



# PHOENIX

Periodical of English Association  
of University of Birjand

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کافه اش را در زیر شیر آبی گرفت!  
ترجمه به همین سادگی، به همین خوشمزگی!

می روم حال دنیا را پیرسم!  
گفت و گویی جذاب و خواندنی با استاد علی عبداللہی

منابع آزمون کارشناسی ارشد مترجمی زبان انگلیسی



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Periodical of English Association  
of University of Birjand

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## سخن سر دبیر

وَ كَفَىٰ بَرِّكَ هَادِيًا وَ نَصِيرًا

دنیای امروز حقیقتاً دنیای غریبی است! سرعت ارتباطات و انتقال اطلاعات به طرز عجیبی بالاست! اخبار در کسری از ثانیه منتقل می‌شوند و حجم اطلاعاتی که به سوی مخاطب سرازیر می‌شود سرسام‌آور است؛ پس با این اوصاف سطح آگاهی جامعه باید بسیار بالا و به سرعت در حال رشد باشد... اما واقعیت گویای چیز دیگری است. جامعه به اخبار و حوادثی که نسبت به سالیان گذشته بسیار هولناک‌تر است کمتر واکنش نشان می‌دهد. خبر چند شبی ترند می‌شود و پس آن ما را به خیر و شما را به سلامت. فضای مجازی پر است از بخش‌های برگزیده کتب ادبی، دیالوگ‌های ماندگار، هشتگ‌های جورواجور، انواع و اقسام کانال‌ها برای نواندیشان، کمپین‌های فرهنگی که در نوع خود بی‌بدیل هستند، اما هیچ تأثیری در فرهنگ جامعه و سرانۀ مطالعه پدید نمی‌آید. کمی آن طرف‌تر از فضای مجازی، آمارها نگران‌کننده‌اند. طبق طرح آمارگیری از فعالیتهای فرهنگی خانوار در سال ۱۳۹۶، از جمعیت باسواد ۱۵ سال به بالای کشور، ۳۷ میلیون و ۷۵ هزار و ۸۷۵ نفر (۷۰/۱ درصد جامعه) روزنامه نخوانده بودند. ۲۲ میلیون و ۸۴ هزار و ۹۹۰ نفر (۴۱/۸ درصد جامعه) هیچ کتاب غیردرسی‌ای نخوانده بودند. مجموع تیراژ روزنامه‌های ایران، با کاهش محسوس طرف چهار سال، از یک میلیون و ۲۰۰ هزار نسخه در روز به زیر ۸۰۰ هزار نسخه رسیده است... غم انگیز است، نه؟

بی‌توجهی شاید بزرگترین دشمن جامعه بشری باشد. انسان مانند گذشته دیگر نسبت به پیرامون خود حساس نیست. معلوم نیست شاید پیش‌بینی‌های آلدوس هاکسلی درست از آب درآمده باشد... برای فرار از روزمرگی، سوار بر قطار سریع‌السیر صنعت سرگرمی شده‌ایم و با تمام سرعت مقصد نامعلومی را در پیش گرفته‌ایم. حقیقت این است که به بینندگان و شنودگان منفعلی تبدیل شده‌ایم که تنها چیزهایی را می‌بینیم و می‌شنویم که باب میلان است و فضای مجازی بستری عالی برای این خواسته‌هاست. از ترس بر هم خوردن آسایش و آرامش ظاهری و شکننده‌مان، خود را درگیر هیچ چیز نمی‌کنیم. اما شاید یادمان رفته باشد انسان به دنیا آمده تا بیافریند، او ذاتاً خالق است و اندیشه نامحدود او در هیچ قالبی نمی‌گنجد؛ انسان این حق را دارد که چیزی را بخواند و بنویسد که دوست دارد و از چیزی لذت ببرد که فقط خود او تنها در این دنیا درک می‌کند.

معروف بودن سریال یا موسیقی یا کتاب دلیل بر پذیرفته شدن آن توسط فرد نیست. پذیرفته شدن رسالت انسان نیست، همین تفاوت‌ها و غیرمنطقی بودن‌ها باعث پیشرفت دنیا شده‌اند. البته باید توجه کرد که بشر دشمنی ابدی دارد که پیوسته در حال حرکت است و از پای نمی‌افتد، دشمنی به نام زمان. زمان به سرعت در حال گذر است و هیچ چیز هم جلودار آن نیست؛ پس تا زمان داریم دست به کار شویم. همواره به یاد داشته باشیم که تاریخ خودش را تکرار می‌کند. بسیاری از تجربیات تلخ گذشته دگر بار سربرآورده اند... «نژادپرستی، در شکل‌های سنتی‌اش و نیز در شکل‌های مدرنیزه‌شده‌اش، و نسخه‌هایی بهتر بازاریابی شده، دوباره در حال برآمدن است، و زیر خیابان‌های متمدن ما مثل هیولایی دفن شده که بیدار می‌شود، به جنبش افتاده. به نظر می‌رسد که در لحظه کنونی، ما فاقد هر گونه انگیزه مترقیانه ای هستیم که با هم متحدمان سازد. و در عوض، حتی در دموکراسی‌های ثروتمند غربی، داریم ترک می‌خوریم و بدل به اردوگاه‌های رقیب هم می‌شویم که باید برای ذخایر یا قدرت، به تلخی مسابقه دهیم.»

تا زمان داریم دستی بر صفحات کاغذی کتاب‌ها بکشیم، تولیدکننده باشیم، اندیشه‌های بدیع خود را بسازیم و با دنیا به اشتراک بگذاریم. نسبت به مسائل روز حساس باشیم و شاید بهترین ابزار صدای ورق خوردن روزنامه‌ها باشد.

حال ناخوش این روزهای صنعت نشر و مطبوعات به چیزی بیشتر از هشتگ‌ها و عکس‌های زیبا با قهوه اسپرسو و شکلات سوئیسی و بوکمارک‌های فانتری و رنگارنگ احتیاج دارد.

«اصلاح همه دنیا سخت است ولی بیایید دست کم فکر کنیم به اینکه چطور می‌توانیم کنج دنج خودمان را در دنیا آماده کنیم. این کنج، کنج «ادبیات» است — جایی که ما در آن کتاب‌ها را می‌خوانیم، می‌نویسیم، منتشر می‌کنیم، توصیه می‌کنیم، نقد منفی می‌کنیم، و به‌شان جایزه می‌دهیم. اگر قرار است نقش مهمی در این آینده نامشخص ایفا کنیم، اگر قرار است از نویسندگان امروز و فردا بهترین چیزها را استخراج کنیم، به باور من، باید متنوع‌تر بشویم. در دوره‌ای که انشقاق و تفکیک به طرز خطرناک روبه رشد است، ما باید گوش بدهیم. خوب نوشتن و خوب خواندن دیوار مرزها را فرو خواهد ریخت. حتی ممکن است ایده‌های نو، و بینش انسانی عظیمی در آن میان بیابیم که جان تازه‌ای به ما ببخشد.»

نشریه ققنوس مفتخر است خود را عضو کوچکی از این عرصه بداند. این نشریه اکنون پس از هشت سال، با تلاش‌های بی‌دریغ دانشجویانی از جنس خودتان دوباره جان گرفته است و کمک به جامعه فرهنگی کشور را رسالت خود می‌داند. همکاری متقابل با دانشجویان از ارکان اصلی نشریه بوده، به همین دلیل در فراخوانی رسمی با عنوان «دریافت آثار برای اولین شماره نشریه ققنوس» به صورت پوستر در سطح دانشگاه و هم به صورت الکترونیکی در فضای مجازی از همه شما دانشجویان، بدون در نظر گرفتن رشته و مقطع تحصیلی، دعوت به همکاری کرده‌ایم که شما هم در این جنبش فرهنگی سهیم باشید. شایسته است از تمامی عزیزانی که دانسته‌ها، یافته‌ها، و آثار خود را برای ما ارسال کردند کمال تشکر را بکنیم. امید است که شما خواننده فرهیخته و دانش‌دوست تا پایان این مسیر یار و همراه ما باشید.







