهی با گزینش ساخت‌های زبانی کهن‌تاب (چون بوک، سرواده، نیوشیدن، جُسته، پژمریدن، فرهود و …) یافت، هم‌آنچه نگارنده‌مترجم *به‌گاه نیاز*[4] ساخته و در بافت به کار گرفته تا در بستری از هم‌تافتگی ساختاری در برگردان پارسی جای گیرند. نمونه‌های بیشتر از این آمیزه‌های نوپردازانه در پی می‌آیند: تن‌سوزدان، نابسوده، خویش‌خوانده‌کودک، چه‌گشت‌نامه‌گزار، نرمنای، خوش‌رود، رازدامان، گاوبچه، تآسمانان، سیمین‌پهلو، گل‌وندان، کوه‌افراشت، آرام‌ارگ، فرهود بامک، خُردشهرا، تن‌تاب، بافه، سوده‌پا، هرز‌رو، سرودار، زادگار، نیازی (*نیاز داری* از نیازیدن: نیاز داشتن). چنان که دریافتنی است در پاره‌ای از گزاره‌ها، به‌کارگیری کهن‌واژگان یادشده در هم‌کناری با نوواژگان، نمونه‌هایی از آشنایی‌زدایی را در تراز فراواژگانی و بافتمانی نمایان ساخته است، از جمله: تو ای نابسوده هنوز بوک آرامش، خویش‌خوانده‌کودک خاموشی و زمانۀ رام، چه‌گشت‌نامه‌گزار بیشه‌نشین، پس‌آنک ای شمایان نرم‌نایان بس و بازش نوازید، به جان اندر نوازید پردگان بی‌نوا را، شادان شاخساران، خنیاگر شادان، تا همیشه‌در نوازی آن نواها تا همیشه نو، کشیش رازدامان، به‌ره‌اندر برای این گاوبچه برکشان ماغ تآسمانان، اوکه سیمین‌پهلواَش با چند گل‌وندان نشاندی، کدامین کوه‌افراشت اندرش آرام‌اَرگی، خوش تن‌تاب!، بافه‌ای زان جمله مردانْ مرمرین دوشیزگان آراسته، هم‌کنارت شاخه‌های جنگلی و هرز‌رویان سوده‌پا، تهی زین بادرمُ گشته در این فرهود بامک، سرد سرودار شبانی!، و همانت کَش نیازی تا بدانی.

نتیجه‌گیری

آنچه در خوانش انگلیسی سرودۀ **«چامه‌ای بر تن‌سوزدان یونانی»** نمودی روشن یافته است و از رهگذر برداشتی ترجمه‌گرا نیز برجستگی می‌یابد، برخورداری این بافت سروداری از ساختاری کهن و

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[1] Referential aspect

[2] Logical connections

[3] Neologism

[4] Ad hoc

سبک‌مندی ویژه‌ی سرایشی است. ازاین‌روی، رویکرد به نگاه‌داشت بن‌مایه‌های واژگانی و فراواژگانی در ترجمهٔ بافت سرایشی راهبردی بایسته است، آنچه خود به نگاه‌داشت سازمایهٔ بیگانگی زبان و بافت در ترجمه می‌انجامد و رهیافت آشنایی‌زدایی از زبان پارسی را در ترجمه نیز ناگزیر می‌سازد. آمیزهٔ رویکرد بیگانه‌پایای به‌کاررفته در ترجمهٔ چکامهٔ یادشده و نگره‌شناسی ترجمه‌گرای به‌کارگرفته در این بررسی خود آبستن زایش نگاهی نو است که با ترجمان سرایشی در پیوند است، و آن این که کوشش نگارنده‌مترجم در بازآفرینیِ برگردان سُرایشی واژه‌بنیاد از سرودهٔ **«جامه‌ای بر تن‌سوزدان یونانی»** – کوشش و کنشی که نام‌واژهٔ «ترجمه‌سُرایش»[۱] بهتر گویای چگونگی و چرایی آن است – خود می‌تواند آغازی باشد، هرچند خُرد، بر پایان افسانهٔ ترجمه‌ناپذیری زبان سروداری با رویکرد برگردان یک واژه برای یک واژه. گفتنی است که بیگانگی آهنگ سرایشی در این برگردان پارسی خود گواهی است بر هم‌آمیزی دو راهبرد بیگانه‌پایایی و آشنایی‌زدایی به‌کاررفته از سوی نگارنده‌مترجم در کوشش برای بازآفرینیِ موسیقی و نواخت سرایشی بافت انگلیسی در برگردان پارسی، آن‌سانکه برآیند کار، هم بتواند پیوند خود را با گوهرهٔ سروداری زبان آغازین نگاه دارد و هم فراخور توان‌بود زبان انجامین – که زبان پارسی است – سرمایه‌ی زبانی را در سپهر ادب پارسی از راه نوپردازی سروداری برکشد. از این نگره‌گاه دوگانه، باید گفت که چندنواختی آهنگین در برگردان پارسی این سرودهٔ انگلیسی که خود بازتابی از پاسخِ نهان‌خاستهٔ نگارنده‌مترجم به آهنگ معناشناختی و زیبایی‌شناختی برآمده از بافت بُن‌کار بوده است، نمونه‌ای است از هم‌آمیزی و هم‌آهنگی دو راهبرد بیگانه‌پایایی و آشنایی‌زدایی در ترجمهٔ ادبی که خود بازآفرینیِ ویژگی‌های ساختاری و بافتاری سرودهٔ بُن‌کار[۲] را از راه نگاه‌داشت آن «بیگانگی» تنیده در بافت آغازین شدنی‌تر می‌سازد. در پایان، باید افزود که کاوش باریک‌نگرانه در روساخت و ژرف‌ساخت زبانی بافت آغازین و رواداری در پذیرش بیگانگی بافت در جایگاه آفریده‌ای سرایشی که در زبان‌فرهنگی دیگر بالیده است، چراغ راهنمایی بوده است که نگارنده در آفرینش و پرورش کالبدی سروداری برای ترجمهٔ پارسی از آن بهره گرفته است.

پی‌نوشت‌ها:

[۱] نخست و بَرنخست، یادداشتی پیرامون نگارش جستار پیش روی بایسته و شایسته می‌نماید؛ و آن اینکه در این نگاشته، بسته به نیاز، با به‌کارگیری شیوه‌های زبان‌شناسانهٔ پیشرو در واژه‌سازی و واژه‌پردازی، واژگانی چند ساخته شده و بر دامنهٔ واژگانیِ دانشی و پژوهشی زبان پارسی افزوده گردیده است؛ هم‌آنچه با درآیندهایی واژه‌نگارانه برای روشنگری چندوچون نوواژگی هر نمونه همراه گردیده است. امید که سپهر نغزجوی و نغزپذیر ادب پارسی درخشش آفرازه‌هایی چنین را در پهنهٔ لاجوردین خود بازتابد.

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[۱] نونام‌واژهٔ «ترجمه‌سُرایش»، را پیش‌ازاین برای واژهٔ «transversification» ساخته‌ام که خود در زبان انگلیسی نیز یک نوواژه به شمار می‌آید.

[۲] Original poem

[۲] نوواژهٔ پی‌واره/ پیواره از سوی نگارنده برابر با واژه‌ی یونانی canon در نمونه‌هایی چون: literary canon و canon of literature، canon of poetry، و ... به کار رفته است. باید گفت که در پیوند با ادبیات سرایشی، نمایشی، یا داستانی، نوواژهٔ «پی‌واره/ پیواره» برشناساننده‌ی رشته‌ای پیوسته از ادب و فرهیختار هر سرزمین است در هر زمان از آغاز رویش و پیدایش تا آن زمان؛ آنچه بسته به نگرش چیرهٔ زمان برشناخته و برجسته می‌گردد و هرآینه با چیرگی‌یافتگی نگرشی نو و دگرگونی در نگرش زمان دستخوش دگرگونی می‌گردد. نوواژهٔ «پی‌واره/ پیواره» می‌تواند به‌معنای همهٔ جایمان ادبی باشد که از گذشته تا کنون برجای مانده و سرآمد دانسته می‌شود (واژهٔ *جایمان* از سوی نگارنده برابر با heritage لاتین و میراث عربی به کار رفته است). در این باره، ام. اچ. ایبرمز در فرهنگ نام‌واژه‌های ادبی پیرامون «literary canon» می‌نویسد که «در چند سدهٔ گذشته – در ادبیات جهان یا ادبیات اروپا، و بیشتر در ادبیات مردم جهان – برای نام‌گذاری آن دسته از نویسندگان و نگارندگانی به کار آمده است که، بر پایهٔ هم‌رایی همگانی میان کارسنجان، دانشمندان، و آموزگاران، به گونه‌ای فراگیر «سترگ» شناخته می‌شوند، و دربردارندهٔ نوشتاری می‌باشند که بس‌ویش کلاسیک ادبی نامیده می‌شوند» (Abrams et al. 2009, 38). پیرامون نام‌واژهٔ پیشنهادی *پیواره/ادبی* نکتهٔ شایان یادداشت این است که نوواژهٔ پیشنهادی «پی‌واره/ پیواره» نه تنها دربرگیرندهٔ ارزش پایگانی است، پیوستگی و پیرَوی زمانی یکایک آفرینشگران کارهای سترگ ادبی و نوشتار ایشان را در رهگذر زمان در بر می‌گیرد؛ آنچه در برابرواژهٔ لاتین «canon» معنایی آشکار نیست و تنها می تواند از آن برآید.

[۳] باید دانست که اگرچه واژه‌ی «رمانتیک» معنایی کمابیش یکسان را در بافت‌های گوناگون زبانی دارا است، بسته به اینکه در کدامین زمینهٔ دانشی و پژوهشی به کار رود می‌تواند از نامندگی دیگرگونی برخوردار باشد و سایه‌های معنایی همگانی‌تر یا ویژه‌تری را در بر گیرد. بر این بنیاد، نگارنده شایسته و بایسته می‌داند که در این جستار از راه باریک‌نگری زبانشناسانه از آمیزهٔ «نام‌واژه»، و نه از تکواژهٔ همگانی «واژه»، در بررسی و پرداختن به هسته‌هایی واژگانی از این دست – که دامنه‌ای کمابیش گسترده از ویژگی‌های معنایی را در بر می‌گیرند – بهره بگیرد، آنچه در این جستار و در نمونه‌هایی زبانی از این دست برابر با واژه‌ی «term» در زبان انگلیسی و «اصطلاح» در زبان عربی به کار گرفته می‌شود.

[۴] یکی از کم‌رسایی‌ها یا کمبودهای واژگانی در زبان کنونی پارسی و به ویژه در واژه‌شناسی ادب پارسی به کاربرد واژهٔ «شعر» در دو تراز معناشناختی بالاسری و پایین‌سری باز می‌گردد. باید گفت که این نام‌واژه در تراز بالاسری معناشناختی دربرگیرندهٔ چند دامنهٔ معنایی کلان است: یکم، هنر سرایش؛ دوم، کارهای سُرایشی در تراز کلان؛ سوم، سروده‌های یک سرزمین در جهان؛ چهارم، سروده‌های سرزمین ایران در تراز ویژه، و پنجم، سروده‌های پارسی از سراینده‌ای ویژه یا در سبکی ویژه؛ اگرچه در تراز پایین‌سری، و با پیمایه‌ای* ویژه‌تر، همین واژهٔ «شعر» دامنهٔ معنایی خردتری را پوشش می‌دهد و به تک سروده‌ای از سراینده‌ای ویژه یا تک سروده‌ای در سبکی ویژه باز می‌گردد. بر این بنیاد، از در بازشناسی و ویژه‌نمایی دو حوزهٔ معناشناختی یادشده در دو تراز بالاسری و پایین‌سری یادشده، در کنار واژهٔ

«سروده»، که در زبان انگلیسی واژهٔ «poem» با آن در پیوند برابرنهادگی است، ساخت نونام‌واژهٔ «سرودار» – که خود از ریشهٔ «سرودن» با افزودن پسوند «‑ار» به بن «سرود» ساخته شده و با واژه‌ی «poetry» در پیوند برابرنهادگی است – از سوی نگارندهٔ این جستار می‌تواند کم‌بود یا کم‌رسایی یادشده را در دامنهٔ معنایی بالاسری و همگانی‌تر از پیش روی بردارد. این گونه، می‌ توان دید که به کارگیری نونام‌واژهٔ هم‌خانواده «سرودار» در هم‌کناری با واژگان سرود و سروده از هم‌آهنگی و هم‌افزایی بیشتر واژگانی می‌گوید. افزون بر این، با نگاه به پیشه و پیشینهٔ هنر سرایش پارسی و با نگاه به ارجمندی و جایگاه ویژهٔ این کهن‌کرد** باستانی در میان ایرانیان و در زبان و فرهنگ ایران‌زمین، نگارنده نونواژهٔ «سرودگار» را – همچون ریخت‌گیری واژگانی چون *کردگار* و *پروردگار* از دو ریشه‌ی *کردن* و *پروردن* – پیش از این از ریشهٔ *سرودن* ساخته است، که واژهٔ «poet» با آن در پیوند برابرنهادگی می‌باشد. چنان که دریافتنی است، نویسنده یا مترجم واژه‌ساز با رویکرد به راهبرد نوواژه‌سازی برای گذر از چالش کم‌رسایی یا کم‌بود واژگانی، از یک سو آرمان بالندگی و زایندگی زبانی و فراوانی‌بخشی به سرمایهٔ واژگانی را گرامی داشته، و از سوی دیگر در هر نمونه جُسته‌ای ناجُسته را در سپهر آفرینش زبانی بر آماج آزمون و آروین نشانده است.

* نوواژهٔ «پیمایه» از سوی نگارنده پیش از این برابر با واژهٔ «criterion» و واژهٔ عربی *معیار* ساخته شده که در این بافت نیز به کار گرفته شده است. باید دانست که در این واژه‌پردازی باریکه‌ای زبانی نهفته است، و آن اینستکه واژهٔ *پیمایه* را از یک سو می‌توان نام‌ابزاری برگرفته از ریشهٔ «پیماییدن» دانست، از بن *پیمای* اَفزا به پسوند – ه، و از سوی دیگر می‌توان آن را آمیزه‌ای از دو واژهٔ *پی* و *مایه* به شمار آورد که کمابیش همین معنا را در اندیشه پی‌آرش می‌کند.

** نونام‌واژهٔ «کهن‌کرد/ کهن‌کَرد» به‌معنای *کار یا کُناک دیرین* را پیش از این در برابرنهادگی با واژهٔ «tradition» ساخته‌ام.

*** همچنین، نونام‌واژهٔ «فرهیختار» به‌معنای *هرآنچه فرهیخته است و فرهیخته ساز* را پیش از این در برابرنهادگی با واژهٔ «literature» ساخته‌ام.

[۵] همچنین، دو نوواژهٔ «پی‌آهنگ» «پی‌آواژ» و «هم‌آواژ» (– ی) را نگارنده با بهره‌گیری از شگرد واژه‌آمیزی و با درآمیختن بخش‌های واژگانی پی/ هم و آهنگ و آوا و واژ (– ی) ساخته است؛ آنچه در ایرانی کهن برابر با «سَروداه» است (برای *سَروداه* بنگرید دانشنامهٔ دهخدا را)، و در لاتین برابر با واژهٔ «rhyme»، و نیز در عربی با «قافیه» برابرنهاد گشته است؛ چنان‌که خوانده شده کهن‌واژهٔ «سَرواده» در ترجمهٔ سرودهٔ «چامه‌ای بر تن‌سوزدان یونانی» به کار گرفته شده است، اگرچه در سرودهٔ یادشده کیتس معنای سروده و هنر *سرایش* را در اندیشه داشته است.

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ORIGINAL RESEARCH PAPER

The Poetic Language of John Keats in Mirror of Translation: "Ode on a Gracian Urn" in Focus

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The present essay includes a Persian rendition of an ode by John Keats under the name of "Ode on a Gracian Urn" and by reviewing vis-à-vis the Persian translation and the original poem, it attempts to open a narrow window to the lingual features in the poetic art of this English poet. In this interlingual transaction, that is conducted by employing the strategy of "forignization" or retaining the "forignness" of the source text, "defamiliarization" of the translated text is an extralingual aftereffect which has taken shape during this translational transaction. In this pursuit, by selecting the "Ode on a Gracian Urn" that is itself an acclaimed poem in the sphere of English literature and also among John Keats' celecrated odes, effort has been made to reveal a brighter visage of the *what* and *how* of the stylistic and aesthetic dexterity in the poetic language of this English poet and its reflection in Persian transversification.

Keywords: Language, Poetry, Translation, John Keats, Ode, Foregnization, Defamiliarization.

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المثال في كتاب العين للخليل
قراءة باعتماد المفاهيم المعجميّة الحديثة

الدكتورة صونية بكال[1]

أستاذ بحث -أ- مركز البحث العلميّ والتقنيّ لتطوير اللغة العربيّة،
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ملخص

لا يقل المثال المعجميّ أهمية عن التعريف، وإن سيطر التعريف على اهتمام الدارسين، فالمثال هو ذاك الوسط الذي يعيد للكلمة حيويتها بعدما يقوم التعريف باستئصالها وتجريدها، وقد وظف المعجميون العرب القدامى المثال أحسن توظيف، إلا أننا لاحظنا أن الدراسات التي عُنيت بالمثال في المعاجم اهتمت بالشاهد -وهو النص المقتبس-، وأهملت المثال الموضوع -وهو المثال الذي يؤلفه المعجميّ- وتنوعاته، نحاول في هذا المقال استقراء المثال في كتاب العين للخليل بن أحمد الفراهيدي باعتماد المفاهيم المعجميّة الحديثة، لنظهر أهم الأنواع التي اعتمدها مع التمثيل، وتحديد منزلتها في حقل ما استجد من مفاهيم، اعتمدنا لذلك منهجا استقرائيا؛ إذ رصدنا الظواهر المتكررة في الأمثلة التي أوردها الخليل، وقمنا بعملية تجريدية للخروج بالأنواع الكلية التي عرضناها بعد التنظير لها اعتمادا على الدراسات المعجمية الحديثة والغربية منها خاصة، ووضحنا كل نوع بأمثلة، ومن أهم النتائج التي توصلنا إليها إهمال بعض المنظرين الغربيين لجهود العرب القدامى في صناعة المعاجم، فأغلب ما استجد في الصناعة المعجمية الغربية من طرائق وآليات، هي عناصر متأصلة في معجم العين ومن ذلك "المثال المشروح" و"المتلازمات اللفظية" و"آلية التحييد"، مما يملي علينا إعادة قراءة منهجية الصناعة المعجمية العربية القديمة، والتعريف بها، والإفادة منها في صناعة المعاجم المعاصرة وفي تعليمية اللغة للناطقين بها وللناطقين بغيرها.

الكلمات الأساسية: المثال، الشاهد، المثال الموضوع، كتاب العين.

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مقدمة

انتبه المعجميون القدامى إلى أهمية المثال، فاستعانوا به للاستشهاد وللتوضيح، فالمثال المعجمي عنصر متأصل في الصناعة المعجمية العربية وهو مستحدث في بعض الصناعة المعجمية الغربية، إذ «لم تعرف المعجمية الإنجليزية الشواهد التوضيحية حتى عام ١٧٥٥ عندما استعملها الدكتور جونسون في مصنفه الشهير (معجم اللغة الإنجليزية)» (القاسمي ٢٠٠٣، ٤١)، أما في المعاجم الفرنسية فارتبط ظهور المثال بظهور أولى القواميس الفرنسية التي بدأت سنة ١٥٩٣ (Russon Wooldridge 1995, 8). ورغم حداثة الصناعة المعجمية الغربية إلا أنها حازت في عصرنا قصب السبق، نحاول في هذا المقال إعادة قراءة المثال في كتاب العين، لاستخراج الأنواع التي اعتمدها مع طرح هذا التساؤل: ما موقع المثال في كتاب العين بين ما استجد من مفاهيم معجمية؟

تعريف المثال لغة واصطلاحا

ورد في معجم المقاييس «الميم والثاء واللام أصلٌ صحيح يدلُّ على مناظَرة الشَّيءِ للشيء وهذا مِثل هذا، أي نَظيرُه، والمِثْل والمِثال في معنىً واحد» (مقاييس اللغة ١٩٧٩)، ومما جاء في مادة "مثل" في لسان العرب واقترب من المفهوم الاصطلاحيّ: «والمِثالُ: المِقدارُ وهو من الشَّبه، والمثل: ما جُعل مثالاً أي مقداراً لغيره يُحْذَى عليه، والجمع المُثل (...) والمثال: القالبُ الذي يقدَّر على مِثله (...) ومَثَّلت له كذا تمثيلاً إذا صوَّرت له مثاله بكتابة وغيرها... ومَثَّل الشيء بالشيء: سوَّاه وشبَّهه به وجعله مِثْلَه وعلى مثاله» (بلا تاريخ) وفي اصطلاح المعجميين، المثال هو عبارة تتضمن الكلمة المدخل وتحيل فيها على العالم، فيعزل التعريف الكلمة عن السياق لتصير ذاتية الإحالة فيسهل تفكيكها إلى السمات الدلالية التي تكونها، ويقوم المثال بإعادة زرعها في محيطها الطبيعي، فيعرفه ألان ري: «تركيب؛ جملة أو ملفوظ مركب يحمل اللفظة التي تمّ عزلها سابقا في "وضعية"» (Rey 2008, 34/35)، فيظهر بهذا التكامل بين التعريف والمثال في المعاجم التي لا ينبغي لها أن تستغني عن أحدهما.

موضع المثال[1] في كتاب العين:

يتباين موضع المثال في العين، فقد يأتي بعد الشرح أو التعريف، ومثال ذلك:

«البَرُّ: خلافُ البَحْرِ، ونقيضُ الكِنِّ، تقول :خَرَجْتُ بَرّاً وجَلَسْتُ بَرّا»

«والمُرُّ :نَقيضُ الحُلو، يقال :مَرَّ عَيْشُهُ، وأَمَرَّ عَيْشُه»

«والمَريرة :عِزَّة النَّفس، قالت الخنساء:

مثلَ السِّنان تُضيءُ اللَّيْلَ صُورتُهُ ... جَلْدُ المَريرة حُرٌّ وابنُ أحرارٍ»

وقد يأتي المثال قبل الشرح أو التعريف، مشكلا ما يعرف حاليا بالمثال المشروح[2]، فالمثال المشروح هو نهج حديث في المعاجم الفرنسية، فقد «استحدث كوهن المثال المشروح سنة ١٩٧٢ في معجم الفرنسية الحيّة» (Lehmann 1993, 64) وأورد في مقدمته «بما أن الكلمة يتغير معناها تبعا لاستعمالاتها فإننا لا نُعرّفها عادة إلا بعد تقديمها في مثال جملي، وهذا من مواطن التجديد في هذا المؤلف» (Lehmann 1993, 64)، بينما كان مستعملا بكثرة في المعاجم العربية القديمة فهو عنصر قار فيها ومن أمثلته في العين:

مرن: «مَرَنَ الشَّيءُ يَمْرُنُ مُرُونةً، إذا استمرَّ، وهو لَيِّنٌ في صَلابةٍ».

«ومَرَنَتْ يَدُهُ على العمل: صَلُبَتْ واستَمَرَّتْ».

«والشَّاة تَرُمُّ الحشيش بمِرَمَّتَيها، أي: بشَفَتَيها».

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[1] نضع في البحث سطرا تحت الأمثلة لتمييزها عن التعريفات والشروح.

[2] l'exemple glosé

«وأَرَمَّ القَوْمُ: سَكَتُوا على أَمْرٍ في أنفسهم».

«وتَرَمْرَمَ القوم: حرّكوا أَفْواهَهم للكلام».

أنواع المثال في كتاب العين

تميّز الصناعة المعجمية الحديثة بين نوعين أساسيين من الأمثلة؛ الشاهد والمثال الموضوع.

الشاهد:

فالشاهد[1]، هو كلام مقتبس يضم المدخل، تعرفه دوبوف: «سياق استعمالي خارج القاموس، يظهره التوقيع؛ وهو نص الكاتب الذي يظهر فيه» (Rey-Debove 1971, 269). استعمل الشاهد في أولى المعاجم كما استعمل في النحو إذ يرى حسن حمزة « أن موقف علماء اللغة في معاجمهم لم يكن مغايرا في جوهره لموقف النحويين» (حمزة ٢٠١٠، ٢٧)، تبنت المعاجم الفرنسية الشاهد لاحقا فـ «ابتداء من القرن السابع عشر، لاحظنا في القواميس الفرنسية ظهور (...) ما يسمى بالشواهد (...) هذه الملفوظات غير مأخوذة بغرض الوصف، بل بغرض تقديم نماذج» (Rey 2008, 36)، إن الوظيفة الأساس للشاهد هي إثبات وجود كلمة فـ «الاستشهاد في اللغة ضرب من الاحتجاج اللغوي، فإن اللغوي يأتي بالشاهد ليكون حجة إما على وجود ما يحتج له في اللغة أو في الخطاب، سواء كان وحدة معجمية أو كان تركيبا نحويا، وإما على صحة استعماله» (بن مراد ٢٠١٠، ٤٩)، فتطغى على الشاهد الوظيفة الفيلولوجية في المعاجم العربية والغربية على حد سواء وإن اختلفت المدونات؛ إذ استمدت المفردة العربية شرعيتها من القرآن والحديث والشعر الجاهلي وكلام العرب، بينما «تستمد الكلمات شرعيتها عادة من شهادة الأدباء» (Girardin 1995, 30)[2]. فاحتاج تأليف أول معجم إلى الاستشهاد فقننت المدونات التي لا يطالها الشكّ وبُني عليها العين.

ومما نجد في كتاب العين:

١- الاستشهاد بالقرآن:

يعد القرآن الكريم واحدا من المصادر التي اعتمدها العين بنية الاستشهاد والاحتجاج لوجود معنى من المعاني للكلمة، خاصة في الأمور الدقيقة أو الدلالات الخاصة للكلمة ومن ذلك:

«والجانُّ: حيّةٌ بيضاء، قال الله عز وجل- تَهْتَزُّ كَأَنَّها جَانٌّ وَلَّى مُدْبِراً»، فمعنى الجان الغالب والمعروف هو الجن ولكنه أورد معنى الحية البيضاء واستدل على وجود المعنى بالآية القرآنية.

وفي مدخل جسد:

«الجَسَدُ للإنسان، ولا يقال لغير الإنسان جَسَدٌ من خلق الأرض. وكل خلق لا يأكلُ ولا يشرب من نحو الملائكة والجنِّ مما يَعقِل فهو جَسَدٌ. وكان عِجلُ بني إسرائيل جَسَداً لا يأكل ولا يشرب ويصيح، وقوله تعالى: وَما جَعَلْناهُمْ جَسَداً لا يَأْكُلُونَ الطَّعامَ»

٢- الاستشهاد بالحديث النبويّ:

كما استشهد العين «بما يزيد على ثلاثمائة حديث نبويّ» (قيرة وبورويس ٢٠٢١)، ومن أمثلة ذلك:

«والفِطرة: التي طُبِعَتْ عليها الخليقة من الدّين. فَطَرَهُمْ الله على معرفته بِرُبُوبيّته .ومنه: حديث النبيّ صلّى الله عليه وسلم وكل مولودٍ يولد على الفِطرة حتّى يكون أبواه يُهَوِّدانِه وينصرانِه ويمجسانه»

ومن ذلك أيضا:

«وحُتاتُ كُلِّ شَيءٍ :ما تَحاتَّ منه. والحَتُّ لا يبلُغُ النَحْتَ. وفي حديث النبي صلى الله عليه وسلم: احْتُتْهُمْ يا سَعْدُ فِداكَ أبي وأُمِّي يعني اردُدْهُم .والفَرَسُ الكريم العَتيقُ: الحَتُّ».

وقد يأتي بالحديث والسياق الذي قيل فيه ومن ذلك:

«والجَبّارُ من الناس: العظيم في نفسه الذي لا يقبلُ موعِظة أحدٍ. وقد كانوا يُعابِثون امرأة سائلةً فكانت تأبي إلا أن تستعصي عليهم، وتُجيبُهم بغير ما يُريدون، فقال النبيّ- صلى الله عليه وسلم: دَعُوها فإنَّها جَبَارةٌ وقلبُ الجَبّارِ الذي قد دَخَلَه الكِبرُ لا يقبل موعظةً»

٣- الاستشهاد بالشعر:

يعد الشعر واحدا من مصادر الاستشهاد، وهو كثير في العين، وقد أزاح العين في باب الاستشهاد بالشعر بعض القيود التي وضعت قبله، إذ تقول رفاه محمود جوهرجي نقلا عن حمدي بخيت عمران «الخليل استشهد بشعر العباسيين أمثال بشار وحفص الأموي، وبذلك مد عصر الاستشهاد ليشمل فصحاء الشعراء العباسيين المعروفين بتمكنهم في اللغة، وهو بهذا خالف جمهور اللغويين الذين حظروا الاستشهاد بشعراء هذا العصر ووقفوا عند إبراهيم ابن هرمة» (سراج محمود جوهرجي، ٢٠١١، ٤٥)، فباب الاستشهاد بالشعر واسع في العين وهذه عينة منه:

«وشجرة عَشَّة: دقيقة القضبان، مُتَفَرِّقتُها، وتجمع عَشَّات، قال جرير:

فما شجرات عيصك في قريش ... بعَشَّاتِ الفُروعِ ولا ضَواحِ»

وفي باب جش نجد:

«وبه جَشَّةٌ، أي :شِدَّةُ صَوتٍ، ورَعدٌ أَجَشُّ، قال لبيد:

بأجَشِّ الصَّوتِ يَعبُّوبٍ، إذا ... طَرَق الحيُّ من الغَزوِ، صَهَل».

وفي رن:

«قال العَجّاجُ يَصِفُ قَوْساً:

تُرِنُّ إرْنانا إذا ما أَنْضِبا ... إرْنانَ مَحْزُون إذا تَحَوَّبا».

كما قد يورد شطرا من البيت في مثل:

«وتَدَجْدَجَ اللَّيلُ فهي دَجداجة، قال العَجّاجُ:

إذا رِداءُ ليلةٍ تَدَجدَجا».

المثال الموضوع:

المعجميّ متكلّم للغة التي يؤلف بها، فهو يعطي لنفسه صلاحية تأليف بعض الأمثلة، نطلق عليها اسم الأمثلة الموضوعة لأنها من وضع المعجميّ وهي الترجمة[1]، ويعرفها كيمادا بـ «عناصر جملة أو مجموعة تركيبية حرة، يحررها المعجمي انطلاقا من المعرّف» (Quemada 1972, 705)، تباينت نظرة المعجميين لهذا النوع من الأمثلة، فمنهم من استقلّه مقارنة بالشاهد الذي اقتبس من نصوص كبار المؤلفين عند الغرب، ومن منتقديها فولتير في مقولته الشهيرة التي كثر تداولها إذ اعتمدها قاموس "لوروبير" شاهدا في مدخل "شاهد[2]": «قاموس بدون شواهد مجرد هيكل عظمي[3]» (Le petit Robert 2011) وكانت مقولته هذه في نقد قاموس المجمع الفرنسي الذي

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[1] التي نقترحها لـ "l'exemple forgé" في الفرنسية

[2] citation

[3] « un dictionnaire sans citation est un squelette » (Voltaire).

اعتمد المثال الموضوع. ومنهم من تقبله من باب عدم الاستهانة بلغة المعجمي¹. إن الوظيفة الأساس للمثال الموضوع هي إظهار اشتغال الكلمة في سياق ففي العين «بر: البَرُّ: خلاف البَحْرِ، ونقيض الكِنِّ، تقول :خَرَجْت بَرّاً وجَلَسْتُ بَرّا، على النّكرة تستعمله العرب»

وتنقسم الأمثلة الموضوعة إلى عدة أنواع باعتبار طولها فنجد:

المثال الجملي²:

قد يشكل المثال جملة تامة يؤلفها المعجمي، ونميز في كتاب العين بين جمل تامة أشبه إلى التحييد، يظهر فيها المعجمي الاستعمال، ويستعين بمختلف المشتقات للمساهمة في إظهار الدلالة، ومن ذلك:

«الشّجَبُ: الهمُّ والحزن، وقد أشجَبَكَ هذا الأمر فَشَجِبتَ له شَجَباً»

وفي مدخل جريرة:

«والرجلُ يجر على نفسه جَريرةً أي جنايةً، وتُجمَعُ على جَرائرِ»

وفي مدخل تجفاف:

«وتقول :جَفَّفتُ التِّجفافَ تَجفافاً أي تَجفيفاً»

كما نجده يورد جملة ترد على أنها قطعة من الواقع الاستعمال السائد للكلمة:

ففي مدخل جفاف:

«ويقال :اعزل جُفافه عن نَدِيّه أي ما جف منه».

وفي صولج:

«والصّولجُ :الفضّة الجيّدة، يقال :هذه فِضّة صَولجٌ وصولجةٌ»

كما قد يأتي بمجموعة من الجمل للمدخل الواحد لإظهار الاستعمالات المتواترة ففي مدخل أرن:

«يُقال :أَرَنّ الحمارُ في نَهيقِه، وأَرَنّتِ القَوْسُ في أنباضِها، وأَرَنّتِ النّساء في مناحتهن».

مثال دون الجملة:

يوظف المعجم أمثلة دون الجملة ونميّز بين:

الجملة المبتورة:

من أهم وظائف المثال نجد الوظيفة التركيبية وهي إظهار لاشتغال الكلمة في سياق وكثيرا ما يستعمل المعجمي لذلك جملة مبتورة.

ومن استعمالات الجملة المبتورة نجد تواتر اعتماد الصفة والموصوف:

ومن ذلك في العين مدخل مجثوث:

«ورجلٌ مَجثُوثٌ ومَجؤُوثٌ أي قد جُثَّ يعني أُفزِعَ»

وفي جرواض:

«وبعيرٌ جِرواضٌ : ذو عُنقٍ جِرواضٌ أي غليظٌ شديدٌ».

وفي مرنان:

«وسَحابةٌ مِرنانٌ، أي :مُصَوِّتة».

وقد ينوع الأمثلة من تذكير وتأنيث وجمع وإفراد لإظهار خصوصية الكلمة ومن ذلك مدخل فر ومدخل فرفار:

«ورجلٌ فَرٌّ ورَجُلان فَرٌّ ورجال فَرٌّ لا يثنى ولا يجمع»

«والفَرْفَرَةُ: الطَّيْش والخِفَّة، ورَجُلٌ فَرْفار، وامرأةٌ فَرْفارةٌ»

«ولحم عِصَبٌ: صُلْب كثيرُ العَصَب»

وفي سجج:

«رمانة سجسجة أي لا حامِضةٌ ولا حُلوة»

المتلازمات اللفظية:

المتلازمات اللفظية هي تجاور متواتر لكلمتين في الخطاب يعرفها بيجوان وتوارون[1] على أنها «مصاحبات تفضيلية لبعض الكلمات (أو المصطلحات) تجمعها بنية نحوية، تتجسد القرابة التركيبية لها من خلال تواترها في الخطاب» (Laurens 1999, 44)، غير أنه يجب تمييزها عن التعبيرات الاصطلاحية وعن كلمات مركبة مصطلحية، إذ يقسم هوسمان وبلومنتال (Hausmann & Blumenthal 2006, 04)، الجمل النمطية[2] إلى جمل مصطلحية[3] مثل "سكتة قلبية"، والمتلازمات اللفظية مثل "إصابة بليغة" والتعبيرات الاصطلاحية مثل: "فلذة الكبد".

تشير الدراسات الحديثة إلى ضرورة الاعتناء بالمتلازمات اللفظية، فكانت المدرسة البريطانية سباقة إلى التنبه لأهمية السياق وإطلاق مصطلح "المتلازمات اللفظية" انتقل بعدها إلى الدراسات الفرنسية وإن لم يستطع في البداية فرض نفسه وإزاحة مصطلح "مركب"[4] السائد إلى سنة ١٩٩٠ (Hausmann & Blumenthal 2006, 09) لتصبح المتلازمات بعدها عنصرا مهما جديرا بالدراسة في «اللسانيات النظرية والوصفية، وفي علم النفس اللغوي، وفي اللسانيات المعرفية[5] واللسانيات التقابلية وفي المعجمية وفي تعليمية اللغة الأم واللغة الأجنبية» (Hausmann & Blumenthal 2006, 04/05)

تورد لورنس نقلا عن هايد[6] بعض المعايير لتمييز المتلازمات عن باقي التركيبات وأهمها: المعيار الدلالي، والمعيار التداولي (Laurens 1999, 44)

فالمعيار الدلالي يميز بين المتلازمات وبين التعبيرات الاصطلاحية[7] خاصة، فحسب روبرتز[8] «تفقد التعبيرات الاصطلاحية معناها الخاص في فائدة المعنى العام للعبارة» (Laurens 1999, 45)، بينما تحتفظ عناصر المتلازمة بمعناها، ففي التعبير الاصطلاحيّ " فلذة كبد" تفقد كبد (العضو) وفلذة (القطعة) دلالتها المعجميّة لتدل مجتمعة على الابن، بينما في "ثمن الحرية" و "سعر البرميل" وعلى رغم ورود اللفظتين متصاحبتين في الخطاب، فتحتفظ كل

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[1] Béjoint et Thoiron

[2] la phraséologie

[3] phraséotermes

[4] syntagme

[5] cognitive

[6] Heid

[7] expression idiomatique

[8] Roberts

كلمة بدلالتها المعجمية، ليأتي المعيار التداولي المتمثل في الحدس اللغوي فيقبل "ثمن الحرية" و "سعر البرميل" ويتحفظ من "سعر الحرية" و "ثمن البرميل" إلا أن هذا الحدس يجب أن يدعّم بمعطيات إحصائية[1].

من هذا المنطلق سيكون من الصعب تحديد متلازمات عصر آخر وتمييزها عن الجمل المبتورة، لغياب الحدس اللغوي وسيكون من المفيد استخراج تلك المتلازمات من المعاجم باعتماد المعطى الإحصائي في النصوص القديمة. فنحتاج إلى هذا المعطى للحكم على هذه التصاحبات إن كانت متلازمات:

ومع هذا نورد بعض المتلازمات الواردة في العين والتي لازلت تستعمل في مثل:

«أمر عصيب، أي :شديد»

«واعتصمت بالله، أي :امتنعت به من الشّر»

«وشَجَرةٌ مُجتثةٌ لا أصل لها في الأرضِ»

المثال الطرازي:

يقوم المعجمي باستخراج هيكل نمطيّ يقوم مستعمل المعجم بتنويعه، يسمى هذا النوع من الأمثلة المثال الطرازي[2] وتعرفه دوبوف «طراز[3] يقترحه المعجمي ليقوم القارئ بتنويعه» (Rey-Debove 1998, 249) يتشابه المثال الطرازيّ مع المتلازمات اللفظية في كونه تمثيلا للاستعمال المتواتر إلا أن أهم عنصر يفرّق بينهما هو التحييد، والتحييد هو «البحث عن طراز جملي، يمكننا بواسطته توليد عدد من الجمل الخاصة» (Rey-Debove 1971, 304)، فكأنما المعجمي يختزل الاستعمال المتواتر في قوالب جاهزة[4]، والمثال الطرازيّ عنصر كثر استعماله في المعاجم القديمة نحاول تبيانه بهذا المثال:

«ويُقال :باء فلانٌ بدم فلانٍ، إذا أقرّ به على نفسه، واحتمله طوعاً علما بوجوبه»

هذا المثال الوارد في العين هو طراز مستخرج من عدة سياقات من قبيل:

سيبوء عمر بدم زيد

باء الرجل بدم زوجته

باءت المضيفة بدم الضيفة

فاستخراج المثال الطرازي يبدأ بتحييد المتغيرات والاحتفاظ بالثوابت، أما الثوابت فهي في الأمثلة المقترحة "باءَ" بمختلف تصريفاته، يعتمد المعجمي عادة الفعل الماضي مع ضمير المفرد الغائب (باءَ) والثابت الثاني (بدم). ثم يحيّد المتغيرات على محور الاستبدال فيعوض (عمر، الرجل، المضيفة) بفلان و(زيد، زوجة، مضيفة) بفلان.