# می روم حال دنیا را بیرسم!

«زندگی نامه علی عبداللہی، شاعر و مترجم ادبی»

علی عبداللہی، متولد دهم فروردین ۱۳۴۷ در بیرجند است. سرودن را از دوم دبیرستان آغاز کرد، با اشعار عاشقانه و غنایی در قالب‌های کهن غزل، مثنوی، قصیده، رباعی، دو بیتی، و چهارپاره. در سال ۱۳۶۵ در رشته زبان و ادبیات آلمانی دانشگاه شهید بهشتی پذیرفته شد. سپس کارشناسی ارشد زبان و ادبیات آلمانی را از دانشگاه تربیت مدرس گرفت، با موضوع پایان‌نامه «شعر انضمامی/عینی و تأثیر آن بر آموزش زبان آلمانی». سپس در کنار تدریس، به همکاری با نشریات ادبی و ترجمه کتاب مشغول شد. او به خاطر ترجمه‌هایش چند بورسیه تحصیلی در مونیخ (آلمان) و زوریخ (سوئیس) و سایر شهرهای آلمان به دعوت دولت آلمان گذرانده است. از وی هفت کتاب شعر و بیش از نود کتاب ترجمه در زمینه‌های ادبیات آلمان و جهان (شعر و نثر)، فلسفه و علوم تربیتی و ادبیات نوجوانان از فارسی به آلمانی و از آلمانی به فارسی در ایران و آلمان منتشر شده است.

تا بیست سالگی شعر قدمایی می‌سرود و پس از آن، به شعر نیمایی و سپید روی آورد. شعر اندیشمند، متأملانه، و انتقادی وی درونمایه اجتماعی، سیاسی و غنایی دارد با زبانی سنجیده و شفاف که تأثیر زبان خراسانی زادگاهش را می‌شود در آن به وضوح دید. او در شعرهایش از تمهیدات روایی، نام مکان‌ها و آدم‌ها و طنز پنهان بهره می‌برد و ترکیبات نو می‌سازد. هی راه می‌روم در تاریکی، این است که نمی‌آید، درود بر نهنگ، با‌ها شناسنامه مرا بردند، سایه‌بان سرخ، دریاها پشت دیوار، خداحافظی از درخت‌ها، هندسه بلوط، اینجا ایران است، گوش دیده‌ها برخی از مجموعه شعرهای استاد عبداللہی است.

از جمله مهم‌ترین ترجمه‌های ایشان می‌توان به سکوت آینده من است، مجموعه شعرهای عاشقانه ایش فرید، اکنون میان دو هیچ، (مجموعه شعرهای نیچه)، کتاب ساعات و روایت عشق و مرگ، شعرهای ریلکه، مفهوم زمان (هایدگر)، آهوجان مهمان ماست (ارسکین کالدول)، صد شعر عاشقانه آلمانی زبان از قرون وسطی تا اکنون، هرگز مگو هرگز (گزینه شعرهای برتولت برشت)، صد سال شعر آلمانی زبان (دوزبانه)، درختان ممنوع (شعرهای هاینریش هاینه)، عاشقانه‌های هرمان هسه، آمریکا فرانتس کافکا، رویا در رویا (آنتونیو تابوکی، فیل)، داستانک‌های فلسفی برتولت برشت، و شام بود و صبح بود (داستان‌های کوتاه هاینریش بل)، من پرنده، تو درخت، صد شعر برای نوجوانان، آینه در آینه (میشائیل آنده)، سپیده‌دمان (فریدریش نیچه)، آواره و سایه‌اش (فریدریش نیچه)، لطفاً کتاب‌هایم را نخوان، نامه‌های نیچه به مادرش، آرتور شوپنهاور، هنر رفتار با زنان، هنر رنجاندن و هنر خوشبختی اشاره کرد.

او افزون بر شعرخوانی در شهرهای ایران، در شهرهای برلین، فرانکفورت، زوریخ، کلن، مونیخ، اشتوتگارت، وین، دهلی نو، بلغارستان، لیتوانی، و گجرات شعرخوانی و سخنرانی داشته است. شعرهای وی در کتابهای مختلف به زبان‌های آلمانی، انگلیسی، ایتالیایی، لیتوانیایی، یونانی، روسی، مجاری، ترکی، عربی، کردی، صربوکرواتی (بوسنیایی)، لیتوانیایی و هلندی ترجمه و منتشر شده‌اند. او همچنین بیش از صد مقاله و جستار به فارسی و آلمانی در دانشنامه‌های فرهنگ آثار، دانشنامه ادب فارسی و مجلات ایران و آلمان و سوئیس در زمینه ادبیات فارسی و آلمانی و ادبیات تطبیقی، و شرق‌شناسی منتشر کرده است. آثار وی در ایران بارها تجدید چاپ شده‌اند. او از دهه هفتاد، عضو کانون نویسندگان است و یک دوره در هیئت دبیران آن فعالیت داشته است. همچنین از دوران دانشجویی با «شورای کتاب کودک» همکاری مستمر داشته است. در زمینه معرفی شعر معاصر ایران، وی تاکنون دهها شاعر ایرانی را به آلمانی زبانها معرفی کرده است که در سایت شعر جهان در برلین و سپس در برخی جنگها منتشر شده‌اند. آثاری از وی در دهها مجله ادبی فارسی زبان از جمله کلک، بخارا، چیستا، و داستان همشهری منتشر شده‌اند. وی در مجلات ادبی آلمان از جمله در مجله ی «آکسنته» در مونیخ، سال ۲۰۰۷ و ۲۰۱۴ اشعاری به آلمانی منتشر کرده است.

منبع: عبداللہی، علی، دریاها پشت دیوار، تهران، انتشارت مروارید، ۱۳۹۵ (همراه با تلخیص)

# گفت و گو با علی عبداللهی، شاعر و مترجم ادبی

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## ۱. شما خود را چطور معرفی می‌کنید؟