فيتشكّل المثال الطرازيّ الذي يُعطى للقارئ ليولّد جملا على منواله، تقول دوبوف: « التحييد إجراء يقدم فوائد كبيرة لوصف اللغة، إذ يمكن القارئ وبقليل من الأمثلة الطرازية من توليد عدد من الجمل الخاصة» (Rey-Debove 1971, 306)، وبملاحظة مجموعة من الأمثلة المحيّدة في العين يمكن أن نستنبط الطريقة التي اعتمدها وهي:

–   اعتماد الفعل الماضي مع ضمير المفرد الغائب (هو).

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[1] ينظر للتوسع صونية بكّال، المرجع نفسه.

[2] l'exemple matriciel
[3] modèle

[4] ينظر للتوسع صونية بكّال، المرجع نفسه.

- تحييد المتغيرات بمجموعة من المفردات أهمها: "فلان"، " قوم"، "شيء" "أمر". وهذه مجموعة من الأمثلة المحيّدة في كتاب العين.

«وأكب القوم على الشيء، يعملونه. وأكب فلان على فلان، يطالبه.»

«وفلانٌ يلجِّ بالشيء أي يُبادِرُ به فيؤخذُ»

«وناب عنّي فلان في هذا الأمر نيابة، إذا قام مَقامَك»

«خَزَنَ الشيء فلان يخزُنُه خَزْناً إذا أحرَزَه في خِزانةٍ»

«وأبَتَّ فلانٌ طلاق فلانة، أي طلَقها طَلاقاً باتّاً»

«وأجلى القوم عن الشيء، أي :أفرجوا عنه بعد ما كانوا مُقبلين عليه»

«طَبِنَ فُلانٌ لهذا الأمر يَطْبَنُ طَبانةً وطَبَناً إذا فَطِنَ له فهو طَبِنٌ»

«وأثّابَ فلانٌ من هذا الأمرِ أي اسْتَحْيَى فهو يُثْئِب إثئاباً»

خاتمة

أبدع المعجميون القدامى في وضع الأمثلة فقد أدركوا الطاقات الكامنة فيها، فاستغلوها ليس للاستشهاد فحسب بل قاموا بسن أطرزة لغوية استخرجوها بعملية تجريدية من المدونات التي جمعوها باعتماد معايير زمانية مكانية فالمثال في كتاب العين مشحون بوظيفتين أساسيتين:

− وظيفة فيلولوجية وتظهر مع الشاهد، فالشاهد اعتمد غالبا للاحتجاج على وجود الكلمة، واعتمدوا في ذلك مدونات أهمها القرآن الكريم والحديث الشريف والشعر.

− وظيفة لسانية: تعد الوظيفة اللسانية في مستواها التركيبي أهم وظيفة في كتاب العين، فعمد القدماء إلى إظهار استعمال الكلمة في الخطاب فاعتمدوا أمثلة جملية وأمثلة دون الجملة أبانوا بها عن الاستعمال الشائع والمتواتر خاصة من خلال المتلازمات، والأمثلة الطرازية.

− إن الكثير من المفاهيم المعجمية التي استجدت في المعاجم الغربية الحديثة، كانت موجودة بوضوح في المعاجم القديمة ومن ذلك مفهوم المثال المشروح بوضع الكلمة في سياق ثم شرحها، ومفهوم المتلازمات اللفظية، ومفهوم المثال الطرازي وهو هيكل يقوم المعجمي بتأليفه بعملية تجريدية تقوم على استقراء مجموعة من السياقات المتشابهه، فيحتفظ بالثابت ويحيّد المتغيرات.

− إن نعت العديد من المفاهيم المعجمية في الدراسات الغربية بالجديدة والمستحدثة ينم عن جهل بعض المنظرين الغرب للصناعة المعجمية العربية القديمة ما يضع على عاتقنا مهمة استيعابها والتعريف بها.

− إن الدراسات التي تتخذ المعاجم القديمة مدونة لها لم تُستنفذ فلو تمعّنا أكثر في المعاجم القديمة لاتضحت لنا عناصر جديرة بالدراسة، لم تتطرق لها الدراسات الغربية كصياغة المثال باعتماد مختلف المشتقات للكلمة الواحدة، لإكساب الصرف من خلال المعجم في مثل: «وقد أشجَبَكَ هذا الأمر فَشَجِبتَ له شَجَباً»، وفي مثل: «وتقول :جَفَّفتُ التِّجفافَ تَجفافاً أي تَجفيفاً»، وهذا كثير في معجم العين.

− إن العديد من التقنيات المعتمدة في صياغة المثال في المعاجم القديمة يمكن استغلالها في تعليمية اللغة للناطقين بها وللناطقين بغيرها.

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مثال در کتاب «العین» اثر خلیل بن احمد فراهیدی

خوانش با تکیه بر مفاهیم واژه‌نگاری مدرن

صونیا بکال ۱

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مثال واژگانی از نظر اهمیت کمتر از تعریف نیست، هرچند تعریف همواره مورد توجه پژوهشگران
بوده است. مثال همان واسطه‌ای است که حیات را به واژه بازمی‌گرداند، پس از آنکه تعریف آن را
خشک و انتزاعی کرده است. واژه‌نویسان عرب قدیم به بهترین شکل از مثال استفاده کرده‌اند، اما متوجه
شدیم که مطالعات مربوط به مثال در فرهنگ‌ها، عمدتاً به «شاهد» (یعنی متن نقل‌قول‌شده) پرداخته‌اند و
«مثال موضوع» (یعنی مثالی که واژه‌نویس خود می‌سازد) و گونه‌های آن را نادیده گرفته‌اند. در این
مقاله، با تکیه بر مفاهیم واژه‌نگاری مدرن، به بررسی مثال در کتاب «العین» اثر خلیل بن احمد فراهیدی
پرداخته‌ایم تا مهم‌ترین انواع مثال‌های به‌کاررفته را همراه با نمونه‌ها نشان دهیم و جایگاه آن‌ها را در
حوزه مفاهیم نوین مشخص کنیم. برای این کار، از روش استقرایی استفاده کرده‌ایم؛ بدین صورت که
پدیده‌های تکرارشونده در مثال‌های خلیل را بررسی کرده و با انجام فرآیند انتزاعی، به انواع کلی
رسیده‌ایم که پس از نظریه‌پردازی بر اساس مطالعات واژه‌نگاری مدرن (به‌ویژه مطالعات غربی) ارائه
شده‌اند. هر نوع را با مثال‌هایی توضیح داده‌ایم. از جمله مهم‌ترین یافته‌های این پژوهش، غفلت برخی
نظریه‌پردازان غربی از تلاش‌های عرب‌های قدیم در فرهنگ‌نویسی است. بسیاری از روش‌ها و
مکانیزم‌های نوین در واژه‌نگاری غربی، ریشه در فرهنگ «العین» دارد، از جمله «مثال شرح‌دار»،
«هم‌آیی‌های واژگانی» و «مکانیزم خنثی‌سازی». این یافته‌ها ما را بر آن می‌دارد که بار دیگر روش‌شناسی
فرهنگ‌نویسی عربی قدیم را بازخوانی کنیم، آن را معرفی نماییم و از آن در فرهنگ‌نویسی معاصر و
آموزش زبان به گویشوران و غیرگویشوران عربی بهره ببریم.

واژه‌های کلیدی: مثال، شاهد، مثال موضوع، کتاب العین.

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TRANSLATED PAPER

The Example in Al-Khalil's *Kitab Al-Ayn*: A Reading Based on Modern Lexicographical Concepts

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The lexicographical example is no less important than the definition, even if the latter has dominated researchers' attention. The example serves as the medium that restores a word's vitality after the definition extracts and abstracts it. Ancient Arab lexicographers employed examples masterfully, yet we observed that studies on dictionary examples have focused on quotations (cited texts) while neglecting forged examples (those composed by the lexicographer) and their variations. This article examines examples in *Kitab Al-Ayn* by Al-Khalil bin Ahmad Al-Farahidi, applying modern lexicographical concepts to highlight the main types used, illustrate them, and assess their place among newly developed concepts. We adopted an inductive approach, observing recurring patterns in Al-Khalil's examples and abstracting them to identify overarching categories. These were then theorized based on modern lexicographical studies—particularly Western ones—and exemplified in detail. Among the key findings is the neglect by some Western theorists of the contributions of early Arab lexicographers. Many methods and mechanisms in modern Western lexicography are, in fact, deeply rooted in *Kitab Al-Ayn*, such as glossed examples, lexical collocations, and neutralization techniques. This necessitates a systematic re-examination of classical Arabic lexicographical methodology, its promotion, and its application in contemporary dictionary-making and language pedagogy for native and non-native speakers alike.

Keywords: Example, Quotation, Forged Example, *Kitab Al-Ayn*.

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ORIGINAL RESEARCH PAPER

An Analysis of Heisenberg's Uncertainty Principle in Mark Z. Danielewski's *House of Leaves*

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This study is an analysis of Heisenberg's uncertainty principle in Mark Z. Danielewski's *House of Leaves*. According to Heisenberg, the position and velocity of a particle cannot be measured simultaneously, and an electron exists in an indefinite state. From the uncertainty principle perspective, this study aims to analyze how postmodern techniques cause uncertainty and make readers experience superposition, ambivalent feelings, and indefinite states. As a result of the uncertainty principle, the quantum parallel worlds appear in each part of the novel to a reader's mind. Both post-structuralism and quantum physics rejected reality; however, what mattered was the reader's role (or the observer's role) in deciding to create a single reality. From the frog viewpoint, there was only the reader's reality in parallel worlds, whereas multiple realities emerged from the bird viewpoint. These two viewpoints should not be ignored while analyzing the ontology of *House of Leaves*. Therefore, it can be proved that there is a close relationship between postmodern literature and physics. In the 20th century, scientific discoveries have affected literature. Like any other postmodern works, *House of Leaves* was inspired by quantum physics.

Keywords: Metafiction, Parallel Worlds, Reality, Superposition, Uncertainty Principle.

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Introduction

The researcher has an interdisciplinary look at *House of Leaves*, explains the elements of postmodernism with the elements of quantum physics and tries to bridge a gap between literature and physics. Waugh concisely said about the uncertainty principle in her book *Metafiction*, but she did not examine how the uncertainty principle worked in metafictional novels. This study shows how literary techniques are related to the concepts of modern physics.

Mark Z. Danielewski (March 5, 1966-) is a distinguished postmodern writer. He is the author of the award-winning bestseller *House of Leaves* (2000), the novella *The Fifty Year Sword* (2005), which was performed on Halloween three years in a row at REDCAT, and the National Book Award Finalist Only Revolutions (2006).

Danielewski's works are characterized by complicated, multi-layered typographical variations, or page layouts. Sometimes known as visual writing, the typographical variation corresponds directly to the physical space of events in the fictional world as well as the physical space of the page and the reader. In 1988, Danielewski graduated with a degree in English Literature from Yale, where he studied under John Hollander, Stuart Moulthrop, and John Guillory. He was also inspired by Harold Bloom. In 1989, Danielewski moved to Berkeley, California, where he enrolled in an intensive Latin course at the University of California, Berkeley. He then pursued graduate studies at the USC School of Cinema-Television in Los Angeles (About Mark Z. Danielewski, n.d.).

House of Leaves, Danielewski's debut novel, won numerous awards. It was a 10-year-long project. *House of Leaves* was translated into numerous languages such as Dutch, French, German, Japanese, Russian, Polish, Serbian, Spanish, and Greek. It is still taught at universities both in the United States and abroad.

Werner Heisenberg (1901-1976) is known as a prominent figure in quantum mechanics. He liked mathematics and technical gadgets, and his teachers considered him gifted. In 1920, he began his studies at the University of Munich and published four papers on physics within two years. He earned his doctorate in 1923 with a thesis on a problem in hydrodynamics. After receiving his doctorate, he worked as an assistant for Max Born at Göttingen and then spent a year working with Niels Bohr at his institute in Copenhagen. Heisenberg invented matrix mechanics known as the first version of quantum mechanics in 1925. Matrix mechanics was further developed in a three-author paper by Heisenberg, Born, and Jordan published in 1926. Heisenberg is also known for the uncertainty principle, which he published in 1927. He was awarded the 1932 Nobel Prize in Physics for the creation of quantum mechanics. In his later years, Heisenberg assumed various influential positions both in Germany and abroad, giving important lectures on theoretical physics and other subjects (Chodos, 2009).

The uncertainty principle exists in both postmodernism and physics. Closely related to postmodernism, post-structuralism is a late-twentieth-century achievement in philosophy and literary, especially associated with the works of Jacques Derrida and his followers. It originated as a reaction against structuralism, which first emerged in Ferdinand de Saussure's work on linguistics (Gutting, n.d.). Saussure revolutionized the study of language. According to Saussure's most innovative

contention, words are the signs consisting of a palpable sound image (i.e., signifier) and a mental concept (*i.e.,* signified). All signs exist in the chains that connect them to all other signs in a language. In fact, a language works through the interrelationships and interactions of linguistic signs but to name objects by words. The relations between words and things are entirely arbitrary, as Saussure contended. The identities of signifiers are determined by their differences from other signifiers. In a language, according to Saussure, there are no identities but only differences. In other words, the relations of terms allow signifiers to appear to possess identities of their own. Hence, a language is an entirely conventional matter of form but not a natural substance. Derrida carried out his critique of structuralism systems through the deconstruction technique. Denying any centers of truth (e.g., God, humanity, or the self), deconstruction maintains that we can never be certain about our values, beliefs, and assumptions. If this is the case, then we can never be certain about the meaning of a text. Therefore, we can never declare a text to have but more meaning. The "un-decidability" of meaning in a text is the cardinal rule of deconstruction (Bressler, 2012).

According to Heisenberg's uncertainty principle, it is impossible to know both the position and velocity of a subatomic particle. It began to appear that ultimate truths about the natural world were ungraspable. With this realization, a sense of apprehension began to settle over not only science but also humanities (Moffett, 2008). There is a kind of literary uncertainty principle in post-structuralism, for there is no single meaning.

Creation of Uncertainty Principle in *House of Leaves*

A valuable lesson learned from the quantum theory is that measuring a system can create ambiguity rather than recording the property of the system (Busemeyer & Bruza, 2014). Superposition is a principle of the quantum probability theory. According to the conventional probability theory, a system is in a definite state at any moment with respect to possible states. This definite state can change stochastically over time; however, the state is still definite at each moment, and the system produces a definite sample path. By contrast, the quantum probability theory assumes that a system is in an indefinite superposition state at any moment until it is measured. Being in a superposed state means that all possible definite states have the potential for actualization, although only one will be actualized upon measurement. The concept of superposition resonates with fuzzy, ambiguous, and uncertain feelings in many psychological phenomena (Busemeyer, Wang, Khrennikov & Basieva, 2014).

While reading the novel, a reader is in an indefinite state. If the reader and the novel are considered an observer and a quantum system, respectively, it can be stated that the quantum system is in an indefinite state. In fact, the quantum theory allows the reader to be in an indefinite state (formally called a superposition state) at each moment before deciding on reality. The reader is in a superposition state that leaves him/her conflicted, ambiguous, confused, or uncertain about the status. For instance, the reader may become ambiguous about his/her feelings after reading *House of Leaves* because of different techniques such as fragmentation, hypertext, intertextuality, and defamiliarization used by Danielewski.

This interaction leads to a definite state out of an indefinite state. An individual may initially be in an indefinite state about a set of paintings on display; however, if he/she is asked to select one as a gift, then a preference order is constructed on line for the purpose (Busemeyer & Bruza, 2014). Once a decision is made to resolve uncertainty, the state becomes definite as if the wave collapsed to a point like a particle. Thus, quantum systems require both wave (indefinite) and particle (definite) views of a cognitive system. (Busemeyer & Bruza, 2014).

The reader's own choice will determine whether he/she reads sentences in a particular manner, which leads to a plurality of readings (Barton, 2006). At one point during his interview with McCaffery and Gregory, Danielewski remarked, "There are many ways to enter *House of Leaves*." He was actually referring to the process of reading his novel (Hauglid, 2016). In other words, he mentioned that there are multiple interpretations of his text.

Paraphrasing what Danielewski said, Hansen stated "The true protagonist [of the novel] is the figure of interpretation, which is to say, the act of reading, or even, perhaps, the reader herself." (Hauglid, 2016). Danielewski himself alluded to a mysterious "originator" in his text and a dominant voice that created all of the others; however, he declined to address his own mystery in order to let the audience make their own interpretation (Hauglid, 2016).

Creating Parallel Universes through Reader's Decisions

The reader's significant amount of r when it comes to deciding how to read *House of Leaves* raises some interesting arguments. The control given over the reading process makes the reader invest more in the text, for he/she has to make conscious decisions on what to read and what not to read. While Danielewski presents the narratives in his own terms, the reader is free to make his/her experience of his work unique by deciding how he/she approach and interpret the text (Hauglid, 2016).

There are many possible interpretations that the text offers to readers. According to the so-called Copenhagen interpretation (a collection of views about the meaning of quantum mechanics, principally attributed to Niles Bohr and Werner Heisenberg), before the observation of an electron happens or the process of reading a text takes place in literature, nothing meaningful can be stated about the electron or the novel *House of Leaves* because they exist in a superposition of all possible states. Therefore, when the observation is made, the wave function collapses. Each elementary particle will then be found in a specific location rather than in all the possible states predicted by the wave function (Ryan, 2006). Similarly, when the reader makes a decision in literature, he/she reaches to one single meaning and outcome for *House of Leaves*.

Erwin Schrodinger, who considered the idea absurd, exposed a paradox through a celebrated thought experiment (Ryan, 2006). A cat is sealed in a box together with an atom of uranium that has a 50-50% chance of decaying in a certain time span. The decay cannot be predicted, for it is a quantum phenomenon. Now if the decay takes place, a mechanism will be triggered that kills the cat (Ryan, 2006). By the time the box is opened, the atoms will have both decayed and not decayed. In the interpretation that Schrodinger wanted to discredit, the cat will be dead and alive at

the same time: "In order to describe the cat, physicists add the wave function of the living cat and the dead cat - i.e., we put the cat in a nether world of being 50% dead and 50% alive simultaneously" (Ryan, 2006).

While reading *House of Leaves*, a reader can select to read the book in any given fashion. In fact, readers can skip undesired parts, start at whatever point in the text they wish, and choose which voice they want to give the closest attention if there is more than one (Hauglid, 2016). Therefore, the text (like the cat) is in a world of being 50-50%, and many interpretations exist simultaneously.

According to Everett, random quantum processes divide the universe into multiple copies, each of which is for every possible outcome. The cat, consequently, is dead in one parallel universe, is alive in another, and is watched in each universe by different copies of observers or by none at all (Ryan, 2006). In this interpretation, the multiple possibilities described by the wave function are more than possibilities - they are all actual phenomena occurring in different worlds. Hence, Aberg's pronouncement must be reversed into a specific conclusion: "Quantum mechanics is a theory of actualities, not of potentialities ... a theory of possible worlds which are all actual" (Ryan, 2006).

A notion known to physicists as de-coherence suggests that phenomena follow separate courses and never merge again after they split apart. "In the many-world interpretation," writes Kaku, "the wave functions of the dead cat and the alive cat have de-cohered from each other and no longer interact, thereby solving the problem of how a cat can be both dead and alive simultaneously. De-coherence simply explains the cat paradox without additional assumptions such as the collapse of the wave function." (2005)

Yet not all proponents of the many-world interpretation equate the splitting of worlds with a total lack of interaction. De-coherence can be weak or strong. "Weak de-coherence creates slightly different world lines that continue to interact ... , whereas strong de-coherence creates steadily divergent lines." (Ryan, 2006)

As an individual is involved in reading *House of Leaves*, the quantum parallel worlds come into view. In the reading process, each interpretation splits into multiple copies, each of which correspond to every possible result. The first interpretation is in one parallel universe, whereas the second interpretation is in another. They are read in different universes by different copies of the reader or by none at all.

While discussing parallel universes, we need to distinguish between two different ways of viewing a physical theory: the outside view or the bird perspective of a mathematician studying its mathematical fundamental equations and the inside view or the frog perspective of an observer living in the world described by the equations. From the bird perspective, the quantum parallel universe is simple. In fact, there is only one wave function that evolves smoothly and deterministically over time without any sort of splitting or parallelism. The abstract quantum world described by this evolving wave function contains a vast number of parallel classical storylines, continuously splitting and merging as well as some quantum phenomena lacking a classical description. From the reader's frog perspective, each observer perceives only a tiny fraction of this full reality. In this case, the observer can only

see his/her own Hubble volume, and de-coherence prevents him/her from perceiving quantum parallel copies of himself/herself through the process of reading (Tegmark, 2003).

A reader who deviates from linear reading will naturally miss out on several important contexts and events that are essential for a text to make sense. Probably, in response to this model of writing and reading, Danielewski wrote a novel where a linear reading risk is one of the least informative ways of approaching the text (Hauglid, 2016). Due to this model of writing, many possible worlds appear in the reader's mind; thus, he/she has to make the right decision. When the reader faces a question, makes a quick decision, and answers the question, the quantum effects at the neuron level in his/her brain lead to multiple outcomes. From the bird perspective, his/her single past branches into multiple futures. From the frog perspective, however, each copy of the reader is unaware of the other copies, and they perceive their quantum branching as merely a slight randomness. Afterwards, there are multiple copies of readers for all practical purposes. The multiple copies have the same memories up until the point when the question is answered (Tegmark, 2003).

Research Questions

The researcher tries to answer the following questions in the light of Heisenberg's uncertainty principle:

1. Can a definite world be considered in *House of Leaves*?

2. How does the quantum parallel universe justify multiple realities for *House of Leaves*?

3. What are the similarities between a reader of *House of Leaves* and a conscious observer in quantum measurement?

4. To what extent has modern physics affected literature?

Absent Information Creates the Uncertainty Principle

In quantum mechanics, an observer engages with the reader-response approach. Both the reader and the observer determine reality. To Wolfgang Iser, reading is a creative act. The reality of a literary text is never based on copying reality, as reality is a part of it. The ambiguity that needs to be based in the process of reading appears in this discrepancy point between a literary text and the reality. Therefore, ambiguity and emptiness become the basic Iser's terms and the basic conditions of text activity and its reception. By reading *House of Leaves*, the reader continuously fills the gaps emerging at the same time as the relation between individual aspects of the text which are not formulated in the text (Kuić, 2015). Therefore, *House of Leaves* is not an object in itself but is an effect of a reader's process, passing through a set of schemes in the text and filling the gaps. The appellative structure of the text is included in the function of these empty places. Ambiguity is the basis of literary communication, whereas communication is not a finished form but the result of interaction between implicitness and explicitness. By expanding an authentic reading act created among the schematized aspects of the text in the process of reading, Iser thinks that the emptiness, i.e., an "unfulfilled place" which enables some different communications, presents the fundamental asymmetry between the text and the reader. Unfulfilled places have several functions. They enable the

development of an aesthetic subject in a way that they condition a reader's view of both new and previous topics (Kuić, 2015).

Obituary of Johnny's Father

There is the obituary of Johnny's father on Page 585. The reader faces many words that are missed:

> Local pilot, Donnie _____, died last Sunday on route_____ when the Mack truck he was in swerved into a ditch and caught fire. Reportedly the driver, who survived, had fallen asleep at the wheel. Throughout his life, Mr. _____ was a dedicated flier. As R. William Notes said of his friend, "Donnie always seemed most at home in the sky." Born in Dorset, Vermont on _____, 19__, Mr. _____'s family soon moved to Marietta, Ohio where he graduated from _____ high school ... . Late last year, Mr._____ decided to take a job as a pilot for _____ in order to spend more time with his family. Tragically, during the standard physical examination, doctors discovered he had unknowingly suffered some time ago __ probably in his sleep __ a cardiac infarction. (Danielewski, 2000)

Johnny's father's surname, his date of birth, and the place of death are all missed. The editor said, "At Mr. Truant's request, we have omitted the last name of his father as well as several other details." (Danielewski, 2000). From missing words in the obituary of Johnny's father, the reader can infer that Johnny employs pseudonyms in the text.

The absent information could have informed the reader to find connections among the characters in *House of Leaves*. The reader is in an indefinite state due to this absent knowledge that leaves him/her conflicted, ambiguous, confused, or uncertain about the relationships of characters. For instance, the reader suspects that there is a relationship between Johnny's mother, Pelafina, and Zampano (Meijer, 2010). Specific repetitions in the novel, Zampano's poems, and Pelafina's letters suggest the possibility of this relationship. One repetition involves the mention of summertime and root beer (Throgmorton, 2009). In Zampano's poem (That Place), there is a reference to "summer love I and root beer" (Danielewski, 2000). Here Zampano describes a summer in which "some children went down to that place where I and they never came back from." Just a few pages later, in the Whalestoe letters, Pelafina gives Johnny this exhortation: "May your summer be full of root beer, joy, and play." (Danielewski, 2000)

Another probable event for Zampano is not Johnny's father, and he is only a blind man whose manuscript interests Johnny posthumously. Accidentally, his poem connects to Pelafina's letters. Another possibility for Johnny is that he might be Zampano's brother. The whole theory is pretty much based on the idea that there is a connection between the Navidson Record and the real world where Johnny and Zampano live. If it links Tom to Zampano, Karen to Pelafina, and Navidson to Johnny, Johnny can be a replacement for Zampano's brother (Dresden, 2006).

Since the reader makes his/her decision and chooses one of these possibilities, the uncertainty is resolved. For instance, when the reader links Pelafina and Zampano, an unclear state turns into a definite state, and the wave function

collapses. Before making any decisions, the reader is faced with some probable events which can happen simultaneously in the bird perspective, from which the quantum parallel universe and the outcome of each possibility are perceptible. However, but from the frog perspective, only the reader's decision is observable.

Absent Photographs

The following indicates an absence of text denoted by some parentheses that could represent Delial's photograph on Page 421:

[   ]
[   ]
[   ]
[   ]
[   ]
[   ]
[   ]
[   ]

These parentheses play such an important role in the Navidson Record narrative. By not including the image, the reader is allowed to imagine the photograph. In this case, the photograph is said to be the same as Kevin Carter's prize-winning photograph; hence, many of the readers will or can substitute the real-life image into the text. The reader can use the theft's own knowledge to see the image (Barton, 2006).

Danielewski emphasizes the visual perception. He lets the reader visualize the scene in the documentary by allowing the words on the page to mirror the image. The blank space inside the book always represents something that is not absent in the context of the book, thereby being simultaneously present (Barton, 2006). This shows the dual nature of absent photographs like an electron. It is either absent or present simultaneously until the reader chooses to interpret the photograph or not. From the bird perspective, this section of the book splits into two in a parallel universe. Before the reader decides the absent or present photograph, it lies in superposition. Uncertainty is solved after decision-making.

There is another absent image in *House of Leaves*. This image does not appear on Page 526. "Surviving House, Kalapana, Hawaii, 1993" — Diane Cook. In this case, the image is not represented by parentheses but simply by a blank space above a caption reading Surviving House, Kalapana, Hawaii 1993 "- Diane Cook".

The reader cannot be sure whether the absent space represents a photograph or text. The caption certainly suggests a photograph of a house. Zampano is blind; therefore, the image has no significance to him. An explanation for the reliance on the blank space and the absence connecting itself to the narrative is Zampano's blindness (Barton, 2006). The reader is in a dichotomous situation. Zampano is blind and unable to watch the Navidson Record and read its notes. It is difficult to write without being able to see. At the same time, another possibility comes to the reader's mind that Zampano is not blind and has a mental problem like Pelafina. He is a solitary person living in his apartment. His writing includes a dark and cold labyrinth, indicating his attitude towards the world. The absence of an image

conveys Zampano's emotionless towards existence, whereas the blank space represents the empty and meaningless view of life that Zampano feels.

The intuition behind the uncertainty principle is that the reader may become uncertain about Zampano's mental problem after clarifying his blindness. Likewise, after clarifying one possibility, you may become uncertain about another. In other words, the uncertainty principle entails that it is impossible to be simultaneously decided on the matter across both Zampano's blindness and his mental problem.

House of Leaves is written in such a style that contexts, photographs, and Zambrano's notes belong necessarily to Zampano. However, Johnny may interpret Zambrano's manuscript, or the editor may add or omit something (Barton, 2006). The choice is left for the reader to decide among these uncertainties, for there is no actual evidence. In fact, the reader's choice defines the reality of the quantum system.

Missing Pages

Some pages are mentioned in a footnote that was burned in the middle of the words denoted by parentheses representing burnt holes in Zampano's original notes in the context of the narrative. Some of the pages are inked out and burned. They are indicated in the footnote shown by X's:

In another series of notes, Tobe describes Holloway's first love: "At seventeen, he met a young woman named Eliz[]beth who he described to me as 'beautiful like a doe. Dark eyes. Brown hair. ... [ ].' In Holloway's XXXXXXX, the relationship ended because he didn't [sic] the varsity football squad. ... Her interest in him faded, and she soon beg[ ] dating the starting tackle, leaving Holloway broken-hearted with an increased sen[ ]e of [illegible] and inadequacy." (Danielewski, 2000, p. 328)

These blank spaces create a situation for the reader to make his/her own words. The letters that the reader selects in blank spaces in the middle of the words will create new sentences. Therefore, on one page, we can have one sentence with many substitute words. The reader sticks to the quantum system in which his/her decision about selecting letters can create the reality of the text. In this case, there is not any absence of text; however, there are possibilities that the reader will eventually choose one.

Certain parts of the Navidson Record commentary and the footnotes supplied by Johnny Truant are said to be missing by the editors which amplify the feeling that what is missing could hold the key to the mysteries of the text. The page in the book will always denote how many pages are missing. The reader is then allowed to create at least a part of the text by substituting his/her own ideas of what happened in the missing pages rather than being dictated to what happened. Alternatively, the reader could decide to simply ignore the missing text and skip to the next part (Barton, 2006). Therefore, the reader confronts many possibilities in his/her mind to eventually choose one of them when the quantum system collapses. Based on the reader's decision, the process of reading will continue.

In Footnote 429, there is the information labeled "Missing. - Ed?". However, this is a case of fiction referencing fiction, and the parts of the exhibit were never there in the beginning. The author trivializes a convention that is so often relied upon for

its integrity. Omissions in *House of Leaves* are indicated in the narrative itself. Presumably, pages are missing from Johnny Truant's submission to the editors before publication. "This intertextuality and Danielewski's reliance intend to make the reader notice what is not on the page rather than what is on the page." (Barton, 2006)

Iser discusses the methods used by the readers in order to overcome blockages and omissions. This is particularly relevant in Danielewski's novel where the author draws attention to the gaps in order to emphasize the dynamism of reading:

"These gaps have different effects on the process of anticipation and retrospection and thus on the 'gestalt' of the virtual dimension, for they may be filled in different ways. Hence, one text is potentially capable of several different realizations, and no reading can ever exhaust the fill potential, as each individual will fill in the gaps in his/her own way, thereby excluding various possibilities. As they go on reading, they will make their own decisions as to how the gap is to be filled. In this very act, the dynamics of reading are revealed. By making their decisions, they implicitly acknowledge the inexhaustibility of the text. At the same time, it is this very inexhaustibility that forces them to make certain decisions." (Barton, 2006, p. 38)

The above passage was quoted as it is fundamentally important in realizing the uncertainty principle in the reader-response theory. By adopting one way of reading, the reader excludes the other possibilities. This theory corresponds to the quantum principle of constructing reality from an interaction between the reader's indefinite states.

Danielewski's style lies in the uncertainty principle. The absence of a word, the missing pages, the X's instead of words, and parentheses in the middle of words make reading this novel an active process in which the reader and novel exchange ideas and suppositions. Lack of knowledge and ambiguity put the reader in a superposition state. Being in a superposed state means that all possible definite states have the potential for actualization; however, only one of them will become actual upon measurement (Bruza, Wang & Busemeyer, 2015). In other words, this lack of information makes many assumptions, each of which is in one parallel universe from the bird perspective. These parallel universes have the potential for occurrence. When the reader selects one of these possibilities and one way of interpretation, one of them will become the reality of the novel.

Cruft Makes the Uncertainty Principle

David Letzler classified *House of Leaves* as an "encyclopedic" novel, a category which he described as "large, complex novels, particularly those that incorporate substantial specialized information from science, art, and history." (Hauglid, 2016). After discussing the tendency of such novels to cram large quantities of information often less than relevant information to the enjoyment of the text into their endnotes (or, as is the case with footnotes in *House of Leaves*), he proposed a term for this technique. Letzler named such content the "cruft" of fiction, a word which is used as the slang for superfluous material. In fiction, this sort of cruft serves no particular meaning and explains too much, too little, or both. While he acknowledges that the aforementioned passages of *House of Leaves* contain cruft, Letzler notes that its use

of footnotes mostly aids in the novel's "narrative layering and metafictional events". He is also of the opinion that the cruft that does occur in *House of Leaves* serves as a certain function: "dazzling visual effects" (Hauglid, 2016).

Cruft comes from computer programming, where it refers to poorly designed, overly complicated, or unneeded code. Cruft refers to the surplus, the remainder, and the bits that are "unnecessary" in some sense, even while they remain (Eve et al., 2018). Letzler's cruft theory is clearly applicable to Danielewski's book. Despite the visual appeal they may have, the fact remains that the passages consisting of cruft are virtually unreadable. This is arguably another provocation from the author. Cruft can also be interpreted as forbidding. If a given reader finds no purpose or enjoyment in reading Zampano's word cruft, finding that the footnotes do indeed explains too much or too little, they might find it hard to imagine themselves as the intended readers of the book. As mentioned, this is the message that the book is trying to get across from the dedication page: "This is not for you". It is a discouraging statement emphasized by the use of the word cruft; however, interestingly enough, it can be read as provocative and encouraging at the same time (Hauglid, 2016).

"This is not for you", immediately raises the suspicion that the book is not meant to be read, and, in the literal sense, certain passages of the book are difficult or impossible to read. We can distinguish between two different ways in which this obstruction is presented. First, there are those parts of the book that, in the fictional world in which they were created, have been subjected to attempted omission, both successful and unsuccessful. A recurring instance of unsuccessful omission consists of passages of the Navidson Record, which Zampano attempted to destroy but was more or less completely reassembled by Johnny Truant. Although these passages appear in the book, they are represented by the use of a strikethrough text (refer to Fig.1). This typographical tool can arguably lend a sense of forbiddance to the text, reminding us that the crossed-out words were not intended to be read and that we are intruding on Zampano's wishes as well as his failure to hide the parts of his psyche that the house corrupted (Hauglid, 2016).
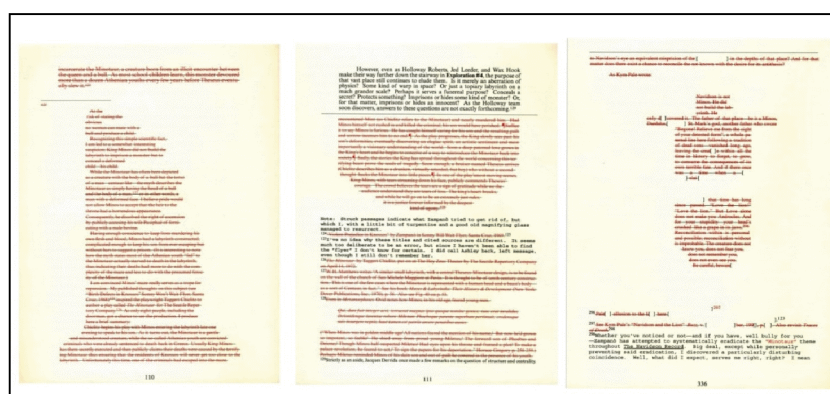

Figure 1: Cruft technique

The lack of information would encourage readers to interpret their own preconceptions and context. If we are to argue that cruft is indeed only a visual effect, we must consider what it encourages as much as what it discourages. While reading *House of Leaves*, the reader is clearly treading on a forbidden territory signified by visually intimidating information that reminds readers of their limitations (refer to Fig.2). However, it also seems that the text uses cruft to encourage readers to work around those limitations (Hauglid 2016). According to Elisabeth Viereck Bell, we are faced with "uncertainty no longer springing from the lack of information but stemming from the information itself." (Letzler, 2014)
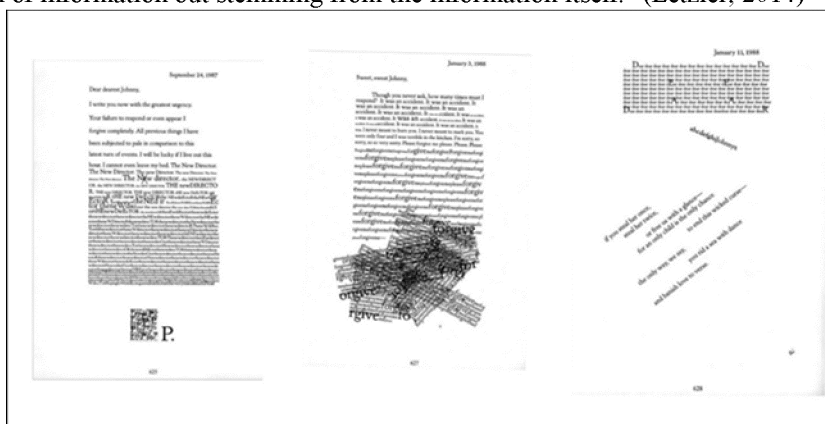

Figure 2: Cruft technique

When a text is uncertain in meaning, it delays the reader in understanding the novel's purpose. Cruft makes the reader face a dilemma. Hence, the reader is left in an ambivalent feeling in each part of the novel, experiencing uncertainty about reading excessive information or ceasing to read more. "In psychology, superposition appears an intuitive way of characterizing the fuzziness (i.e., conflict, ambiguity, and ambivalence) of everyday thoughts." (Pothos & Busemeyer, 2013).

Both reading and ignoring excessive knowledge of the novel can put the reader in superposition with different possible outcomes. "The superposition state of the system before the observation is sometimes viewed as a quantum wave, and the transition from a superposition state to a definite state associated with the observed outcome is often called the collapse of the wave." (Busemeyer & Bruza, 2014). Therefore, from the frog perspective, as the reader decides to read the forbiddance of the text such as excluded words and huge information in footnotes, the indefinite state turns to a definite state with a clear outcome, and the wave function collapses.