- خب طبعاً من شاعر هستم و مترجم و پژوهشگر ادبیات. در ۱۳۴۷ در روستای سیوجان از توابع خوسف به دنیا آمدم. دبستان و راهنمایی را در روستا گذراندم و دبیرستان را در بیرجند، در رشته فرهنگ و ادب. فرزند بزرگ خانواده هستم و هیچ راهنمایی نداشته‌ام برای ادامه رشته‌ای خاص و نیز مطالعه. کتابی هم در روستای ما نبود که بخوانم — الان هم نیست! جز کتابخانه شخصی‌ام در خانه پدری. در سالهای دبیرستان از فرط لذت بردن از تنهایی و بیماری عشق یک‌طرفه و خودآزارانه، شروع کردم به شعر نوشتن، در قالبهای سنتی و قدمایی، خوشبختانه در دبیرستان که تک و تنها در اتاق محقرانه اجاره‌ای در یکی از خانه‌های گلی پای قلعه می‌نشستم، با دو معلم خوب آشنا شدم: با شاعر و انسان شریف، سعید عنده‌لیب و استاد شوریده محمد قالیبافان (که روانش شادباد)، این دو در ادامه کار شاعری تشویق مدام می‌کردند و پایم را به شب شعرهای کتابخانه مرکزی بیرجند باز کردند. از آن به بعد سیاه مشقه‌هایم را آنجا می‌خواندم. در آنجا با استاد ناقوس آشنا شدم که آن موقع گرداننده جلسه شعر بودند. همچنین با معلم جغرافی‌ام کاظم غنی که در کلاس بسیار سختگیر بودند و از قضا به شب شعر می‌آمدند و شعر هم می‌خواندند. بس که جدی بودند — یا من بچه مدرسه‌ای این طور فکر می‌کردم — نمی‌شد به ایشان نزدیک شد، ولی گاهی از کتابهایی که خوانده‌اند و کتابخوانی خودشان تعریف می‌کردند. یادم است می‌گفتند دست کم شبانه‌روزی چهل صفحه کتاب می‌خوانند. این حرف ایشان بی‌اندازه بر من تأثیر گذاشت. آثار کلاسیک و کهن فارسی را در همان سالها از کتابخانه گرفتم و با ولع خواندم. حتی یادم است آقای غنی یکی از سخنرانی‌های مشهور ناپلئون را به زبان فرانسه از حفظ داشتند. آقای عنده‌لیب و قالیبافان معلم ادبیاتم بودند و شعرهایم را گاهی می‌شنیدند و نظرات ارزنده‌ای می‌دادند. در آن چهار سال، شاید اندازه یک عمر کتاب خواندم یا بهتر بگویم کتاب بلعیدم. بعد هم در رشته زبان و ادبیات آلمانی شهید بهشتی پذیرفته شدم و به تهران آمدم. از آن موقع به بعد کار شعر و ترجمه و نوشتن برای مطبوعات را جدی گرفتم و اولین کارهای شعری و ترجمه‌هایم در مجله کلک، به سردبیری علی دهباشی، منتشر شد و همزمان یا به فاصله اندک در مجلات خاوران در مشهد، و چیستا در تهران. همه این آثار را با پست فرستاده بودم و هیچ آشنایی قبلی در میان نبود. در اواخر دوره کارشناسی و اوایل کارشناسی ارشد زبان آلمانی، شروع کردم به جمع‌آوری شعرهایم و ترجمه کتاب که در سال هفتاد و سه، اولین کتاب شعرم «بر پاگرد یادها»، در زمان وزارت مهندس میرسلیم، به طور کامل غیرقابل چاپ شناخته شد و در کشوی میز ماند. سه سال صبر کردم و در سال هفتاد و شش، با شروع دوره خاتمی و وزارت مهاجرانی، نام کتاب شعرم را عوض کردم، چند شعری را به آن افزودم و با عنوان «هی راه می‌روم در تاریکی» منتشرش کردم، بی هیچ مشکلی، و آب هم از آب تکان نخورد. همزمان نخستین کتابهای ترجمه‌ام را هم در همان سال چاپ کردم. از آن موقع تاکنون نود و اندی کتاب تألیف و ترجمه به فارسی و آلمانی منتشر کرده‌ام، و بعد از چند نیمسال تدریس در دانشگاه‌های آزاد واحد تهران مرکز، دانشگاه دولتی اصفهان، و دانشگاه تهران، اکنون فقط در خلوت خودم در خانه به کار ترجمه و پژوهش و شاعری اشتغال دارم. بارها برگشته‌ام دانشگاه برای تدریس، ولی ماندم دیری نپاییده، گویا قرار بر این نبوده و نیست که بعضیها در دانشگاه باشند.

## ۲. چه عاملی سبب گرایش شما به زبان آلمانی شد؟

- همان‌طور که عرض کردم، ادبیات فارسی را خودم کمابیش خوانده بودم، با وجود علاقه شدید به ادب پارسی، کوشیدم زبان دیگری بیاموزم تا دریچه‌ای تازه به رویم باز شود. اینکه چرا آلمانی، جز علاقه به نیچه و گوته و ریلکه، خب خودش حکایت مفصلی دارد که ذکرش در اینجا به درازا خواهد کشید.



### ۳. از نحوه‌ی ورودتان به فضای آکادمیک یادگیری زبان آلمانی در دانشگاه‌های ایران بگویید.

- مثل همه در کنکور امتحان دادم، پذیرفته شدم و آمدم زبان خواندم، ولی اگر به دانسته‌ها و آموخته‌های دانشگاه اکتفا می‌کردم و خواننده‌های قبلی و بعدی‌ام نبود، قطعاً این کسی که الان هستم نمی‌شدم.

### ۴. چه آثاری از ادبیات فارسی یا انگلیسی در روند ورود شما به ادبیات نقش داشت؟

- نخست آثار ادبی شاعران بزرگ ایرانی نقش مهمی داشت، عطار، مولوی، قصه‌های عاشقانه و عرفانی کهن فارسی، گزیده اشعار نادر نادرپور، کتابی که در کتابخانه مدرسه اتفاقی دیدم و بعد از آنکه از آن خوشم آمد، آمدم تماشای دو شب تمام توی یک دفتر از رو نوشتم، چون چاپ قدیم بود و در کتابفروشی‌های بیرجند نبود. بعدها کتاب چنین گفت زرتشت نیچه تأثیر عمیقی بر من گذاشت و موسیقی کلاسیک.

### ۵. چه چیزی باعث شد برای اولین بار با ادبیات و سپس ترجمه آشنا شوید و نخستین آثاری که منتشر کردید (تألیف و ترجمه) چه بود؟

- در مورد بخش اول فکر کنم توضیح دادم. نخستین آثارم ترجمه شعر و داستان کوتاه بود، و شعرهای خودم که به موازات هم منتشر کردم، در مطبوعات آن زمان. بعد به کتاب خواندن دیوانه‌وار، فیلم دیدن و تئاتر رفتن و موسیقی گوش کردن دچار شدم. در دوران تحصیل تنها زندگی می‌کردم و وقت کافی داشتم. پرسه زدن و سرک کشیدن در محافل ادبی و شب شعرهای تهران و دوستی‌های دانشجویی همگی در پیشبرد کارهایم مؤثر بوده است. در سال ۷۳ سرزده با چند نفر از دوستان به دیدار احمد شاملو رفتم و این دیدار هم تأثیر زیادی بر من گذاشت. با آنکه ما با بی‌مبالاتی کامل و بدون قرار قبلی، جمعه روزی، زنگ در خانه شاملو را زده بودیم، آیدا و شاملو با مهربانی تمام، ما چند دانشجوی یک لاقبای شهرستانی را به خانه‌اش راه دادند و با ما بسیار دوستانه برخورد کردند که این خود باز حکایت مفصلی دارد که مجالش نیست بازگویم.

### ۶. چه ارتباطی میان ادبیات ایران و آلمان وجود دارد؟ چه چیز یک شاعر بیرجندی را با یک شاعر آلمانی پیوند می‌زند؟

- ادبیات آلمانی، بعد از نخستین ترجمه‌های شعر کلاسیک فارسی به آلمانی، نزدیک به پانصد سال پیش، بسیار از ادبیات فارسی متأثر بوده است که نمونه‌اش را در آثار گوته، هاینریش هاینه، فریدریش روکرت، نیچه و حتی ریلکه و خیلی‌های دیگر کمابیش می‌بینیم. ادبیات جهان همواره به هر زبان و در هر قلمروی، از هم تأثیر می‌پذیرد، و ادبیات فارسی هم تأثیرهای شگرفی از خود به جا گذاشته، بر ادب اروپا و سایر سرزمینها. در مورد قسمت دوم باید بگویم که شاعران جهان در تمام زبانها جزو یک خانواده بشری هستند و تعلقشان به سرزمینهای مختلف فقط تقدیر جغرافیایی یا تباری است که نمی‌شود ارزش ذاتی برای آن قایل شد. من افتخار می‌کنم بیرجندی هستم و از این سرزمین الهام بسیار گرفته‌ام، چه در زبان شعرم، چه در چشم‌اندازها، چه در صبوری و سکوت مردمان این خطه. ولی اگر اینجا می‌ماندم و از نظر فکری در همان حوالی نفس می‌کشیدم، چه بسا نمی‌توانستم به خرده موفقیتهایی که اکنون شاید به آن رسیده باشم، برسم. شاعر در عین تعلق مادی و تباری به جایی، متعلق به کل بشریت و جانهای بیقرار و فرزانه در سرتاسر جهان است. حتی شاعر راستین در چهارچوب زبان خودش هم نمی‌گنجد. شعر زبان شورها و نومیدی‌های جهانی است و ابزار آشتی و صلح. مخاطب شاعر هم هموطنانش هستند هم جهانیان. دردها و شادیهای انسانی، واقعیتهای مشترک با وجود زیست‌بوم جغرافیایی متفاوت، و در عین حال از نظر هستی‌شناختی همسان و همگون، شاعران را در یک خانواده می‌نشانند، من به شخصه از شاعران آلمانی بسیار آموخته‌ام و آنها هم متقابلاً از من نوعی آموخته‌اند، از دهها ترجمه‌ای که از شاعران معاصر فارسی به آلمانی ارائه داده‌ام یا از حضور فیزیکی و همنشینی با آنها. جهان کوچکتر از آنی است که بشود تصورش را کرد.