From the bird perspective, "Each individual will have a different interpretation of a text simply because no two people think or act alike." (Frigo 4). Someone may decide to read only short footnotes and ignore the long footnotes of the novel. Another reader may read only the text with the appendix and not pay any attention to footnotes. Someone may take no notice of excluded words or disregard typography. Each probability of the reading process can give the novel a new meaning. Each

reader's styles with different outcomes make the quantum parallel universe from the bird perspective.

Conclusion

This study was an analysis of the uncertainty principle in *House of Leaves*. Firstly, the superposition (i.e., definite and indefinite states in the uncertainty principle) was discussed to illustrate how the reader would lie in the superposition state. The text can be interpreted differently from the reader's point of view to explain how the parallel world emerges from the reader's imagination to fill the gaps. After a brief explanation regarding how uncertainty works in *House of Leaves*, the researchers tried to apply this concept to the novel. The blank spaces create the uncertainty principle, which was studied in three sections entitled Obituary of Johnny's Father, Absent Photographs, and Missing Pages. Next, the literary technique of cruft was explained in *House of Leaves* to determine how extra information could create uncertainty in the same way as lack of information. In this case, there were multiple realities; however, the reader eventually selected one of these states. In the case, the wave function collapsed, and the uncertainty was resolved. In the frog viewpoint, the reader's decision can only be seen, whereas the bird viewpoint presented multiple realities, each of which had the potential to happen. Hence, the multiple realities were seen as the quantum parallel universes. The excessive information was then discussed as cruft which functioned in the same way as gaps in the novel. This study indicated that new scientific discoveries of the 20th century affected literature indirectly. Postmodern literature has been developed in parallel to modern physics. These two different fields of study intersect and overlap characteristics.

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بررسی اصل عدم قطعیت هایزنبرگ در رمان «خانه برگ‌ها» اثر مارک ز. دانیلِفسکی

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این پژوهش به بررسی رمان «خانه برگ‌ها» اثر مارک ز. دانیلِفسکی از منظر اصل عدم قطعیت هایزنبرگ می‌پردازد. بر اساس اصل هایزنبرگ، موقعیت و سرعت یک ذره را نمی‌توان به طور همزمان اندازه‌گیری کرد و الکترون در حالتی نامعین قرار دارد. از منظر این اصل، مطالعه حاضر تلاش می‌کند تا چگونگی ایجاد عدم قطعیت توسط تکنیک‌های پسامدرن و قرار دادن خواننده در موقعیت‌های سوپرپوزیشن (جمع‌پذیری)، احساسات دوگانه و حالات نامعین را بررسی کند. در نتیجه اصل عدم قطعیت، جهان‌های موازی کوانتومی در هر بخش از رمان برای ذهن خواننده متجلی می‌شوند. هم پسا-ساختارگرایی و هم فیزیک کوانتومی واقعیت را رد می‌کنند، اما آنچه اهمیت دارد نقش خواننده یا ناظر است که با تصمیم خود یک واقعیت واحد خلق می‌کند. در جهان‌های موازی، از دیدگاه قورباغه‌ای (مشاهدۀ محدود)، تنها واقعیت خواننده وجود دارد، در حالی که از دیدگاه پرنده‌ای (مشاهدۀ کل‌نگر)، واقعیت‌های چندگانه ظهور می‌کنند. این دو دیدگاه در مطالعه هستی‌شناسی «خانه برگ‌ها» قابل چشم‌پوشی نیستند. با کمک این نظریه‌ها، ثابت می‌شود که رابطه نزدیکی بین ادبیات پسامدرن و فیزیک وجود دارد. در قرن بیستم، دستاوردهای علمی بر ادبیات تأثیر گذاشته‌اند و «خانه برگ‌ها» نیز مانند سایر آثار پسامدرن، متأثر از فیزیک کوانتومی است.

واژه‌های کلیدی: فراداستان، جهان‌های موازی، واقعیت، جمع‌پذیری، اصل عدم قطعیت.

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ORIGINAL RESEARCH PAPER

An Analysis of Gender Performativity in Iraj Mirza's "*Zohreh and Manouchehr*" in the Light of Judith Butler's Theories

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The present study investigated the gender roles in Iraj Mirza's famous poem, "*Zohreh and Manouchehr*", which is an adaptation of William Shakespeare's Venus and Adonis. The theoretical framework of the study is Judith Butler's theory of performativity. The researchers chose Iraj Mirza's "*Zohreh and Manouchehr*" poem as the corpus of the study. To analyze the gender roles in this poem, the researchers first selected the lines which were pregnant with constructed male and female ideologies and then investigated the performativity theory in the lines. The current research is qualitative, which is considered a descriptive-analytical study. The findings revealed that gender roles between *Zohreh and Manouchehr* are not determined by their biological traits; male and female roles have been constantly changed, leading to sexual ambiguity. The analysis of the behaviors of these two characters showed that gender is not stable, and it is their performance that determines their genders, which is in line with Butler's opinion. Additionally, the characters, particularly Zohreh, were not concerned with the norms of society; gender and sexuality were not explicit.

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Introduction

Gender roles refer to a set of behaviors and attitudes that men and women exhibit in their daily activities, and these roles are generally considered acceptable, appropriate, or desirable only in terms of a person's sex, values and beliefs of society. Although there are some exceptions and variations in perceiving social roles, gender roles are based on a binary system of male and female. Gendered expectations may differ among cultures, whereas other characteristics may be common throughout a range of cultures. It is the interactions between individuals and their environments that produce gender roles guiding people on how to behave appropriately by their sex. To comprehend the term 'gender roles', first, the concepts of sex and gender should be specified. Sex is a biological notion, determined based on individuals' primary sex features. Gender, on the other hand, refers to the meanings, values, and characteristics that people assign to different sexes (Oakley, 1972).

The purpose of the current study is to investigate gender roles between *Zohreh and Manouchehr* based on Butler's performativity theory to find out whether these two characters perform according to their genders obtained at birth and societal norms and values or whether their gender roles are specified by their performance. Moreover, the present research aims to reveal whether gender is fluid or unchangeable in the characters. The present research attempts to answer the following questions:

1. Do *Zohreh and Manouchehr* in Iraj Mirza's poem act according to their bodily material traits and social norms or their performance regarding Butler's theory of performativity?

2. Is *Zohreh and Manouchehr*'s gender in Iraj Mirza's poem fluid or stable with regard to Butler's theories?

Methodology

The present research is qualitative, which is considered a descriptive-analytical study trying to examine gender roles between *Zohreh and Manouchehr* based on Butler's theory of performativity. The corpus of the study is Iraj Mirza's "*Zohreh and Manouchehr*" poem, and the data were collected from the Persian book titled *Research on The Status, Works, Thoughts and Poems of Iraj Mirza and His Ancestors*, written by Iraj Mirza (1974). In the first step, the researchers selected the lines in which feminine and masculine gender roles were observed. Then, the mentioned lines were translated into the English language, followed by the analysis of gender roles based on Butler's theories, which is a theoretical framework of the study. The poem has not been translated into the English language, which is the limitation of the study. Butler's performativity theory was applied since it provides a comprehensive understanding of gender, gender roles, and sex.

Butler's Performativity Theory

Butler claimed that gender is unnatural, so that there may be no necessary relationship between one's body and one's gender (Butler, 1990a). Moreover, gender roles are considered fixed and stable behaviors which cannot be changeable between men and women, while Butler believes that gender is not tied to our biological traits and does not exist as an objective natural thing. In fact, gender

reality is performative, which means that it is only real to the extent that it is performed (Butler, 1990b).

According to Butler (1999), gender and sex are not different and gender is not determined by sex. Butler specified that gender and sex would be the same if sex, just as gender, is socially constructed. For Butler and de Beauvoir, gender is a process which has neither origin nor end, so it is something that we do rather than are. In the article 'Sex and Gender in Simone de Beauvoir's Second Sex', Butler stated that all gender is, by meaning, unnatural before she continued to unpry sex and gender from what many would accept to be their unavoidable connection to each other (Butler, 1986, as cited in Salih, 2002). Butler proceeds from this common assumption that sex, gender and sexuality are in relation to each other, so that, for instance, if one is biologically female, one is expected to show feminine behaviors and to fulfill men's needs. Instead, Butler claims that gender is unnatural, so that there is no essential relationship between one's body and one's gender. (Butler, 1990a, as cited in Salih, 2002).

Butler, in her book *Gender Trouble* (1990a, as cited in Salih, 2002) introduced the notion of performativity. She stated that gender is not just a process, but it is a specific type of process; in fact, gender is a set of repeated acts within a highly rigid regulatory frame. Butler states that "gender proves to be performative – that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed" (p.25). Butler's theory of performativity outlines how she believes gender is constructed. According to the theory of gender performativity, gender is not a stable category or identity, only the illusion of a stable identity is created. Butler stated that this illusion is shaped and created through acts, physical gestures, movements, and enactments of numerous sorts that constitute the illusion of an abiding gendered self. These acts do not only establish the meaning of someone's gender; they also form the performance or enactment of someone's gender identity. In other words, all acts that are performed by someone do not add new meaning to their gender identity and the illusion of a stable gender identity is created by doing these repetitive performed acts. This is the experience wherein gender is performative. The acts performed by a certain person make up the meaning of that individual's gender identity (Butler, 1988, as cited in Broek, 2019).

The Concept of Deconstruction

The word "deconstruction" was introduced by the French philosopher Jacques Derrida (1930–2004) in the late 1960s. Derrida coined the term in response to the idea of "destructive analysis" solidified by the German word **Destruktion** of Martin Heidegger (1889–1976), which literally means "destruction" or "de-building." Thus, the word "deconstruction" is genealogically linked to Heidegger. Deconstruction questions the fundamental conceptual binary oppositions in Western philosophy through a close examination of the language and logic of philosophical and literary texts (Johnson, 1987). Deconstruction of an opposition means exploring the contradictions and tensions between the hierarchical ordering supposed in a text and other aspects of the text's meaning, specifically those that are implicit or rely on

figurative or performative uses of language. By this analysis, the opposition is shown to be a product, or construction, of a text, rather than something independent.

Based on Derrida, people express their thoughts in terms of a binary opposition in which one term has a superior position than the other and always affects another term. This idea originates in the theory of language that the meaning of a term is determined by its position within the linguistic system, and not by any stable trait of meaning that is linked to it. In a language system, the interrelatedness among terms produces a meaning which has no independent identity of its opposite (Derrida, 1988). In fact, in a binary opposition, a definition of a term is defined by mentioning the other term, and vice versa, because each term comprises what Derrida calls the trace of its opposite, for instance, black and not white, feminine and not masculine, noisy and not silent, and so on. Deconstruction attempts to dismantle the hierarchical oppositions governing our thoughts and perceptions. Dismantling does not mean destroying the oppositions, but showing that by acknowledging their mutual dependence one can create something new (Derrida, 1995).

Iraj Mirza's *"Zohreh and Manouchehr"*

Iraj Mirza was a famous and modern Iranian poet who was competent in French and Arabic languages. His poems are well-known for their simplicity and colloquialism. One of his famous poetic works is the Persian romantic story of *"Zohreh and Manouchehr,"* in 527 verses, but he could not finish the poem. In this *masnavi*, Zohreh is considered as a goddess of love and chastity, but in this poem, Zohreh is indicated as a goddess of love and lust (Mozafari, 2011). This *masnavi* is an adaptation of William Shakespeare's *Venus* and *Adonis*. The Persian equivalent of Venus is Zohreh coming to the Earth in the shape of a woman, and she is overcome by the pleasing charm of Manouchehr in his armor. Manouchehr was a soldier and a real patriot whose priority was defending his country and being loyal to his king. Zohreh tried to seduce him and explained the beauty of lovemaking, but Manouchehr rejected her and did not pay attention to her seduction. At the end of the story, Zohreh convinces him to make love and after that, she leaves Manouchehr in the pain of love (Mirza, 1977, as cited in Tabibzadeh, 2022).

Deconstruction of Gender in *"Zohreh and Manouchehr"*

"Zohreh and Manouchehr" was composed during the Iranian Constitutional Revolution, the Qajar period. In this period, the system that ruled society was totally a patriarchal system, and women, making up half of society, were completely ignored. Women had to stay at home; be veiled when going out; neither their faces could be seen nor their words and pain could be heard. Mentioning their names, seeing their faces, and talking to them were dangerous taboos and unforgivable sins. If men saw them on the street, they should stay away from them because they were considered as the second sex and were inferior to men. Although they were apparently free, they were fenced in by gender domination (Sharifi Saie & Azad Armaki, 2021). Also, they were not allowed to walk in the street next to their husbands, let alone talk to men before marriage (D'Allemagne, 1999; Rice, 2004, as cited in Sharifi Saie & Azad Armaki, 2021). In the Qajar period, gender segregation was based on the basic principle that men and women never had the right to communicate with each other, and all possible places in which communication with

the opposite sex might occur were closed. In those days, men only had the right to be with men and women with women, and in urban society, females had to wear a veil and cover their faces (Olivier, 1992, as cited in Sharifi Saie & Azad Armaki, 2021).

A particularly interesting fact highlighted in Mirza's poem is the deconstruction of gender roles done by the poet himself. Although this poem was composed in the Qajar era, feminine and masculine social and cultural norms were neglected by the poet. Zohreh was introduced as a free woman expressing her love, passion, and lust to Manouchehr freely without paying attention to the norms of her society; she did not have any veil; described her body and beauty in detail to seduce Manouchehr; convinced him to have an affair with her. All these behaviors were taboo, which were considered as cardinal sins, particularly from women. However, it seems that Iraj Mirza wanted to break the gender norms and challenge the pre-set societal beliefs of feminine and masculine dualism. Butler states that there is no difference between gender; men and women are the same, and genders is something that is created in society and culture (Butler, 1999).

The Analysis of Gender Roles in *"Zohreh and Manouchehr"*

To investigate and analyze gender roles in the aforementioned corpus, the researchers have chosen the verses in which gender roles have been shifted between these two characters, *Zohreh and Manouchehr*, and gender ambiguity has taken place.

گیری سی بوسه زمن پشتِ هم   گاه به ده ثانیه بی‌بیش و کم

For ten seconds no more or less
You will get thirty kisses consecutively

مدّتش از مدّت سی بوسه بیش   گاه یکی بوسه ببخشی ز خویش

Sometimes give yourself a kiss
A kiss which lasts more than thirty kisses

Based on male and female sexual stereotypes, women show their passion and love easier than men, and here Zohreh is acting according to this belief and her gender, feminine behavior. Women tend to be more expressive in their relationships, and females are expected by others to be more expressive (Rubin, 1970; Hess, Adams, & Kleck, 2007), chiefly in instances of romantic love (Durik, Hyde, Marks, Roy, Anaya, & Schultz, 2006). In the above verses, Zohreh is offering kisses and a sexual relationship to Manouchehr, which indicates that she is behaving against her gender and common female stereotypes because she is a woman, and asking for sex is not acceptable. In fact, she performs male roles in requesting sex. Zohreh has both male and female desires in having sex.

در بغلِ خود به زمینش کشید   خواه نخواه از سرِ زینش کشید

Whether he wanted to or not, she pulled him from his saddle
Pulled him to the ground in her arms

When Zohreh receives no reply from Manouchehr she pulls him down from the horse and puts him on the ground by her arms. It is clear that she is stronger than him and physically is much larger than him. In this story, Manouchehr is a member of an army who should be well-built and powerful enough. But in front of Zohreh,

he is really weak in terms of body features, and Zohreh sees him as a woman rather than a man. Butler stated that there does not need to be a relationship between body and gender; the body can be male but it does not have to display masculine traits the way the man or woman binary pushes. You can choose your gender to some extent, even if it is just how gender presents itself. Gender is performative and certain roles and repeated activities determine our gender. For Butler, gender is not a stable identity or an actor, but it constitutes the identity as a compelling illusion or an object of belief (Butler, 1999).

زهرهٔ طناز به انواعِ ناز   کرد بر او دستِ تمتّع دراز

Zohreh flirts in all kinds of coquetry

Begins to touch him

In these verses, Zohreh touched Manouchehr in coquettish ways. It is evident that Zohreh plays a masculine role and breaks the gender boundaries determined by social and cultural roles. Based on stereotypes, the female gender is supposed to be submissive in sexual situations (Abbey, Jacques-Tiura, & LeBreton, 2011). When a gender stereotype is internalized in a person, he or she is more likely to act in accordance with that stereotype in a certain situation (Wallston, Wallston, & DeVellis, 1978, as cited in Maas, Shearer, Gillen, & Lefkowitz, 2015). In fact, sexual male stereotypes are internalized in Zohreh, and she performs the active role of a male lover.

رفت که بوسد ز رخِ فرّخش   رنگِ منوچهر پرید از رُخَش

Zohreh went to kiss his cheek

The color of his face faded

دید که آن بوسه تمامش کند   منصرِف از شغلِ نظامش کند

Manouchehr knew her kiss will destroy him

He should resign from his army job

بر تنِ او چندِشی آمد پدید   پسر عَرَقی گرم به چانش دوید

An unpleasant feeling overcame him

A warm sweat ran down his chin

بُرد کمی صورتِ خود را عقب   طرفی دلی داشته یا للعجب!

Turned his face back a little

What a brave woman

Zohreh started to kiss Manouchehr, whose face got pale and his body trembled, and he realized that this kiss would destroy him and he would lose his military career. The gender role of Manouchehr is against his biological traits. His acting is related to feminine behavior. Manouchehr is a passive feminine boy, who performs in opposition to his sex, while Zohreh is an active masculine woman, who is really brave in expressing her passions regardless of the gender stereotypes of her society (Sadeghzadeh, Heidarinia, & Yaghmaie, 2021). Men are supposed to be more active in asking for and having sexual relationships than women, but here it is totally different. According to gender stereotypes, men are expected to be dominant and assertive sexual partners, whereas women are expected to be submissive and communal sexual partners who cater to their male partner (Bernard, 1966).

این سر و سیمایِ فرح زایِ من　　　این فرح افزا سر و سیمایِ من

Look at my beautiful face and body

این لب و این گونه و این بینیم　　　بینیِ همچون قلمِ چینیم

Look at my lips and cheeks

My nose is like a Chinese pen

Zohreh starts to seduce Manouchehr by describing the beauty of her body. Here, due to the explanations of Zohreh about her beauty, we can point to narcissism which can be seen in Zohreh. After being neglected by Manouchehr, she described her beauty to seduce him intensifying her enchantment and witchcraft (Ghaffari, 2014). This behavior belongs to men and is not acceptable from women, particularly in ancient Iran. Narcissism is a personality trait that exists in both males and females, but according to stereotypes, narcissism is more common in men than women, exclusively in patriarchal societies. Kluger stated that our society, still largely patriarchal, is more likely to stand male narcissism and aggressiveness than that of females (Kluger, 2014). Grandiose narcissism has been related to the stereotypical masculine expression since the very inception of the personality concept as depicted in the ancient myth of Narcissus (Onofrei, 2009).

سیر ندیده نظری در رُخَم　　　شاد نگشته دلی از پاسُخَم

I have never showed my desire to anyone

I have never made someone happy due to love

هیچ پریشان نشده خواب من　　　ابر ندیده شبِ مهتابِ من

No one has disturbed my sleep

The cloud has never seen my moonlight night

Manouchehr was not keen on Zohreh and did not pay attention to her. Instead he stated that no one has ever kissed and touched him; he has never fallen in love with someone or no one has distracted him. Here, it is clear that he behaves as if he is a virgins girl. In fact, women prefer to remain virgin and do not have sex with men. Female virginity is valued based on gender asymmetrical relations of power and supported by kinship systems and family values. Virginity may be a vital cultural ideal through which adolescents anchor sexuality, though, in reality, these ideals are challenged, opposed, contested, and critiqued. Girls are expected to remain or present the ideal of respectability and purity grounded in virginity status while the same is unexpected for young adolescent men (Groes-Green, 2013; Masvawure, 2010). Control of sexuality has social consequences on the lives of both males and females. Social values that highlight virginity till marriage for girls, while not employing the same demands on boys, contribute to the maintenance of unequal gender relations and sexual double standards (Bhana, 2018).