### ۷. به طور کلی فضای ترجمه در ایران امروز را چگونه ارزیابی می‌کنید؟

- بررسی فضای کلی ترجمه به تفصیل و دقیق، نیاز به تحلیل آماری دارد، ولی مختصر بگویم وضعیت ترجمه هم تابعی است از وضعیت کتابخوانی، فرهنگ، اقتصاد، نشر و پخش و . . . چه بخش از فرهنگ در ایران به سامان است که ترجمه باشد؟ با این همه، باید از مترجمان مختلف شاکر بود که نمی‌گذارند در برهوت محض نفس بکشیم؛ گاهی متنی را با فداکاری محض ترجمه می‌کنند و به دستمان می‌سپارند، به جای اینکه در بساز و بفروشی یا رانت‌خواری یا تخریب جنگلها، یا هزار شغل نان و آبدار

دیگر دردی بر دردهای مردمان بیفزایند. ترجمه ذاتاً مستلزم میزان زیادی از فداکاری است که هر کسی نمی‌تواند در پیگیری آن خطر کند، و خیلی‌ها هم تاب و لیاقت چنین ایثارگری‌هایی ندارند.

## ۸. آیا صحبت کردن از ترجمه به عنوان بخشی از ادبیات خرد (اقلیت) امری ممکن است؟

- امیدوارم سؤالتان را درست فهمیده باشم، ولی در هر حال، باید بگویم اگر تفکر را نوعی ترجمان جهان بدانیم، که هست، بدون ترجمه تفکری هم وجود ندارد، بیشتر دورانهای شکوفایی فرهنگی هر قوم یا زبان یا فرهنگی، پس از نهضت‌های ترجمه اتفاق افتاده است، در دوران اولیه سیطره اعراب مسلمان بر بخش چشمگیری از جهان، به دستگیری و همت مشاوران وزرای ایرانی‌شان، در نظامیه‌ها ترجمه آثار پهلوی و یونانی و سریانی موجب شکوفایی فرهنگ ایرانی اسلامی شد. در دوران مشروطه و... نیز همین طور. تاریخ شکوفایی هر زبان به نحوی با تاریخ ترجمه گره خورده است. نمونه‌هایش زیاد است. از این رو، نمی‌توان تأثیر ترجمه را در شکل‌گیری زیست‌بوم فکری ایرانیان کهن و امروز نادیده انگاشت. حتی داستان‌نویسی و شعر مدرن ایران به شکل کنونی و به طور کلی زبان فارسی معاصر، بسیار وامدار تلاش مترجمان است. البته می‌توان آسیب‌شناسی تمام این تلاشها را بررسی کرد. ترجمه گشودن دری است به سایر سرزمینها و تأثیرش بر خلاقیت و سازوکار متون آفرینشی و نوزایی جنبش‌های فکری جای هیچ انکاری نمی‌گذارد، پس صحبت از آن به هر اسمی و هر رسمی گریزناپذیر است.

## ۹. چشم‌انداز ادبیات ایران به خصوص شعر فارسی را در جهان چگونه می‌بینید؟ آیا نگرش مخاطب جهانی همچنان بر محور شاعران کلاسیک ایران خواهد ماند؟

- شعر معاصر فارسی البته به آوازه شعر کلاسیک فارسی در جهان نیست و جهانیان کمتر می‌شناسندش؛ این عدم شناخت یا کم شناختن دلایل زیادی دارد که یکی و کمترینش مهاجرت زبان فارسی است در جهان امروز، بی‌کنشی سازمانهای فرهنگی رسمی، بی‌ارتباطی یا کم‌ارتباطی با جهان، درهم‌گسیختگی جهان شاعرانه سرایندهگان و بحران فکر شاعرانه برخاسته از این جغرافیاست. تا تحولی در ترجمه از فارسی به زبانهای دیگر رخ ندهد، تا به کاروان فرهنگ بشری وصل نشویم، تا به رونق اقتصادی و ثبات سیاسی دست نیابیم، در همچنان بر همان پاشنه خواهد چرخید. البته باید اذعان کنم که شعرهایی در قد و قواره جهانی در ایران سروده شده‌اند و می‌شوند، ولی بخش اندکی ازشان، تاکنون ترجمه و ارائه شده‌اند.

## ۱۰. تأثیر حیات روزمره را بر کار خود چگونه می‌بینید؟

- تأثیرش آن قدر زیاد است که هنوز بعد از انتشار این همه کتاب و مقاله و پژوهش، نتوانسته‌ام یک اتاق کار معمولی برای خودم دست و پا کنم. امکانات دیگری از قبیل خانه و... پیشکش. کار فرهنگی و اشتغال به امر آفرینشی راه رفتن بر طناب تردستی است که آن را روی دره‌ای بسته‌اند و زیرش مفاک است. هر آن ممکن است بیفتی و بلند نشوی. هیچ گاه نمی‌توانی در آرامش نسبی کار کنی چون زحمات کارت، بسیار بیشتر از پاداش احتمالی‌اش است، چنانکه نمی‌توانی مطمئن باشی که آخر هر ماه هزینه‌های روزانهات را می‌توانی پردازی یا نه. البته لذتهای خاص خودش هم این کار دارد که به جای خود... .

## ۱۱. آیا کاری و یا پروژه‌ای هست که همیشه قصد انجامش را داشته‌اید ولی هیچگاه موفق به اجرایش نشده باشید؟

- زیاد. تا بخواهید. ترجمه و چاپ یک جای مجموعه آثار بسیاری از فیلسوفان و شاعران با فراغ بال، جمع‌آوری نوشته‌هایم در مورد ادبیات ایران و جهان. جمع و جور کردن طرحهای بسیاری که اگر غم نان نبود، مثلاً باید داستانهایی ازشان در می‌آمد و... .

## ۱۲. در پایان چه توصیه‌هایی برای هر شاعر و همین طور هر مترجم جوان دارید؟

- خواندن، کار کردن، شکیبایی، فکر کردن و خواندن و درک دردناک اینکه هیچ‌کس برای فرهنگ تره خرد نمی‌کند، اما تو باید مثل کرگدن سرت را به زیر بیندازی و تمام راه را در تنهایی بیویی... بی‌هیچ توقع پاداشی یا گرمی‌داشتی، همچنان که می‌نویسی باید کلاحت را سفت بگیری تا باد نبردش!



# Ethics, Aesthetics and Décision: Literary Translating in the Wars of the Yugoslav Succession

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## اخلاقیات، زیبایی‌شناسی و تصمیم‌گیری: ترجمه ادبی در سلسله جنگ‌های یوگسلاوی

فرانسیس ر. جونز

دانشگاه نیوکاسل؛ نیوکاسل، بریتانیا

### ترجمه و تلخیص: هیئت تحریریه نشریه

سیاسی در آن دوره تلاش می‌کردم. این تعارض برخی ملاحظات مهم اجتماعی، ایدئولوژیکی، اخلاقی و بینافردی، که به طور کلی به ترجمه هم مربوط‌اند، را نیز روشن می‌کند. بنابراین، هدف دوم این است که این ملاحظات را در قالب چارچوبی بگنجانم تا تصویری از مترجم ادبی (در نقش کنش‌گر متنی و اجتماعی) ارائه شود. در این نوشته، به این پرسش‌های اساسی توجه می‌شود: (۱) تا چه حد می‌توان مترجمان ادبی را کنش‌گرانی مستقل در محیط اجتماعی و بینافردی‌شان در نظر گرفت؟ (۲) مسائلی از قبیل بی‌طرفی مترجم، قدرت مترجم و اخلاقیات مترجم به لحاظ نظری و عملی چگونه تبیین می‌شوند؟ (۳) چگونه ممکن است ساختارهای قدرت مرتبط با بازنمایی فرهنگی بر فعالیت مترجم ادبی تأثیر گذارد؟ (۴) آیا مسائلی چون وفاداری‌های متعارض و تصمیم‌های دشوار نقشی حاشیه‌ای در فعالیت مترجم دارند یا نقشی محوری؟

این پرسش‌ها در چارچوب خلاقیت مترجم، نظریه‌های پسااستعماری و فمینیست ترجمه (که در آن‌ها ترجمه همچون نگارش نمی‌تواند در خلأ اجتماعی-اخلاقی رخ دهد)، نظریه نقش اجتماعی و بازی (که چندین نقش میانجی را در تعاملات اجتماعی تعریف می‌کند)، اخلاقیات ساخت‌شکنی (شامل فراخواندن «دیگری» برای تعیین هویت انسان و مفهوم تصمیم‌گیری دریدا که رویارویی با وضعیت دشوار و غیرقابل‌حل را مشخصه بارز تصمیم‌گیری انسان در نظر می‌گیرد) بررسی می‌شوند.

مناسب است بحث را با شرح مختصری از جنبه‌های مهم ادبی و فرهنگی فروپاشی یوگسلاوی آغاز کنیم، زیرا جنگ‌های دهه ۱۹۹۰ در منطقه یوگسلاوی سابق جنگ‌های فرهنگی نیز بودند. در یوگسلاوی، مسائل فرهنگی هم بر اهداف نژادی-سیاسی تأثیر گذاشتند و هم در خدمتشان درآمدند. در این جنگ‌ها، هدف عمده اغلب استقلال‌طلبی‌های تعرض‌آمیز (عمدتاً در صربستان و کرواسی) نوعی سلطه فرهنگی بود که در افراطی‌ترین حد شکل فرهنگ‌کشی می‌گرفت. از دید همه گروه‌های متعارض، کش‌مکش برای بقا

دهه گذشته و نیمه دوم قرن بیستم شاهد تحولی سریع و بنیادین در فضای سیاسی اروپا بوده است. تکان‌دهنده‌ترین این تحولات در یوگسلاوی سابق روی داد و بر اثر آن، مجموعه‌ای از انگیزه‌های ملی‌گرایانه افراطی و اقدامات وحشیانه ضد تجزیه‌طلبی باعث مرگ دویست و پنجاه هزار نفر شد. بی‌شک، بازترسیم خشونت‌آمیز مرزهای سیاسی در فضای یوگسلاوی سابق در دهه ۱۹۹۰ با بازترسیم ناگهانی مرزهای فرهنگی نیز همراه بود. اما مرزهای فرهنگی انتزاعی نیستند، بلکه در پیوند با افراد معنا می‌یابند. بنابراین، بسیاری از شهروندان سابق یوگسلاوی دریافتند که هویت پیچیده و چندریشه‌ای آن‌ها به شدت محدود شده یا میان وفاداری‌های فرهنگی و شخصی‌شان شکاف عمیق ایجاد شده است. با وجود این، همزمان با فروکش کردن جنگ‌ها، تلاش‌های تدریجی اما فزاینده‌ای برای بازسازی اعتماد و بازگشایی مسیرهای ارتباط فرهنگی در درون منطقه صورت پذیرفته است.

قبل از اواسط دهه ۱۹۸۰، یوگسلاوی در سطح بین‌المللی به واسطه ادبیات قوی خود شناخته شده بود که بیشتر غنای آن در تنوع منابع فرهنگی، تاریخی و زبانی مربوط ریشه داشت. اما زبان‌های یوگسلاوی سابق در خارج منطقه خوانندگان زیادی ندارند. این بدان معناست که مترجم ادبی در انتقال آن ادبیات به پهنه جهان نقش برجسته‌ای ایفا کرده و همچنان ایفا می‌کند. اما مترجمان ادبی صرفاً رابط متون نیستند، بلکه روابط، وفاداری‌ها و ایدئولوژی‌های سیاسی-اجتماعی مخصوص به خود نیز دارند. بنابراین مترجمان آثار ادبی یوگسلاوی سابق از جدایی وفاداری‌های شخصی و فرهنگی، نیاز به تعهد اجتماعی-سیاسی و رویارویی با گزینش‌های اخلاقی دشوار در امان نبوده‌اند.

این نوشته دو هدف دارد: نخست، کمک به تاریخ‌نگاری فرهنگی یوگسلاوی سابق در دهه ۱۹۹۰ به وسیله ارائه شرحی از آنچه شاهد عینی آن بوده‌ام؛ اینکه چگونه در مقام مترجم ادبی بومی انگلستان برای عبور از انگیزش‌های متعارض اخلاقیات/زیبایی‌شناسی و وفاداری‌های شخصی/

فرهنگ‌کشی بی‌اعتنا بودند. در آن شرایط، بیشترین نقش ترجمه‌ها و انتشارشان را احتمالاً می‌توان افزایش فشار عمومی‌ای دانست که در نهایت به تغییر موضع امریکا در سال ۱۹۹۵ منجر شد. امروزه، جنگ فیزیکی در بوسنی و هرزگوین خاتمه یافته، اما همچنان نیاز به حمایت از تنوع فرهنگی و توان مدارا در فرهنگ بوسنیایی، به‌وسیله ترجمه ادبی و ترجمه آثاری که گفتگوی بین جوامع مبتنی بر عدم تعصب به یک گروه خاص را تشویق می‌کنند، احساس می‌شود. حال این پرسش مطرح می‌شود که مترجم ادبی در این شرایط چه کاری می‌تواند از پیش برد؟ پاسخ این خواهد بود که به تنهایی کار چندانی از پیش نخواهد برد. اما اگر مترجم عضوی از تلاش گسترده جمعی در جهت مدارا و بازسازی ارتباط‌های فرهنگی و فکری باشد، این جنبش گسترده، هر چند آهسته پیش رود، باز هم موفقیت‌آمیز خواهد بود.

البته، مخالفت با استقلال‌طلبی صرفاً به معنای دفاع از گروهی که فرد به آن ایمان دارد نیست — و این تصمیم‌گیری‌هایم را دشوارتر می‌ساخت. در مقام مترجم ادبیات اسلاو جنوبی (نه فقط بوسنیایی)، حتی در اوایل دهه ۱۹۹۰ به نظرم می‌آمد که حمایت از ادبیات و فرهنگ بوسنیایی نباید منجر به بی‌توجهی به ادبیات کرواسی و صربستان شود، زیرا این عمل نوعی تقلیل‌گرایی ایدئولوژیک خواهد بود که فرد را در دام استقلال‌طلبی می‌اندازد. علت دیگر ادامه همکاری با همه شاعران منطقه صربوکرواسی، حتی در تیره‌ترین ایام کش‌مکش، دفاع از فرهنگ فراگیر «پسایوگسلاوی» در برابر برساخت‌های فرهنگی ساده‌انگارانه‌ای بود که در پهنه جهان رایج بود.

در اوایل دهه ۱۹۹۰، انگیزه‌های استقلال‌طلبانه که مفاهیم انحصار و برتری فرهنگی زیربنایشان را تشکیل می‌داد در صربستان و کرواسی قدرت می‌گرفت و ممکن بود به نابودی فرهنگ و ساکنان بوسنی بینجامد. در وهله اول، ترسم از این بود که حکومت استقلال‌طلب بلغراد — که نیازمند به‌دست آوردن بیشترین اعتبار بین‌المللی بود — چاپ ترجمه‌های صربی من (و دیگر مترجمان) را در کشورهای دیگر تبلیغ کند. وضعیت دشوار این بود که آیا به فعالیت با نویسندگان متون برجسته یا دوستان صمیمی‌ام که از حکومت‌های خودکامه حمایت کرده یا با آن‌ها مخالفت نمی‌کردند ادامه دهم؟ رویکرد من در این شرایط بیشتر وفادار ماندن به متون بود، زیرا متون محل گفتگوی نویسندگان متون برجسته یا دوستان هنگامی روی داد که استقلال‌طلبان از ترجمه‌های من برای توجیه نفرت‌پراکنی و کشتار جمعی بهره می‌بردند. بنابراین، نشر آثار در چنین مواردی ملاحظات خود را داشت. در چنین شرایطی، راهبرد مترجم چیست؟

در مقابل تهاجم داخلی نوعی کش‌مکش برای بقای فرهنگی بود. این جنگ‌ها تا اندازه‌ای جنگ ادبی نیز بودند، زیرا ادبیات و استقلال‌طلبی اغلب عمیقاً در هم تنیده‌اند؛ البته این پدیده به هیچ وجه منحصر به یوگسلاوی سابق نیست. برای نمونه، دستکاری در ادبیات با هدف ایجاد «شبه‌تاریخ‌هایی» که اسطوره‌های ملی را خلق یا تقویت می‌کنند نقش مهمی در فرایند شکل‌گیری هویت قومی-ملی دارد. ادبیات، به مثابه عنصری بسیار مهم در فرهنگ، یقیناً در همه تضادهای بین‌فرهنگی نقش دارد. از آن گذشته، چهره‌های ادبی در ظهور بیشتر جنبش‌های استقلال‌طلبی افراطی دهه‌های اخیر نقش برجسته داشته‌اند.