زن نکند در دل جنگی مقام　　　عشقِ زنان است به جنگی حرام

No woman can enter the heart of a soldier

Women's love is forbidden for a soldier

عاشقی و مردِ سپاهی کجا　　　دادنِ دل دست مناهی کجا؟

An army man has never fallen in love

Love is banned for an army man

قلبِ زنان را نکنم جایگاه   جایگهِ من شده قلبِ سپاه

My place is in the heart of the army
There is no place for women in my heart

Manouchehr says, women have no place in the heart of a soldier, who never falls in love with women, and he highlighted and emphasized his roles and responsibilities in the army. In fact, he is a patriot; his job and duties are his priorities and paramount concern. He prefers his own career, being a soldier, rather than engaging in a sexual activity with Zohreh. Here one can notice that Manouchehr is influenced by male stereotypes, being a soldier and defending the homeland, and performs according to his masculine roles, which reveals that he has returned to his masculine gender roles and believes that a person who works in the army should only think about his job and avoid women. According to gender stereotypes, jobs in the army are appropriate for men and they are considered to be better than women in military performance because men are believed to be more independent, self-confident, and competitive (Diekman & Eagly, 2000).

صاحبِ شمشیر و نشان را ببین!   گفت چه ترسوست، جوان را ببین!

What a coward young boy!
See the owner of the sword and badge!

در صف مردان چه کند جَست و خیز   آن که ز یک زن بود اندر گریز

A boy escaping from women
What has to do in the army?

بچّه به این جاهلی و کاهلی!   مردِ سپاهی و به این کم دلی!

What a heartless army man
What a fool boy

بینِ جوانان چو تو خونمرد نیست   گرچه به خوبّی رُخَت وَرد نیست

No flower is like your beautiful face
No one is bloodthirsty like you among the youths

حُجب ز اندازه فزون‌تر بد است   این همه محبوب شدن بیخود است

All this popularity is pointless
Excessive chastity is disgusting

دخترِ بکر از پیِ کابین بود   دُرِ ثمین از پیِ تزیین بُوَد

A pearl is beautiful due to decoration
A girl's virginity is due to dowry

Having heard Manouchehr's words, Zohreh became furious and started to humiliate Manouchehr and called him a coward boy who has feminine characteristics. Instead of using emotional words, Zohreh uses the derogatory word "coward" to provoke Manouchehr's emotions (Kamarposhti & Soleymanpour, 2021). She also told him to ignore his shame, modesty, and politeness because, in her view, these personality traits cause deception and retardation. Her purpose in using these words is to seduce and influence Manouchehr (Sadeghzadeh, Heidarinia, & Yaghmaie, 2021). Moreover, she compared Manouchehr's face to the beauty of a flower, an analogy that is used for women. Conversely, in the next verses, she told him that a man should not be humble and must be bold and powerful in order to

enjoy sexually. And again, Zohreh likened him to the pearl and the virgin girl. In these lines, female metaphors and symbols, such as flower, pearl, and virgin girl, have been used to describe Manouchehr, and even the purpose of the poet was to show Manouchehr as a woman. Flowers and pearls in literature refer to girls, their beauty, and their vulnerability to males who wish to pluck them—these features and others have made flowers, in many cultures, symbolic of maidens, at least to the males who have set those cultural terms (Ferber, 2007). The noteworthy fact is that by using feminine and masculine adjectives in these verses, sexual ambiguity has been created for both genders. When Zohreh considered Manouchehr to be a woman, she actually performed the role of a man, and gender roles are not stable.

چون سخنِ زُهره به این جا رسید   کارِ منوچهر به سختی کشید

By Zohreh's seduction
Manouchehr could not control himself

دید به گِل رفته فرو پای او   شورشی افتاده بر اعضای او

He became astonished
His body started shaking

After hearing Zohreh's descriptions of sexual pleasure with him, Manouchehr's mood changed, and he was about to lose his sexual self-control. Zohreh was successful in evoking Manouchehr as she was flirting. Here, the gender roles are in accordance with their sex. It is believed that flirting is a feminine trait, and when women want to attract men, they start flirting. So, Zohreh played a female role in flirting, and Manouchehr performed a male role due to his arousal. Some studies indicate that women are the initiators in flirtation as they must signal their interest in order for men to approach (Moore, 1985). In a binary system of men and women, flirting is expected from women, and traditional masculinity or femininity endorsement also predicted flirting behaviors for women, though less strongly than did gender role beliefs (Browne, 2002). Manouchehr pulled himself together and tried to control himself, but he was embarrassed by the flirtations and temptations of Zohreh and became whey-faced. Manouchehr again returned to his feminine role when he became shy. He resisted Zohreh's temptations, which is not in accordance with masculine behavior. Unlike men, women are reluctant to make love and set a romantic date. Based on stereotypes, cultural, and social norms, girls have more control over sexual desire and temptation than boys. Women are better able to resist sexual temptation than men (Garos, Kluck, Beggan, Martindale, Easton Wheeler, & Lowery Zacchilli, 2008, as cited in McAdams, 2015). Manouchehr wants to escape from making love and postpone the romantic date, which is a womanish behavior.

تا به کی آرم به تو عجز و نیاز   وای که یک بوسه و این قدر ناز!؟

For how long I should beg you
Hesitation only for one kiss!?

باز جوان عذر تراشی گرفت   راهِ تبّری و فحاشی گرفت

Again, the young man made an excuse
Started to use foul language

با چه زبان از تو تقاضا کنم   شرِ ترا از سرِ خود وا کنم

In what language should I ask you to leave me alone

59

گر به یکی بوسه تمام است کار   این لبِ من آن لبِ تو هان بیار!

If you only want a kiss
Come closer and kiss me!

گر بکَشَد مِهرِ تو دست از سرم   من سرِ تسلیم به پیش آورم

If you behave kindly with me
I will leave you alone

جَست و گرفت از عقب او را به بر   کرد دو پا حلقه بر او چون کمر

She jumped and grabbed him from behind
Wrapped her legs around his waist

گفت برو! کارِ تو را ساختم   در رهِ لاقیدیت انداختم

She said go I am done with you
I made you nonchalant

بارِ مَحبَّت نکشیدی، بکش!   زحمتِ هجران نچشیدی، بچَش!

Now, you will experience the thirst of love!
The hardship of separation

عشقِ شکار از دلِ او سلب شد   رفت و شکارِ تپشِ قلب شد

The love of hunting was taken away from his heart,
He fell in love with Zohreh and became the prey of love

When Zohreh saw that he does not care about her, she started warning and scolding Manouchehr to achieve her goals, a behavior that is seen from men (Kamarposhti & Soleymanpour, 2021). But Manouchehr became angry when he saw her insistence; he made excuses and started cursing, but finally let her kiss him. Lastly, she succeeded in having an affair with Manouchehr. It is clear that Zohreh acted exactly like a man, especially when she lost her control and jumped to hug Manouchehr. This attack for hugging seems a form of rape to some extent, which is an overly masculine performance; sexual offers are typically seen from men. With regards to gender stereotyping, women are submissive, domestic, and pure. Purity means women should be perceived as uninterested in sex. They should be sexually passive and show no seduction to men (Brannon, 2015, as cited in Ayuningtyas, 2015).

After making love, Zohreh told Manouchehr that he would fall in love with her and suffer from it, then she left him. Manouchehr was not eager to hunt anymore; he had fallen in love. Zohreh abused him sexually, and when she fulfilled her desire, she left him. Sexual abuse or misuse is a masculine demeanor. Zohreh behaves like a man, and Manouchehr is the victim of his abuse, which again conveys that he acts like a girl in being misused sexually.

Conclusion

Investigating the gender roles between the two main characters of Iraj Mirza's famous poem "*Zohreh and Manouchehr*", indicated that gender roles between *Zohreh and Manouchehr* are not determined by their biological traits; male and female roles have been constantly changed leading to sexual ambiguity. In fact, the analysis of the behavior of these two characters showed that gender is not stable in nature and it is their performance that determines their genders, which is in

accordance with Butler's opinion. Butler believes that one's performance defines his or her gender not our biological features and in her book *Gender Trouble* she emphasizes that gender is always a doing (Butler, 1999).

The characters, particularly Zohreh, were not concerned with the norms of society. Additionally, gender deconstruction was observed in this famous poem, which was done by the poet himself. Though this poem was written in the Qajar era, social and cultural norms determining men and women's gender roles were taken for granted by the poet. The poet depicted Zohreh as an overly free and dominant woman, who is not bound by the gender restrictions of society and shows her love, passion, and lust freely regardless of the norms of her society; these demeanors were not acceptable at that time from women. Another significant point was gender fluidity. In the mentioned lines, Zohreh mostly performed men's roles in making love with Manouchehr and seducing him; she experienced masculine gender identity, and her gender identity changed over the story. On the other hand, Manouchehr was introduced as a timid, coward, and subordinate boy, who was trying to escape from Zohreh's love and seduction, a behavior that is typically seen from women. Manouchehr experienced feminine gender identity, and his gender identity changed over the story. In gender fluidity, men and women experience one or more changes in their gender identity or gender expression (Katz-Wise, 2020). These performances strongly rejected gender essentialism and the binary system of male and female. The results of the current study were in accordance with Butler's theory of performativity, which illustrated that gender is not something stable, fixed, and unchangeable.

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تحلیل اجراگری جنسیت در شعر «زهره و منوچهر» ایرج میرزا بر اساس نظریه‌های جودیت باتلر

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پژوهش حاضر به بررسی نقش‌های جنسیتی در شعر معروف ایرج میرزا، «زهره و منوچهر»، که اقتباسی از شعر ونوس و آدونیس ویلیام شکسپیر است، پرداخته است. در این تحقیق، نظریه‌ی اجراگری جنسیت جودیت باتلر به عنوان چارچوب نظری برای بررسی نقش‌های جنسیتی مورد استفاده قرار گرفته است. پژوهشگران شعر «زهره و منوچهر» ایرج میرزا را به‌عنوان نمونه‌ی تحقیق انتخاب کرده‌اند و برای تحلیل نقش‌های جنسیتی در شعر ایرج میرزا، ابتدا ابیاتی را انتخاب کرده‌اند که آبستن ایدئولوژی‌های ساخته شده‌ی مردانه و زنانه است و سپس به بررسی نظریه‌ی اجراگری جنسیت در این ابیات پرداخته‌اند. پژوهش حاضر یک تحقیق کیفی از نوع توصیفی– تحلیلی است. یافته‌های تحقیق نشان داده است که نقش‌های جنسیتی بین زهره و منوچهر با ویژگی‌های زیستی آن‌ها مشخص نمی‌شود؛ نقش‌های زن و مرد دائماً دستخوش تغییر و منجر به ابهام جنسی می‌شود. در واقع، تحلیل رفتارهای این دو شخصیت نشان داده است که جنسیت ماهیت ثابتی ندارد و این اجراگری است که جنسیت آن‌ها را تعیین می‌کند. یافته‌های پژوهش حاضر کاملاً مطابق با نظریه‌های باتلر است. همچنین شخصیت‌ها، به ویژه زهره، دغدغه‌ی هنجارهای جامعه‌ی خود را ندارد؛ جنسیت و تمایلات جنسی صریح و واضح نیستند.

واژه‌های کلیدی: اجراگری جنسیت، نقش‌های جنسیتی، ایرج میرزا، جودیت باتلر، زهره و منوچهر.

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ORIGINAL RESEARCH PAPER

Canvassing the Challenges of the Literature Review for Master 1 Algerian EFL Learners

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Writing an academic research paper at the end of master studies is a hallmark in students' course of study as it testifies to their competency in research and academic writing. Yet, research is an arduous process, above all if the skills have not been internalized properly. Hindrances in conducting a literature review are glaring examples of research difficulties. Many studies have dwelt on those impediments, but no Algerian study has dwelt on this aspect. The present paper tries to canvass students' weaknesses in writing an appropriate literature review. To realize that, a descriptive-analytical method, integrating qualitative and quantitative approaches, has been used. The sample population consists of the entire population of Master 1 EFL didactics students (31) at the University of Saida. Two research instruments have been selected for that purpose: a students' questionnaire and an analysis of the learners' homework pertaining to the literature reviews. The findings disclose that the major hindrances of the literature review are related, basically, to irrelevant content, coherence, non-use of original sources, and absence of transition markers which are due to poor reading skills, and disengagement of learners. The analysis puts into evidence the need for the consolidation of the reading skills that help to understand inferences and draw conclusions as to the strengths and weaknesses of scholars' views.

Keywords: Hindrances, Irrelevant Content, Literature Review, Poor Reading Skills, Research Paper.

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Introduction

Writing an academic research paper is by far an onerous, challenging task for master students as they have to show their prowess in a number of academic requirements such as appropriate searching, as well as sound analysis and synthesis. More specifically, the elaboration of the literature review proves to be a highly demanding work for learners given the tremendousness of the load required on one hand, and the research incompetency of learners on the other hand (Chen et al., 2015; Churchill & Sanders, 2007; Froese et al., 1998; Galvan & Galvan, 2017; Gay et al., 2006; Isah & Murtala, 2018; Levy & Ellis, 2006; Terry & Terry, 2013). In the Algerian context, no survey has pondered over this issue. Likewise, the purpose of this paper is to canvass EFL learners' impediments in writing an appropriate literature review and propose avenues that could help learners and satisfy instructors. This presupposes, then, the examination of the following elements: the meaning of the literature review, the hindrances encountered by students in conducting it, and the expedients that could be used to countervail those hindrances.

Definition of the Literature Review

A literature review (or literary review) is an intelligent compilation of research done by other scholars that relate to a particular topic. Hart (1998) defines it as a selection of documents pertaining to a particular research problem that targets the unraveling of the solutions. Creswell (2014) adds more precision to this definition by specifying the type of both the documents and the information. In that scope, he says that a literature review is a *"written summary of journal articles, books, and other documents that describe the past and current state of information on the topic of your research study"* (p. 80). Yet, a review of literature does not simply involve a collection and summary of data, but more importantly, it requires a coherent classification and organization of data. In fact, the purpose of a literature review is to develop an overwhelming idea about a specific issue and identify the gaps. In other words, it facilitates the identification of the points that have been discussed and those that have not. Besides, it enables researchers to set a framework for their research problems. This invokes the exploration of concepts, methods, theories, procedures of data collection, and quality of synthesis. A further significant point about literature reviews is that they help shape public policies and undertake momentous decisions (Chen et al., 2015).

A literature review generally occurs at the beginning of a research paper, forming a chapter on its own. But it can also stand on its own (as an article). It is structured into three parts, namely, the introduction, the body, and the conclusion. The introduction sets the purpose behind the literary review and highlights the route map for that sake. The body comprises the bulk of the work where the results of the existing research are laid in a smooth connected way. It comprises a number of sub-titles (themes) that correspond to the points elaborated in the outline. Paragraphs should not consider sources separately, but they must be discussed altogether. The conclusion summarizes the findings reached.

A literature review is conducted in a number of steps. First, the sources linked to the topic are carefully selected. Next, a focused reading (reading with a purpose) should be undertaken taking into consideration the purpose sought (Skene, 2021).

The third phase is the evaluation of sources which impels that the documents should not be simply summarized but they ought to be evaluated. This evaluation calls for a number of operations such as comparison and contrast of sources, unraveling the strengths and weaknesses of the scholars' views, and judicious integration of the data in the flow of discussion. Figure 1 illustrates the features of the literature review.

Table 1. Features of the literature review

Purpose	"[T]o determine what is known on the topic, how well this knowledge is established and where future research might best be directed" (University of Melbourne, 2013).
Content	Critical review of one or more pieces of literature. May be in response to a stimulus or question to narrow the scope of the literature search and the focus of the review.
Structure	Varies, but usually needs an Introduction, Body, and Conclusion (including if it forms part of a longer text). Ideas are to be organized thematically with main points relating to the topic of the literature review, showing how sources relate to each other and contribute to knowledge about the topic (i.e. don't just write a new paragraph for each source).
Approach to sources/literature	Critical approach. The sources/literature are the subject matter of the writing.

Source: Western Sydney University Library. (2017). Literature review purpose. https://www.westernsydney.edu.au/studysmart

Challenges of the Literature Review

Conducting a literature review is an arduous task that triggers confusion, boredom, stress, and fatigue (Galvan & Galvan, 2017; Isah & Murtala, 2018). Most of the literature finds that novice researchers have problems with many aspects of the literature review, including the number of documents to be consulted and the identification of relatable sources (Gay et al., 2006). This is commonly termed *scoping*. Some studies pointed to the strenuousness of identifying the data to be searched and where they can fit (Churchill & Sanders, 2007; Levy & Ellis, 2006; Terry & Terry, 2013). Froese et al. (1998) alluded to students' bewilderment with data collection in case of wide topics. Some demarcated the problem of where to start, above all in the context of abundant information (books, articles, and myriad electronic databases). Students, indeed, find themselves overwhelmed by 'oceans' of data which are quite perplexing in terms of reliability and relevancy. Furthermore, the charge of sifting the information is not at all an easy process, even for able writers and researchers. Chen et al. (2015) identified these difficulties as methodological problems. Other methodological difficulties include analysis, synthesis, and discussion. Granello (2001) mentioned students' hindrances in analyzing data, in other words, extirpating information from documents and

interpreting it. Lundstrom (n.d.) detailed those analysis/synthesis impediments as the simple use of summary (bulleted lists, over-quoting, inconveniency of the material for the study, and lack of immersion in the literature). Further to those hindrances is the non-consultation of original sources and the total reliance, instead, on the interpretation provided by the secondary sources. In fact, in a globalized world where fast communication technologies impress heavily on individuals' lives, students prefer rather fast and easy data.

Another significant problem in writing a literature review has to do with reading and writing skills. Research requires in-depth or close reading that necessitates the mastery of comprehension strategies. The latter encompass three types of strategies: literal, inferential, and evaluative. The former involve skimming, scanning, and self-questioning. The second refer to connecting, comparing, inferring, and predicting. The third category includes synthesizing, determining importance, summarizing, and paraphrasing (Professional Development Service for Teachers, 2012). Evidently, those strategies require time as a "one and done" reading is not sufficient and ultimately calls for more reading and re-reading (Shanahan, n.d.). In this respect, Gall et al. (1996) dwelt on the time constraint as a factor inhibiting thesis writing. Thus, students who have a weak mastery of close reading will, undoubtedly, fail to comprehend literature, decipher the relevant information, and create smooth combinations.

No less significant than the reading competency is the writing competency. Students who exhibit difficulties in writing are, inevitably, unable to meet the requirements of academic writing. Competent writing involves the construction of meaningful sentences, paragraphs, and essays that reflect the conventions of the language, notably vocabulary (word choice), mechanics (spelling, capitalization, and punctuation), grammar, coherence, and cohesion. Furthermore, one's writing should invoke impersonality, relevance, clarity, conciseness, and precision. Researchers ought equally to show dexterity in a number of skills such as expounding one's point of view, using evidence to argue, antagonizing a particular view, and interpreting (Coffin et al., 2003).

Methodology

To ascertain those hindrances, the researcher undertook a field investigation at the Department of English at the author's university.

Participants

The population of the study comprised Master 1 didactics students since they were concerned with the literature review. The entire population (31 students) was selected for that purpose because one of the authors taught those students the course of research methodology on one hand, and on the other hand, the curriculum comprised a chapter about the literary review. The informants' consent was initially sought by clarifying the implications of this research.