قبل از جنگ‌های فروپاشی کشور، عمدتاً با یوگسلاوی به مثابه فضایی چندفرهنگی، اگرچه با بوسنی و صربستان به طور خاص، پیوند نزدیک داشتم. با وجود این، طی حمله صربستان (و بعدها کرواسی) به کشور نوپای بوسنی و هرزگوین، به لحاظ سیاسی به بوسنی و هرزگوین وفادار ماندم، زیرا احساس می‌کردم که حمایت نکردن از بوسنی و مردم و فرهنگ آن کاملاً غیراخلاقی است. بنابراین ترجمه ادبیات بوسنی و هرزگوین را تلاشی در دفاع از فرهنگ بوسنی و هرزگوین از طریق ارزشمند کردن آن در چشم جهان بیرون در نظر می‌گرفتم. این انگیزه — ترجمه در نقش ابزار وفاداری — حتی در زمان صلح نیز تداوم دارد.

بعلاوه، این نوع دفاع صرفاً به معنای انتقال انگاره‌های مثبت از فرهنگ بوسنیایی نبود، بلکه با هدف تلاش در مقابله با تصویرپردازی منفی غرب از بوسنی به مثابه محل تعرض و تعصب بود، انگاره‌هایی که هنگامی خلق می‌شد که در پی پخش تصاویر رسانه از قتل عام و آشوب، دولت غرب و سازمان ملل اظهاراتی درباره عدم امکان وساطت میان گروه‌های درگیر جنگ که همگی مقصود بیان می‌کردند. جنبه دیگر این تعهد فرهنگی-سیاسی به معنای فراتر رفتن از محدوده «ادبیات متعالی» بود. در طی جنگ با بوسنی، من و بسیاری از مترجمان همکارم احساس کردیم که نه تنها انگاره‌های ادبی، بلکه دیدگاه‌ها و گزارش‌های عینی باید بی‌درنگ، یا به وسیله ترجمه مستقیم یا با ویرایش ترجمه‌های بومیان زبان مبدأ، به جهان بیرون منتقل شوند.

اما کاربرد استعاره‌های ترجمه در نقش ابزار دفاع فرهنگی-سیاسی مسئله مکان دفاع، دفاع در برابر چه کسی و هدف دفاع را مطرح می‌کند؛ در غیر این صورت، این کاربرد استعاری توهین به کسانی است که دفاعشان بیشتر عینی و فیزیکی بوده است. در زمینه مترجمان ادبی و سیاسی، این مکان عمدتاً «جهان بیرون» و مخصوصاً اروپای غربی و امریکای شمالی بود که در آن‌ها دولت‌ها به شواهد فزاینده نسل‌کشی و



گاه احساس می‌کردم نیرویی مرا به ترجمه اشعاری وامی‌دارد که نسبتاً بی‌کیفیت‌اند، اما به فرهنگی تعلق دارند که باید از آن حمایت می‌کردم. در چنین شرایطی، راه حل تا حدودی آسان به نظر می‌رسد: خودداری از ترجمه، زیرا شعر بی‌کیفیت ضد فرهنگ خود تبلیغ می‌کند و نه در حمایت از آن؛ غالباً از ترجمه خودداری می‌کردم اما احساس می‌کردم که اگر نخواهم از فرهنگ خاصی حمایت کنم باید از شخصی که پیامی برای گفتن دارد حمایت کنم و بنابراین، گاه، وفاداری اجتماعی-سیاسی‌ام بر قضاوت هنری غلبه می‌کرد.

مسئله دیگر این بود که آیا باید کیفیت ادبی شعری را که به علل دیگری ارزش ترجمه دارد بهبود بخشیم؟ بر طبق اخلاقیات بی‌طرفی مترجم، پاسخ منفی است. اما اگر قصد مترجم پیش‌برد آرمان فرهنگی-سیاسی باشد، آیا بی‌طرفی محض نمی‌تواند به همان اندازه غیراخلاقی باشد؟ در واقع امر، اغلب چنین متونی را با کیفیت‌تر می‌کردم، اما این کار را در چارچوب‌هایی مشخص انجام می‌دادم، مثلاً تغییر سبک و نه محتوا، تبدیل جمله‌بندی‌ها و ویژگی‌های شعری نامناسب و ناشیانه متن مبدأ به انگلیسی سبک‌مندتر و مواردی از این دست. در مقابل، ممکن است این پرسش مطرح شود که آیا شعر با کیفیت مشابه در حمایت از ایدئولوژی مخرب یا سروده شاعر اهریمنی باید در ترجمه تنزل داده شود؟ چنین تنزلی، قدم اخلاقی بسیار متهورانه‌ای خواهد بود. در هر حال، تنها انگیزه‌ای که من از ترجمه چنین آثاری داشتم آگاهی دادن از «دیگری» بود.

حال بهتر است از جنبه فردی دور شویم و دلالت‌های گسترده‌تری را که این روایت ممکن است در زمینه نقش مترجم ادبی هم در دوران کش‌مکش اجتماعی حاد و هم پس از آن داشته باشد بررسی کنیم. نخست، مترجم ادبی کیست؟ از دید غیرتخصصی، مترجم احتمالاً صرفاً فردی است که خواننده را قادر می‌سازد متن زبان بیگانه را تجربه کند؛ اما، همان‌گونه که این نوشته بر آن صحنه گذارده است، خود تعریف «مترجم» مستلزم حضور حداقل یک «دیگری» در اجتماع است، فردی که متن مبدأ را تولید می‌کند. سوژه ترجمه‌گر در نظامی که به لحاظ اقتصادی، اجتماعی، جنسیتی، نژادی و فرهنگی پیچیده و ناهمگن است شکل می‌گیرد. مترجم ادبی نیز در حوزه‌های فعال است که توسط چندین عامل مرتبط، که در درون مترجم یا در محیط‌اند، شکل می‌گیرد، از جمله خود مترجم (ذهن مترجم، پیش‌زمینه و انگیزش‌های فردی، وفاداری‌ها و دیدگاه‌های سیاسی و ایدئولوژیک، اصول اخلاقی)، متن مبدأ (ویژگی‌هایی از قبیل دشواری، ترجمه‌پذیری، کیفیت)، دیگری‌های مهم (نویسنده مبدأ، ناشران مقصد، ویراستاران)، بافت اجتماعی (مشخصه‌های سیاسی، اجتماعی و ادبی-زیبایی‌شناختی فرهنگ مبدأ،

انگاره‌های مشترک فرهنگ مبدأ و مقصد، هنجارهای ادبی فرهنگ مقصد، هنجارهای رفتاری مورد انتظار از مترجم، وقفه بین نگارش متن مبدأ و مقصد، شبکه‌های ادبی فرهنگ مبدأ و مقصد، روابط بین گروه‌های ذی‌نفع و پیامدهای واقعی تصمیم‌های مترجم).

مجموعه این عوامل حاکی از نگرستن به ترجمه ادبی به منزله عمل اجتماعی محدود و در عین حال آزادانه است که در آن مترجمان همواره بر طبق فرصت-ها و محدودیت‌های روابط بینافردی و بافت اجتماعی، راهبردهای ترجمه را انتخاب و ارزیابی می‌کنند. البته این الگوی ترجمه ادبی صرفاً خاص محیط‌های اجتماعی دارای تعارض حاد درون فرهنگی یا بینافرهنگی نیست، اگرچه، در شرایط آرام‌تر، تأثیر محدودیت‌های اجتماعی بر عمل مترجم ادبی ممکن است نامشهودتر باشد.