Research Instruments

A descriptive method combining both quantitative and qualitative approaches was used. The research instruments adopted were, respectively, a semi-structured questionnaire destined for students, and an analysis of the learners' assignments appertaining to the writing of a short literature review. The questionnaire included

eight-question items regarding students' stand as to the literature review, the nature of the challenges encountered while running a literary review, their data collection procedure, inquisition about the extent of their mastery of comprehension strategies and their momentum for the literature review, their views as to the need for more practice, and their recommendations for promoting the drafting of appropriate literature reviews. The written assignment was related to conducting a brief literature review on grammar teaching strategies.

Discussion of the Results

For organization purposes, the results of the questionnaire will first be considered, then the analysis will hinge into the corpus study.

Analysis of the Questionnaire

All the thirty-one questionnaires sent were returned. With regard to question item one (students' perceptions of the literature review), approximately half of the students (16) consider the literature review a compilation of documents, 5 students view it as an opportunity for unpacking recent developments in specific fields, 4 learners perceive it as the context for starting and locating one's research, while 6 students find it both as the foundation for checking the hypotheses and the context for starting and locating one's research (see table 1).

Table 1.Students' perceptions of the literature review

Students' answers	Number of students	Percentage of students
a) a compilation of different documents	16	51,61%
b) the foundation for checking the hypotheses	/	/
c) the context for starting and locating one's research	4	12,90 %
d) an opportunity for unveiling recent developments in specific fields	5	16,12 %
b & c	6	19,35 %

As to question item two (students' evaluation of the literature review), 19 students asserted that the literature review is a difficult charge, 7 students believed it is an interesting task, whereas 5 learners considered it a stressful work (see table 2).

Table 2.Students' evaluation of the literature review

Students' answers	Number of students	Percentage of students
a) an interesting task	07	22,58 %
b) a stressful work	05	16,12 %
c) a difficult charge	19	61,29 %
d) an advantageous and rewarding activity	00	00 %

With respect to question item 3 (students' views as to the challenges involved in the literature review), 13 students recognized linguistic factors as the main challenges in conducting a literature review, 12 learners found methodological parameters more prominent, while only six learners believed that conceptual matters primed higher than the other factors (see table 3).

Table 3.Students' views as to the challenges involved in the literature review

Students' answers	Number of students	Percentage of students
a) linguistic (lexical and syntactical)	13	41,93 %
b) methodological	12	38,70 %
c) conceptual (perceptions about the functions and advantages of the literature review)	06	19,35 %
d) ontological (low self-esteem)	00	00 %

Hinging to question item 4 (students' procedure for collecting data), all the students asserted that when they found information in a secondary source they consulted the original source with a view to using their own interpretation (see table 4).

Table 4.Students' procedure for collecting data

Students' answers	Number of students	Percentage of students
a) you use the interpretation provided by the second source without consulting the original	31	100 %
b) you consult the original source to use your own interpretation	0 %	0 %

As far as question item 5 (students' mastery of comprehension strategies) is concerned, a large majority of students (23) affirmed that they did not master comprehension strategies, while only 8 students asserted that they had a command of in-depth reading (see table 5).

Table 5.Students' mastery of comprehension strategies

Students' answers	Number of students	Percentage of students
command of in-depth reading	8	25,80 %
poor mastery of comprehension strategies	23	74,19%

For questions 6 (students' views as to the importance of comprehension strategies for the literature review) and 7 (students' views as to their needs for ampler practice in the literature review), all the students acquiesced that comprehension strategies were important for the literature review, and that they needed ampler practice in that field (see tables 6 and 7).

Table 6.Students' views as to the importance of comprehension strategies for the literature review

Students' answers	Number of students	Percentage of students
Yes	31	100 %
No	00	00 %

Table 7. Students' views as to their needs for ampler practice in the literature review

Students' answers	Number of students	Percentage of students
Yes	31	100 %
No	00	00 %

With regard to the last question (students' recommendations for curtailing the challenges of the literature review), the large bulk of the students (22) recommended more practice; 3 students proposed gradual training that would consider the different stages of the literature review; 4 students suggested more intensified practice on paraphrasing and referencing sources; and 2 students advocated the consecration of more time for the master dissertation writing as one semester was not enough.

Analysis of students' literature reviews

The corpus study comprised the evaluation of students' short literature reviews, which numbered thirty-one. The instruction was sent to learners via the Moodle platform. Students were expected to outline the different grammar teaching strategies in a span of time of two weeks. This homework was to constitute part of the tutorial mark. It should be precised here that students had already finished their in-person classes (eight weeks), which means they had ample time to undertake the assignment. The evaluation of the literary reviews was done through the researcher's evaluation criteria (relevance of the content, use of secondary/original sources, use of general/specific-data sources, and comparison between the number of sources in the in-text citation and those in the reference list) in addition to Akindele's six-criterion guideline (see Figure 1). The analysis revealed a number of hindrances associated with irrelevant content, absence of transitions, non-use of original sources, and other impediments. For illustration purposes, those hindrances are explored below:

Irrelevant content

A large number of papers elucidated the use of irrelevant content. This is displayed through the following points:

- ✓ speaking about the function of grammar, then directly moving to the outcome of implicit grammar instruction
- ✓ enumerating students' learning strategies instead of looking for grammar teaching techniques
- ✓ defining grammar then moving to the description of self-management
- ✓ defining the term strategy then drifting to learners' different learning strategies
- ✓ describing grammar in-context teaching then dealing with the importance of grammar for proofreading
- ✓ speaking simply about language as a system

Absence of transitions/inappropriate transitions

The literature reviews revealed numerous cases where inappropriate transition markers were used. Some examples from students' papers have been selected to elucidate this:

"Grammar is one of the most vital structures in language learning. Thus, it must be taught appropriately. Although, there are many and useful strategies for successful grammar teaching." In this student's draft, the connector although is not suitable. It would have been more convenient to use the transition marker 'in fact'.

In another draft, a student wrote "teaching has always been a subject of controversy, especially when it comes to the communication process (Chaudron, 1988; Van der Walt, 1989). Unfortunately, a great majority of learners are greatly

satisfied with the Grammar Translation Method."Here again, one notices that the transition marker 'unfortunately' does not suit the context. It would have been more appropriate to use the word however.

Non-use of original sources

A third instance of students' inappropriate literature reviews was marked by the non-use of original sources. In fact, students simply substitute words with their synonyms so as not to be vindicated of plagiarism. This is illustrated by the following passages:

    ✓ Student 1: "Grammar instruction has often been contentious, particularly in light of the communicative approach (Chaudron, 1988; Van der Walt, 1989)"

    ✓ Student 2: "teaching has always been a subject of controversy, especially when it comes to the communication process (Chaudron, 1988; Van der Walt, 1989)"

    ✓ Student 3: "Some researchers (Harmer, 1987; Willis, 1988) believe that the grammar of a language does not aid learners in their use of the language"

    ✓ Student 4: "Some researchers (Harmer, 1987; Willis, 1988) feel that grammar does not primarily help learners for language use".

Other problems

In addition to the hindrances highlighted above, other problems were prominent. This includes what follows:

    ✓ the list of sources used in the in-text citation is larger than those mentioned on the list of references (10/5; 7/2; 8/3)

    ✓ problem of coherency

    ✓ problem of fragments

    ✓ simple summaries instead of a combination between scholars' viewpoints

    ✓ absence of the researcher' voice

    ✓ extensive use of general-data sources at the expense of specific data sources

Those impediments denote, clearly, that students' inappropriate literature reviews are due, basically, to weak comprehension strategies. Being overwhelmed by different types of material, they find themselves struggling with what to select, where to put it, and how to elaborate it. The sifting of information is a complex task that requires, essentially, a good mastery of the interpretation skill. Handicapped by this obstacle, learners, thus, simply look for the word strategy and insert all the data that allude to it.

Review components
1. Does the review provide synthesis or a set of summaries of each work reviewed?
2. Does it show the relationship of each work to the other under consideration?
3. Does the review shed light on any gaps in previous research?
4. Does the writer resolve conflicts amongst seemingly contradictory previous research?
5. Does the writer show insight and an awareness of differing arguments?
6. Does the writer link the review at all times to the rationale and purpose of the study?

Fig.1.*Akindele's guideline for analyzing a literature review*

Source: Akindele, O. (2008). A critical analysis of the literature review section of graduate dissertations at the University of Botswana, *ESP* 7 (20) p.4. https://studylib.net/doc/8890201/a-critical-analysis-of-the-literature-review-section-of-g...

Interpretation and recommendations

Both the results of the students' questionnaire and the corpus analysis do, considerably, demystify the distress of the literature review and the stress it incurs on learners exhibiting a weak command of comprehension strategies. The fact that students consider it as a compilation of sources elucidates, conspicuously, their erroneous conceptions of this important part of academic research. Thus, it is not surprising to say that they, totally, ignore the rewards of a literary review. It is even doubtful whether such learners (except for a few) can explore the original sources whose style might be complicated to decipher. The over reliance on the interpretations provided by the secondary sources might be interpreted as a safe refuge for learners when encumbered by weak reading and writing skills.

On the light of this, it can be asserted that the arduousness of the literature review is, primarily, associated with the rate of mastery of comprehension strategies. The incapacity to unveil scholars' views impedes the identification of the relevant data, and the localization of where it could be inserted. The sole outlet for this hindrance is to boost students' reading skills, particularly, in in-depth reading such as interpreting, inferring, and evaluating. In that respect, the educational stakeholders, basically at the level of the campus, ought to reconsider their priorities, and give the course of reading comprehension due consideration. Convenient reading strategies should be used for that sake. Second, more training sessions should be dedicated to concrete context-based literature review instruction. Similarly, students must be coached in the guided writing of a step-by-step literature review. It would be, even, more convenient to design a separate subject termed "literature review."

Conclusion

The findings of the present survey made possible the answering of the research questions regarding students' perceptions of the literature review, the different hindrances encountered, and the possible solutions. In a nutshell, conducting a literature review is, theoretically, a passionate, exciting, and rewarding task; however, reality on the spot displays the opposite image. Master students load this consuming research step as they neither possess the sufficient tools for that, nor the deep engagement and motivation that arm learners with perseverance and devotion to withstand the stress of research. The major hindrances associated with the literature review, in the context of Master 2 didactics students, pertain to a number of weaknesses such as comprehending the literature, extirpating the relevant information, inserting it coherently, and using appropriate transitions. This reveals the learners' conspicuous adversity in close reading and comprehension strategies. Besides, time constraints, de-motivation, and abundant flow of easy information induce them to rely on secondary sources without resorting to the original research. This, inevitably, impresses their advancement as independent researchers capable of voicing their own stands as to the questions raised. A no less significant hindrance

has to do with the elaboration of the suitable combinations between the ideas of scholars. Students here are deficient as they do not know which pieces of information fit together, and how they should be interrelated. Such stumbling blocks of the literature review require decisive resolutions on the part of the educational stakeholders, notably the national board of higher education, teachers, and the administrative staff. More time should be allotted to writing the research paper; in other words, three semesters, instead of one, ought to be consecrated for this academic work. Furthermore, in-depth practice should be provided with a view to mastering comprehension strategies and academic writing. A guided step-by-step of the literary review has to be envisaged by instructors given the immensity of the work required.

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بررسی چالش‌های مرور ادبیات برای دانشجویان کارشناسی ارشد انگلیسی به عنوان زبان دوم الجزایر

دکتر مختاریه رحمانی ©¹

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نوشتن یک مقاله پژوهشی دانشگاهی در پایان دوره کارشناسی ارشد، نقطه عطفی در مسیر تحصیلی دانشجویان محسوب می‌شود، زیرا نشان‌دهنده توانایی آن‌ها در پژوهش و نگارش آکادمیک است. با این حال، پژوهش فرآیندی دشوار است، به‌ویژه زمانی که مهارت‌های لازم به‌درستی درونی نشده باشند. موانع موجود در انجام مرور ادبیات، نمونه‌های بارزی از این دشواری‌ها هستند. اگرچه مطالعات بسیاری به این موانع پرداخته‌اند، اما هیچ مطالعه‌ای در الجزایر به این موضوع نپرداخته است. این مقاله تلاش می‌کند تا ضعف‌های دانشجویان در نوشتن یک مرور ادبیات مناسب را بررسی کند. برای دستیابی به این هدف، از روش توصیفی-تحلیلی با رویکرد ترکیبی (کیفی و کمی) استفاده شده است. جامعه آماری این پژوهش شامل تمامی دانشجویان کارشناسی ارشد رشته آموزش زبان انگلیسی (۳۱ نفر) در دانشگاه سعیده است. دو ابزار پژوهشی برای این منظور انتخاب شد: پرسشنامه دانشجویی و تحلیل نوشتاری تکالیف مرتبط با مرور ادبیات. یافته‌ها نشان می‌دهد که موانع اصلی مرور ادبیات عمدتاً به مواردی مانند محتوای نامرتبط، عدم انسجام، استفاده نکردن از منابع اصلی و عدم وجود نشانگرهای انتقالی مربوط می‌شود که این مشکلات ناشی از مهارت‌های ضعیف خواندن و عدم مشارکت فعال دانشجویان است. این تحلیل، نیاز به تقویت مهارت‌های خواندن را برجسته می‌سازد تا دانشجویان بتوانند استنباط‌ها را درک کنند و به ارزیابی نقاط قوت و ضعف دیدگاه‌های پژوهشگران بپردازند.

واژه‌های کلیدی: موانع، محتوای نامرتبط، مرور ادبیات، مهارت‌های ضعیف خواندن، مقاله پژوهشی.

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ORIGINAL RESEARCH PAPER

Prediction of Iranian EFL Learners' Satisfaction with Online Education through the Dimensions of Online Education: A Gender-based Mixed-Method Study

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The current study employed a mixed-method approach to investigate the most influential dimensions of online education on Iranian EFL male and female learners' satisfaction with online education. To this end, 183 EFL learners (96 females and 87 males) studying English at language institutes with the age range from 16 to 25 were selected through convenience sampling. The Learners' Satisfaction with Online Education Questionnaire designed by Stefanovic et al. (2011), and semi-structured interviews were employed to collect the data. The results of multiple regression analysis demonstrated that three dimensions of online education (instructor, course, and technology) predicted EFL male learners' satisfaction, and all four dimensions of online education (instructor, course, technology, and environment) could significantly predict females' satisfaction with online education. It was also revealed that the instructor was the most influential dimension of learners' satisfaction with online education for both male and female participants. The qualitative results also showed that male and female learners considered the instructor as the most important factor influencing their satisfaction with online education.

Keywords: Gender, Iranian EFL Learners, Online Education, Satisfaction.

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Introduction

With the recent introduction of an open software learning platform, several apps providing a variety of functionalities are being developed. Online classes are becoming the next paradigm-shifting tool for everyday life, just as many students have experienced traditional on-campus study.

The Coronavirus pandemic in 2020, has completely disrupted teaching and learning activities and influenced a huge number of teachers and learners in all countries (Shahzad et al., 2021). While face-to-face teaching is not an option anymore, online learning is considered as an alternative to assist the continuation of training in the pandemic with its adaptability and convenience (Adedoyin and Soykan, 2020).

To prevent the education delay caused by COVID-19, educational settings in different countries, including Iran, have started employing learning management systems and online platforms, but at the same time, the students have faced several problems with online education.

This unexpected and quick change has raised concerns and challenges regarding the learning quality learning, learners' commitment, performance and satisfaction as there is not enough information or guidance for teachers regarding the best online teaching and learning practices (Sahu, 2020)

According to Madaus (2013), most teachers would not possess the required skills and proficiency needed for conducting online courses. The other restriction of online education is a inadequecy of engagement in online courses and a failure to fulfill learners' authentic needs (Carnevale, 2004). Despite these challenges and obstructions, many instructors and students believe that online education is a strong and effective way of teaching and learning (Li and Irby, 2008). Furthermore, numerous language education scholars have stated that the usage of online technologies and the Internet will enhance EFL learners' autonomy and improve their learning (Warschauer, 2010). Other elements like as infrastructure, support system quality, material and assessment quality, and peer support networks may also have an impact on the online education experience (Areti, 2006).

Learners' satisfaction with online education is considered as an important factor that influences the use of online education. As Chogo (2020) pinpointed, the majority of learners prefer traditional learning to online learning.

As learners' satisfaction reflects the effectiveness of online learning quality (Alqurashi, 2019), it is essential to understand the role of gender in EFL learners' satisfaction, particularly during the pandemic when traditional teaching and learning has moved to an online form (Kumar, Saxena, and Baber, 2021). However, very little attention has been paid to the EFL learners' satisfaction in an online environment during the pandemic. To date, the issue has received scant attention in the context of Iran. In fact, only one study explored the relationship between the satisfaction of Iranian high school EFL learners' employing SHAD software in their online education and gender (Amirian, Khaje, and Tayyebi, 2021).

Majority of Iranian EFL learners study English at language institutes employing Adobe Connect and Skype applications in their online education. Therefore, by reviewing previous studies conducted in this area, and by identifying the gaps

related to EFL learners' online learning satisfaction, the current study aims to identify the most influential dimensions of Iranian EFL male and female learners' satisfaction with online education.

Research background

The rapid advent of the fatal coronavirus epidemic convulsed the whole planet, confronting the educational systems worldwide and forcing teachers to adapt to online education delivery rather than traditional teaching (Dhawan, 2020). The introduction of online learning has had a significant impact on educational continuity and the advancement of information technology.

Online learning is considered as a new mode of learning in which learners use the Internet to acquire knowledge, access learning materials, interact with teachers and other students, and obtain support during the learning process (Martin, Drew, and Ritzhaupt, 2020). Regarding the flexibility and accessibility of online learning, it can be considered as an effective alternative to traditional education (Sun and Chen, 2016).

Diverse definitions are provided for Online learning systems. In recent years, online learning is considered as a web-based or cloud-based software program which helps the teaching and learning processes (Chaubey and Bhattachary, 2015). According to Sangwan, Sangwan, and Punia (2021), different terminologies such as e-learning, online learning, and internet learning are used to describe online education. However, Sangwan, Sangwan, and Punia (2021) simply defined online education as "an electronically supported way of learning wherein, teacher and students interact via the internet" (p. 187).

Recently, considerable literature has grown up around the theme of online education (Sun & Chen, 2016). Studies on online education are divided into two phases: before the pandemic when most of the studies were focused on universities, and after the pandemic when schools and institutes also had an immediate shift toward online education (Toquero, 2020). Therefore, after the pandemic, researchers showed an increased interest in investigating different aspects of online education.

In the online context, satisfaction plays a significant role in the continuity of online education (Moore and Kearsley, 2011; Parahoo et al., 2016). Learning satisfaction represents learners' emotions, attitudes, and perceptions toward the learning process, as well as their perceived level of fulfillment as a result of learning experiences (Topala and Tomozii, 2014).

Learning satisfaction also relates to how much learners like utilizing online devices and platforms for learning. It assesses whether the learning content efficiently stimulates students' strong desire for knowledge, assisting them in developing a positive learning attitude, and allowing them to fully participate in the learning process, all of which can enhance the efficiency of online courses (Zhang, Li, and Wang, 2008).

Previous online learning research has discovered that learner satisfaction is a significant predictor of learning outcomes and the efficacy of online learning system adoption (Ke & Kwak, 2013). Many elements of learner online satisfaction have been studied in order to fulfill students' true learner needs and develop an effective learning environment (Hew et al., 2020; Jiang et al., 2021).

A wide range of research has been undertaken to investigate the factors influencing learners' satisfaction with online education. For instance, Rostami Ravari and Fathi Rad (2021) found that Iranian intermediate EFL learners were satisfied with online education, however, they held negative attitudes toward the challenges and obstacles of online contexts.

Conducting a mixed-method study, Azizi and Rezaei (2021) concluded that Iranian university students' learning satisfaction were moderately satisfied with online classes. Based on the results of the qualitative phase, the researchers concluded that teachers, familiarity with technology, course set-up, and interaction with classmates play a significant role in students' satisfaction. They also found that students' learning satisfaction with online courses is closely correlated with their achievement.

Jalilinia (2021) conducted a survey study to investigate the attitudes of Iranian high school students toward online learning during the Covid-19 pandemic. Based on the results, the researcher concluded that students mainly had negative perspectives on online learning and most of them did not have pleasant experiences with the online learning platforms.

Mirshekari, Tayebi, and Dehghani (2021) who investigated the dimensions of online education which influenced on Iranian senior high school EFL learners' satisfaction found that the internet quality was the most influential factor on e-learners' satisfaction.

Amirian Khajeh, and Tayyebi (2021) also conducted a survey study to investigate the most influential dimensions of satisfaction with online education among Iranian male and female secondary senior high school EFL learners. The researchers reported that technology and instructor were the most influential dimensions of learners' satisfaction with online education for the male and female participants, respectively.

What can be inferred from the above-alluded studies is that the satisfaction of Iranian EFL male and female learners learning English at language institutes is under-researched. To bridge the gap, the present mixed-methods study explores what dimensions of online education predict Iranian EFL male and female learners' satisfaction with online education

The results of the current study can be useful to educational authorities of language institutes to address effectively the factors that contribute to the learners' satisfaction with online education. Furthermore, the findings of the research can further EFL teachers to accommodate their ways of teaching such that it can lead to increased learning satisfaction among EFL learners.

Research Question

What dimensions of online education predict Iranian EFL male and female learners' satisfaction with online education?

Method

Participants of the quantitative phase

The sample of the current study comprised of 183 Iranian EFL learners learning English at several Shiraz language institutes. The participants were 96 females and 87 males whose ages ranged from 16 to 25 (M = 19.71, SD = 5.27). Their language

proficiency varied from intermediate to advanced levels. All participants' native language was Persian and all of them had at least one year of the online learning experience.

Participants of the qualitative phase

The qualitative data was gathered through semi-structured interviews. To this end, among the questionnaire respondents, 5 female and 5 male learners were selected purposefully based on maximum variation sampling to take part in the interviews. A maximum variation sample contains cases that are purposefully as different from each other as possible. To this end, interviewees were selected from different proficiency levels and different classes of five institutes to ensure the maximum variation sampling. The age range of the interviewees was 17 to 21 years.

Instruments

Learners' Satisfaction with Online Education

The questionnaire of Learners' Satisfaction with Online Education including 7-point Likert scale items ranging from 1 as 'strongly disagree' to 7 as 'strongly agree' developed by Stefanovic et al. (2011) was employed as the instrument of the study. The learners' satisfaction questionnaire encompassed 39 items on four main independent dimensions and one dependent variable as e-learning satisfaction. According to Stefanovic et al. (2011), the satisfaction inventory model used in the learners' satisfaction questionnaire includes one dependent variable (learners' satisfaction) and four independent variables (dimensions of online education) presented in the following:

- The instructor's response time and e-learning attitude are included in the instructor dimension.
- Course dimension encompasses the quality and flexibility of e-learning courses.
- Technology dimension refers to technology and internet quality.
- Environmental dimension consists of diversity in assessment and interaction in the e-learning environment.

The researcher examined the reliability of each variable using Cronbach's Alpha values. The reported values of learners' satisfaction ($\alpha = .87$), and four dimensions of online education, instructor ($\alpha = .80$), course ($\alpha = .79$), technology ($\alpha = .75$), and environment ($\alpha = .81$) were all above 0.7, suggesting high internal consistency.

Semi-structured Interviews

The qualitative data gathered through semi-structured interviews were employed to enrich the quantitative results. To cross-check the results of the quantitative phase of the study, the researcher considered the interview questions closely aligned with the research question and dimensions of online education presented in the employed questionnaire. The interview questions explored the influence of different aspects of online education on participants' satisfaction. More detailed questions were also asked when they emerged during the interviews. All the interviews were carried out in Persian.

The interviews were performed in face-to-face sessions at the language institutes. Furthermore, the interviewees' consent was obtained to audiotape the interviews.

The interviews lasted between 15 and 20 minutes. After the interviews, the recordings were transcribed by the researcher.

Data Collection

Data were collected in the summer of 2021 through a computer-based survey among Iranian EFL learners. In order to collect the data, the researcher e-mailed the institute management of five language institutes in Shiraz. In this e-mail, the purpose of the study was explained for the institute managers. After obtaining their consent, the researcher administered the questionnaire in two modes (hard copy and online modes).

In the hard copy mode, the researcher administered the questionnaire in the face-to-face language classrooms. In the online mode, with the cooperation of the teachers, a link including the google form of the questionnaire was sent to their students' educational groups on social media networks (Whatsapp and Telegram). The first page of the questionnaire explained the goal of the study and how to complete the questions. The participants were also notified on the opening page of the questionnaire that they might withdraw from the study at any time without disadvantages.

After collecting the data, the researcher engaged data analysis in order to answer the study questions. The statistical analyses were carried out using SPSS (version 27). First, Cronbach's alpha was run to estimate the reliability of the instrument. In the next step, the Kolmogorov-Smirnov test was used to ascertain if the data distribution was normal. Afterwards, to answer the research question, the multiple linear regression analysis was run to find what dimensions of online education predict Iranian EFL male and female learners' satisfaction.

Research Findings

Quantitative Results

In the first step of data analysis, normality of data was assessed through the skewness and kurtosis tests (Table 1). To verify the normality assumption, the skewness and kurtosis ratios over their respective standard errors must be between +/- 1 (Kim, 2013).

Table 1. Normality Tests

		Skewness		Kurtosis	
		Statistic	Std. Error	Statistic	Std. Error
Males	Satisfaction	-.374	.258	.011	.511
	Instructor	-.373	.258	-.201	.511
	Course	.387	.258	-.147	.511
	Technology	-.297	.258	-.056	.511
	Environment	-.435	.258	-.378	.511
Females	Satisfaction	.252	.246	-.098	.488
	Instructor	-.171	.246	-.640	.488
	Course	.116	.246	-.422	.488
	Technology	-.055	.246	-.514	.488
	Environment	-.269	.246	-.206	.488

As the values are not greater than ± 1.0, then the skewness or kurtosis for the distribution is inside the range of normality, so the distribution can be considered normal. The descriptive of the descriptive statistics of the male and female participants' satisfaction scores. It is worth noting that as the satisfaction questionnaire included 7-point Likert scale items, the mean score of each variable falls between 1 to 7. With regard to the range of mean scores, the point 4 can be considered as the mid-point.

Table 2. Descriptive Statistics

		N	Minimum	Maximum	Mean	Std. Error	Std. Deviation
Males	Satisfaction	87	3.10	6.20	4.8437	.07547	.70393
	Instructor	87	3.00	6.67	4.8506	.08315	.77553
	Course	87	3.33	7.00	4.9808	.08811	.82179
	Technology	87	2.67	6.33	4.8238	.08440	.78724
	Environment	87	3.00	6.33	4.8927	.08238	.76839
Females	Satisfaction	96	3.60	6.80	4.9146	.06302	.61746
	Instructor	96	3.00	6.00	4.7917	.07667	.75122
	Course	96	3.33	6.33	4.7882	.06966	.68248
	Technology	96	3.00	6.33	4.9285	.07241	.70952
	Environment	96	3.00	7.00	5.1042	.08583	.84093

As shown in Table 2, all the mean scores are larger than 4 indicating that both male and female EFL learners were satisfied with online education. According to the results, regarding the four dimensions of online education, males and females received the highest mean score in the course ($M=$ 4.98) and environment ($M=$ 5.10) dimensions, respectively. Figure 1 shows the male and female learners' mean scores.
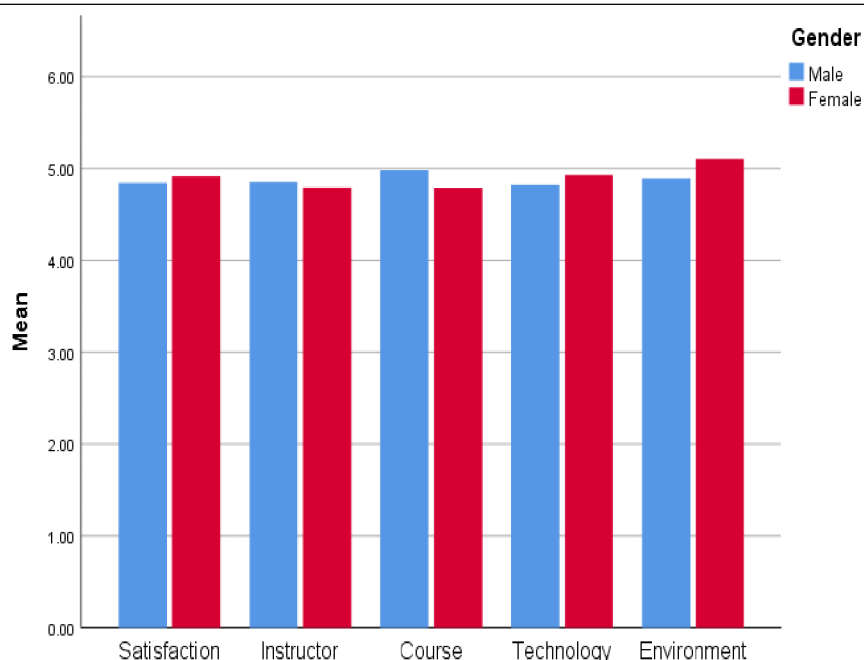
Figure 1. Bar Graph of Male and Female Learners' Mean Scores

In the next step, to explore what dimensions of satisfaction with online education predict Iranian EFL male and female learners, the multiple regression was run. It should be noted that before running the multiple regression analysis, in addition to the normality, its other assumptions (i.e., linearity, homoscedasticity, and multicollinearity) were verified. After evaluating the assumptions for multiple regression analysis, the regression analysis was run. Table 3 demonstrates the results of ANOVA test.

Table 3. ANOVA Tests

		Sum of Squares	df	Mean Square	F	Sig.
Males	Regression	35.947	4	8.987	110.533	.000
	Residual	6.667	82	.081		
	Total	42.614	86			
Females	Regression	29.777	4	7.444	105.157	.000
	Residual	6.442	91	.071		
	Total	36.220	95			

As revealed in Table 3, the general model significantly predicted the satisfaction scores for both males (F (4, 82) = 110.53, $p < .01$) and females (F (4, 91) = 105.15, $p < .01$). The results of the model summary are presented in Table 4.

Table 4. Model Summary

	R	R Square	Adjusted R Square	Std. Error of the Estimate
Males	.918[b]	.844	.836	.28514
Females	.907[b]	.822	.814	.26607

According to Table 4, all the predictors (instructor, course, technology, and environment) explain a large amount of the variance for males' (R = .91, R2 = .84) and females' (R = .90, R2 = .82) satisfaction with online education.

Table 5. Coefficients in Regression Analysis

		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
Males	(Constant)	-.389	.281		-1.386	.169	-.947	.169
	Instructor	.414	.058	.456	7.143	.000	.299	.530
	Course	.272	.054	.317	5.032	.000	.164	.379
	Technology	.364	.057	.407	6.361	.000	.250	.478
	Environment	.023	.062	.025	.373	.710	-.101	.148
Females	(Constant)	-.241	.259		-.932	.354	-.755	.273
	Instructor	.364	.047	.443	7.831	.000	.272	.457
	Course	.224	.053	.248	4.249	.000	.119	.329
	Technology	.355	.052	.408	6.851	.000	.252	.458
	Environment	.115	.046	.157	2.508	.014	.024	.207

The results showed that among the three significant predictors (instructor, course, and technology) of males' satisfaction, instructor (beta=.45) had the highest beta value and course had the lowest one (beta= .31).

It was also revealed that all four dimensions of online education could significantly predict females' satisfaction with online education with instructor (beta=.44) as the strongest predictor and environment (beta=.15) as the weakest one.

Qualitative Results

The gathered data obtained from the interviews showed that both male and female learners agreed with learning the language through online courses. They considered online learning as a novel, practical and effective method of language teaching and learning and indicated that online learning methods are essential when traditional education cannot continue.

Based on the results of the interview, the learners believed that online learning is less stressful than learning the language in the classroom. The findings of the interviews also revealed that learners who already enjoyed working with online technologies in their face-to-face classrooms were more prepared for online learning.

One of the frequent points in both male and female learners' responses was teachers' performance in online classes. They pinpointed that teachers play an

essential role in their learning satisfaction. The participants considered teachers' behavior, familiarity with online environments, ease of access, and support, as some of the effective teacher-related factors influencing their satisfaction with the online learning.

Furthermore, the participants referred to the internet quality as an influencing factor in their satisfaction. The most frequent technology-related factors in the participants' responses were the quality of internet connections, internet speed, and quality of internet devices.

In some cases, the participants indicated that the flexibility of online education is often an appealing factor for them. They expressed that taking classes anywhere and learning at their own pace has a positive influence on their satisfaction. Some of the male learners' responses are presented in the following.

- I think online education is interesting. It let us learn without stress.
- The only reason to keep me taking online classes is my teacher. He knows how to organize the class in an attractive and friendly way. He also observes our learning and even out of class time, answers our questions.
- Although I prefer online classes to face-to-face classes, sometimes, because of internet connection problems, I lose the class and wish to quit the course.

Some of the female learners' responses are as follows.

- I like online learning, however, I think that we (students) have better performance in face-to-face classes compared with online courses. But sometimes with professional teachers, online classes are more beneficial than traditional classes.
- I think some factors such as teachers' performance in monitoring learners' progress and providing them support are very important in online learning.
- Proper interaction between my teacher and students is what motivates me to continue online learning.
- I think problems regarding the internet and online devices negatively influence in our (students) online learning and our satisfaction with online courses.
- There are no face-to-face interactions in online courses. There is also less opportunity for communicating with classmates. However, compared with traditional classes, I feel less stressed when I answer the teachers' questions or give tests in online courses.

Discussion and conclusion

The goal of the current study was to explore what dimensions of satisfaction with online education predict Iranian EFL male and female learners. Based on the findings it was concluded that three dimensions of online education (instructor, technology, and course) could respectively predict EFL male learners and all four dimensions of online education (instructor, technology, course, and environment) influenced the EFL female learners' satisfaction. It was also concluded that the instructor was the most influential dimension of satisfaction with online education for both EFL male and female learners.

In the interviews, the instructor was the most frequent and the most influencing factor mentioned in male and female participants' responses. They also referred to the internet quality and flexibility of online classes as the other influencing factors in their satisfaction with online education. It can be concluded that the results of the qualitative phase of the study are in line with those of the quantitative phase.

Therefore, the findings signified the prominent role of instructor and his/her response timeline and attitude toward e-learning in EFL learners' satisfaction with online education. These results are partly in line with Amirian Khajeh, and Tayyebi (2021) study. They also found that instructor was the most influential dimension of satisfaction for both Iranian female high school learners.

These results are also consistent with those of Azizi and Rezaei (2021) who found instructor as a critical factor for learners' online learning satisfaction. They also found that after instructor, technology, course set-up, interactions, and outcomes are other significant factors in learners' satisfaction with online education.

One of the essential conditions for successful online courses is learners' learning satisfaction (Azizi and Rezai, 2021). In fact, learners' satisfaction with online education plays a significant role in the quality of educational programs (Jiang et al., 2021).

In the previous studies, several factors such as teachers, technology, interactions in online classes, and online courses were recognized as the influencing factors in learners' satisfaction with online education (Bolliger and Halupa, 2012). According to Finaly-Neumann (1994), teachers are one of the most influencing factors in learners' satisfaction.

In this regard, Bolliger and Martindale (2004) emphasized the prominent role of teachers in online education and indicated that teachers' role has intensively changed with the advent of online classes.

When learners face problems in an online course, timely assistance from the teachers encourages learners to continue their learning and improve their performance (Sun et al., 2008).

In line with the results of the current study, Bolliger and Martindale (2004) reported that to raise learners' satisfaction in online education, teachers should be available when learners have any questions, they should be flexible, act as a motivator, provide feedback on learners' performance on time, and communicate with learners regularly.

Based on the results of the present study, technology is the second important factor influencing both male and female learners' satisfaction with online education. Datt and Singh (2021) also confirmed that accessibility to the reliable and easy-to-use facilities and familiarity with the technology are influencing factors in learners' satisfaction in online learning.

The findings of the present study demonstrated that course is the other crucial variable affecting learners' satisfaction with online education. Sun et al. (2008) also confirmed that learners' are more satisfied with well-designed and flexible online courses that have clear goals and are easy to navigate.

Furthermore, the findings of the current study revealed that environment of the online education including diversity in assessment and interaction in e-learning

environment is the predictor of female EFL learner' satisfaction. It is worth noting that environmental dimension was not an influencing factor in male learners' satisfaction. A possible explanation for this result might be the difference between male and female learners in the way they approach interaction in classrooms. In this regard, González-Gómez et al. (2012) concluded that male and female learners are different in terms of the importance they attach to specific aspects of e-learning teaching. They reported that compared with males, female learners take greater satisfaction from interacting with teachers. Similarly, Frymier and Houser (2000) indicated that females value student-teacher interaction more than males.

Overall, based on the findings of the present study, instructors are the most important factor in both male and female EFL learners' satisfaction with online education. Therefore, considering the ubiquitous use of online education during and after the COVID-19 pandemic, teachers should become acquainted with the significant role of their attitude and performance in the success of online education and strengthen their own online teaching competence. The research's main recommendation for EFL teachers is to offer support to their students and pay particular attention to the management of online tasks in this new learning context. It is also recommended to consider the level of computer and Internet access that students have at home, and seek to mitigate circumstances in which low quality of the internet disturbs conducting the online classes.

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پیش بینی رضایت زبان آموزان ایرانی زبان انگلیسی از آموزش آنلاین از طریق ابعاد آموزش آنلاین: یک مطالعه ترکیبی مبتنی بر جنسیت

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پژوهش حاضر از رویکرد ترکیبی برای بررسی تأثیرگذارترین ابعاد آموزش آنلاین بر رضایت زبان‌آموزان مرد و زن انگلیسی زبان انگلیسی از آموزش آنلاین استفاده کرد. برای این منظور، ۱۸۳ زبان‌آموز زبان انگلیسی (۹۶ زن و ۸۷ مرد) که در موسسات زبان انگلیسی در محدوده سنی ۱۶ تا ۲۵ سال تحصیل می‌کردند، به روش نمونه‌گیری در دسترس انتخاب شدند. برای جمع‌آوری داده‌ها از پرسشنامه رضایت فراگیران از آموزش آنلاین توسط استفانوویچ و همکاران (۲۰۱۱) و مصاحبه‌های نیمه ساختاریافته استفاده شد. نتایج تحلیل رگرسیون چندگانه نشان داد که سه بعد آموزش آنلاین (مدرس، دوره و فناوری) رضایت زبان‌آموزان مرد زبان انگلیسی را پیش‌بینی می‌کنند و هر چهار بعد آموزش آنلاین (مدرس ، دوره، فناوری و محیط) به‌طور معناداری می‌توانند رضایت زبان‌آموزان زن از آموزش آنلاین را پیش‌بینی کنند. همچنین مشخص شد که مدرس تاثیرگذارترین بعد رضایت فراگیران از آموزش آنلاین برای شرکت‌کنندگان مرد و زن بوده است. نتایج کیفی نیز نشان داد که فراگیران زن و مرد، مدرس را مهم‌ترین عامل مؤثر بر رضایت خود از آموزش آنلاین می‌دانند.

واژه‌های کلیدی: جنسیت، زبان آموزان ایرانی زبان انگلیسی، آموزش آنلاین، رضایت.

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