اگر فرد، در مقام مترجم، نه تنها ادعای استقلال بلکه ادعای جانب‌داری و قدرت نیز کند آنگاه باید از دلالت‌های اخلاقی و ایدئولوژیک اعمالش آگاه باشد. در واقع، احتمالاً مترجمان ادبی را باید سوژه‌هایی در نظر گرفت که در معرض مسئولیت‌ها، نگرانی‌ها، شرایط دشوار و خطرهایی شبیه به نویسندگان اصلی‌اند. از این گذشته، اگر جانب‌داری و ملاحظه‌های اخلاقی مترجم بخواهند در کنار یکدیگر باشند آنگاه دیدار با «دیگری» اصلی (نویسنده مبدأ یا فرهنگ مبدأ) باید با آگاهی مستمر از «دیگری‌های» دیگر تعدیل شود. در عمل، این بدان معناست که، هر جا امکان دارد، منافع گروه‌های دیگری غیر از نویسنده و فرهنگ مبدأ (از قبیل فرهنگ‌های مبدأ وابسته، سایر کنش‌گران فرهنگ مبدأ، کنش‌گران فرهنگ مقصد از قبیل ناشران و خوانندگان یا مترجمان دیگر) نیز در نظر گرفته شود. بنابراین، بین استقلال و ملاحظات سیاسی مترجم ممکن است تعارض حاصل شود. بر طبق اصل استقلال، مترجمان، حتی در شرایط اجتماعی بسیار نامناسب، باید به متن‌هایی که به لحاظ ادبی ارزشمندند وفادار بمانند؛ اما بر طبق ملاحظات سیاسی، متن نمی‌تواند جدا از بافت اجتماعی خود بماند و از آن تأثیر نپذیرد.

یکی از دیدگاه‌های رایج در رویکردهای ایدئولوژیک به مطالعات ترجمه این است که توجه به انگلیسی‌مکن است به تحکیم سلطه جهانی ارزش‌های انگلیسی-امریکایی به بهای ارزش‌های فرهنگ مبدأ منجر شود. این روایت نشان می‌دهد که ترجمه به انگلیسی نیز ممکن است به فرهنگ‌های در اقلیت فرصت حضور در صحنه جهانی بدهد. به عبارت دیگر، زبان انگلیسی می‌تواند چنین فرهنگی را قادر سازد ارزش‌های ایدئولوژیک خود را ارتقاء بخشد، حتی اگر این ارزش‌ها با ایدئولوژی‌های رسمی و غیررسمی انگلستان و آمریکا در تعارض باشد. مسئله دیگر، تغییر محتوای متن مبدأ است. در

مشکل هم می‌کند. بحث‌های مرتبط با نظریه‌های ترجمه اغلب صرفاً وجود انتخاب‌های متعارض و به یک اندازه معتبر را تأیید کرده‌اند، بدون هیچ اشاره‌ای به اینکه کدام یک ممکن است مسیر بهتر باشد. یکی از راه‌های خروج از این بن‌بست را مفهوم «تصمیم‌گیری»، که در ساخت‌شکنی مطرح است، در اختیار می‌گذارد. از دید دریدا، تصمیم‌گیری عملی است که الزاماً مستلزم رویارویی با دو راهی است، و فقط هنگامی که با مسئله‌ای مواجهیم که برای آن راه‌حلی درست و از پیش موجود ارائه نمی‌شود تصمیم واقعی می‌گیریم. به‌علاوه، الزام به انتخاب بین گزینه‌های نامتعیین اساس آزادی محدودی است که مشخصه همه اعمال انسان، از جمله عمل مترجم، است؛ تصمیمی که از آزمون دشوار تصمیم‌ناپذیری عبور نکند، تصمیم آزادانه نیست. در چنین شرایطی، ورود «دیگری دومی» که انگیزه‌اش ممکن است — به ویژه در دوران کش‌مکش آشکار اجتماعی — با «دیگری» اول در تضاد باشد ضرورت اخلاقی صرف را به موقعیت تصمیم‌ناپذیری اخلاقی تبدیل می‌کند. با این دید، الزام به مواجهه با دوراهی‌های به ظاهر غامض متنی، بینافردی و اخلاقی در فعالیت مترجمان ادبی خللی ایجاد نمی‌کند، بلکه سبب می‌شود که آنها در جایگاه کنش‌گرانی خلاق و نه مقلدانی بینابانی قرار گیرند.

بحث‌های نظری، بازنویسی ترجمه در جهت انطباق با فشارهای ایدئولوژیک و هنجارهای اخلاقی فرهنگ مقصد ممکن است زیرپا گذاشتن اخلاقیات مترجم تلقی شود. بنابراین طبیعی‌سازی یا بومی‌سازی متن مبدأ خاص یا به لحاظ فرهنگی ناآشنا، با هدف روانی در زبان مقصد یا خواننده‌پسندی، عموماً پوشاندن هویت متن و فرهنگ مبدأ در نظر گرفته می‌شود. اما، دیدگاه‌های دیگری نیز مطرح است. برای نمونه، شاخه‌های مداخله‌گر خاصی از نظریه فمینیستی ترجمه حتی تغییر معنای اصلی را برای اهداف اخلاقیات جنسیتی مجاز می‌شمارند.

در مقابل، مترجمان ادبی‌ای که ویژگی‌های متن مقصد را بهبود می‌بخشند ممکن است نقشی مشابه ویراستاران ادبی ایفا کنند. راهبردهای بهبود و طبیعی‌سازی و بومی‌سازی، اگرچه ممکن است به لحاظ اخلاقی خطر زیادی داشته باشند، لزوماً منجر به پوشاندن هویت فرهنگی متن و نویسنده مبدأ نمی‌شوند و حتی ممکن است موجب ارتقای آن شوند. بنابراین، از جنبه بازنمود فرهنگ مبدأ، می‌توان محتاطانه چنین نتیجه گرفت که ایدئولوژی‌ها، وفاداری‌ها و ساختارهای قدرت در محیط اجتماعی ممکن است مهم‌تر از راهبرد ترجمه باشند.

یکی از مسائلی که مترجم در چنین شرایطی با آن روبروست دوراهی‌های پیش‌روست که به‌واسطه آن هر نتیجه به همان اندازه که مشکل حل می‌کند، ایجاد

## Translation

another language; the language foreign to the written communication thought

# نمونه های ترجمه دو زبانه

## Listen!

Now listen!  
 Surely, if the stars are lit  
 There's somebody who longs for them,  
 Somebody who wants them to shine a bit,  
 Somebody who calls it, that wee speck of  
 spittle, a gem?  
 And overridden  
 By blizzards of midday dust,  
 Tears in to god,  
 Afraid that it's too late,  
 And sobbing,  
 Kisses the hand outthrust,  
 Swears  
 That he can't, simply can't bear a starless fate:  
 There must be a star, there must!  
 ... then goes about anxious,  
 Though tranquil seeming,  
 Whispering to somebody,  
 "you are better?  
 Not afraid?  
 All right?"  
 Now listen!  
 It must be for somebody stars are set gleam-  
 ing,  
 Somebody who longs  
 That over the rooftops  
 One star at least should come alight?

## بشنو!

اکنون بشنو!  
 اگر ستارهها می درخشند  
 حتماً به خاطر کسی است که تمام شب چشم به راه  
 آنهاست،  
 کسی که خواهان ذره های درخشش از آنهاست،  
 کسی که ستاره را گوهرک درخشان مینامد،  
 و درخشش ستاره زیباتر از رقص بوران نیمروز است،  
 ستارهها به سوی خدا میشتابند،  
 از ترس اینکه مبادا دیر شده باشد،  
 هقهق کنان میگیرند،  
 دستی که به سویش آمده را میبوسد،  
 سوگند یاد می کند  
 نه، نه نمیتواند، این بخت بیستاره را تاب آورد:  
 باید، باید ستاره های باشد!  
 ... اضطراب سراسیمه میرود گرچه آرام مینماید،  
 با کسی زمزمه میکند،  
 «بهتری؟  
 نمیترسی؟  
 اوضاع به کام است؟»  
 اکنون بشنو!  
 باید به خاطر کسی باشد که ستارهها می درخشند،  
 کسی که بر فراز بام تمام شب را انتظار میکشد  
 دست کم یک ستاره باید فرود آید؟



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روپی کاور

روپی کاور متولد ۴ اکتبر ۱۹۹۲، شاعر، نویسنده، تصویرگر، و اجراکننده کانادایی هندی تبار است. او در کودکی به کانادا مهاجرت کرد و از آن زمان در تورنتو اقامت دارد. اولین کتاب او مجموعه ای از شعر و نثر با عنوان شیر و عسل در سال ۲۰۱۴ منتشر شد که بیشتر از ۲.۵ میلیون نسخه در سطح جهان فروش کرد و بیشتر از یک سال در لیست پرفروشترین های نیویورک تایمز گذراند. کتاب دومش، خورشید و گل هایش، در سال ۲۰۱۷ منتشر شد.

# طنز تنهایی

مترجم: دیبا خلیلی تنها  
دانشجوی کارشناسی مترجمی زبان انگلیسی  
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این است که

همه ما در یک زمان احساس می کنیم.

Of course I want to be successful  
but I don't crave success for me  
I need to be successful to gain  
enough milk and honey  
to help those around me succeed

البته که می خواهم موفق باشم  
اما موفقیت را برای خودم طلب  
نمی کنم

من باید موفق باشم تا  
شیر و عسل کافی بدست بیاورم  
که کمک کنم به اطرافیانم  
تا موفق شوند.

The irony of loneliness  
is we all feel it  
at the same time

کار ما باید مجهز کند

نسل بعدی زنان را

تا برتری کنند از ما در هر زمینه ای

این میراثیست

که باقی می گذاریم.

شاید ما همه مهاجر باشیم  
خانه ای را برای خانه دیگری  
می فروشیم

My mother sacrificed her  
dreams so I could dream

اول رحم را برای هوا ترک  
می کنیم

مادرم رویاهایش را قربانی کرد

و بعد حومه شهر را برای شهرهای  
کثیف ترک می کنیم

Perhaps we are all immigrants  
trading one home for another  
first we leave the womb for air  
then the suburbs for the filthy city  
in search for a better life  
some of us just happen to  
leave entire countries

Our work should equip the  
next generation of women  
to outdo us in every field.  
This is the legacy we'll leave  
behind.

به من نگاه می کنی و گریه می کنی

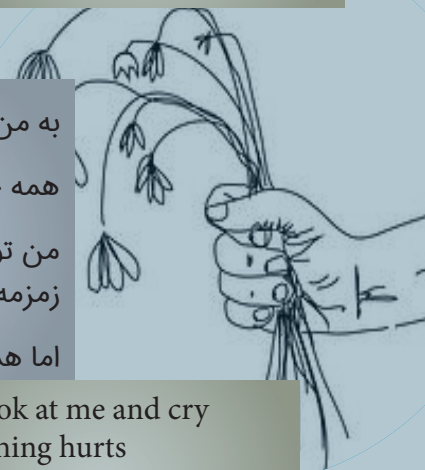
همه چیز درد آورده

من تو را در آغوش می گیرم و  
زمزمه می کنم

اما همه چیز التیام می یابد.

You look at me and cry  
everything hurts

I hold you and whisper  
.but everything can heal



اگر هیچ وقت برای خودت کافی نباشی

هیچ وقت برای دیگری

کافی نخواهی بود.

If you are not enough for yourself you will never be enough for someone else

وقتی عبارت من ناراحتم مترادف حالم خوب نمی شه می شود متوجه می شوی که چقدر درد دارد شروع کردن به تمام شدن

You look at me and cry everything hurts I hold you and whisper .but everything can heal

به من نگاه میکنی و گریه میکنی همه چیز درد آورده من تو را در آغوش میگیرم و زمزمه میکنم

آنها می آیند آنها می مانند آنها می روند مانند این بود که بدنت را برای مرگ آماده کنی مراسم ختمی که خیلی زود آمد و هرگز ترک نکرد.

When the phrase 'I'm sad' becomes synonymous to 'I won't be okay' you realize how much it hurt beginning to end them coming, them staying, them leaving was like preparing your body for death. The funeral that came .too early and never left

اما همه چیز التیام می یابد.

تنهایی یک نشانه است که تو نیاز شدیدی به خودت داری.

Loneliness is a sign you are in .desperate need of yourself

Yes it is possible to hate and love someone at the same time I do it to myself .every day

آری. ممکن است

که در یک زمان به یک فرد هم عشق و هم تنفر بورزی من با خودم هر روز این کار را می کنم.



روشی که تو از خودت سخن می گویی

روشی که تو خودت را کوچک میکنی آزار است.

the way you speak of yourself the way you degrade yourself into smallness .is abuse

اما چه چیزی قویتر است

از قلب انسان که مدام می شکند و زنده می ماند

What is stronger than the human heart which shatters .over and over and still lives

هیچ چیز برای نگرانی وجود ندارد خورشید و گلهايش اینجا هستند

It is a blessing to be the color of earth do you know how often flowers confuse me for .home

There is nothing left to worry about, the sun and her .flowers are here

یک نعمت است که هم رنگ زمین باشی می دانی که هر چند وقت گلها مرا با خانه شان اشتباه می گیرند



در جستجوی ناکجا آباد یک تئاتر موزیکال با موسیقی و ترانه‌نویسی اسکات فرنکل و مایل کوری و کتابی از جیمز گراهام است. این موزیکال الهام گرفته‌شده از نمایشنامه‌ای نوشته شده در سال ۱۹۹۸ است به اسم مردی که پیتر پن بود نوشته‌ال ن نی و فیلمی برگرفته از همین کتاب به اسم در جستجوی ناکجا آباد. اولین اجرای جهانی این موزیکال سالن تئاتر کورو در شهر لستر در سال ۲۰۱۲ بود؛ اجرای جهانی دوباره این موزیکال در سال ۲۰۱۴ در مجموعه سالن تئاتر امریکایی واقع در کیمبریج، ماساچوست، بود. به دنبال تکمیل اجرای کیمبریج، در مارس ۲۰۱۵ تولیدات این موزیکال به برادوی منتقل شد.

بعد از ۱۷ ماه اجرا در برادوی، در ۲۱ اوت ۲۰۱۶ تولیدات در جستجوی ناکجا آباد بسته شد، و یک تور ملی امریکا در اکتبر ۲۰۱۶ شروع کرد.

دیبا خلیلی تنها

دانشجوی کارشناسی مترجمی زبان انگلیسی

## ترانه پایانی (تمام چیزی که مهم است)

I know you feel alone  
But we are here beside you  
She left the stars up in the sky  
So they can guide you

And you will see her in your dreams  
For neverland is closer than it seems  
Just try to remember  
All the things she taught you  
You made her proud to be alive  
How she adored you

And I can see her in your eyes  
She'll always be there by your side

When you feet don't touch the ground  
And you voice won't make a sound  
You'll be safe in this place above the  
clouds

می‌دونم احساس تنهایی می‌کنی

اما ما اینجا هستیم کنار تو

او ستاره‌ها را در آسمان گذاشت

تا بتوانند تو را راهنمایی کنند

و تو او را در خوابهایت خواهی دید

برای سرزمین محال که از آنچه که به نظر می‌رسد  
نزدیک‌تر است

فقط سعی کن که یادت باشد

تمام چیزهایی که او به تو یاد داد

تو باعث شدی که او افتخار کند که زنده باشد

طرزی که او تو را می‌ستود

و من می‌توانم او را در چشمانت ببینم

او همیشه کنارت خواهد بود

وقتی پاهایت به زمین نمی‌خورند

و نوای صدایی رادرست نمی‌کند

تو امن خواهی بود در این مکان بالای ابرها



## ترانه باور

I see it all around us  
 In every single color  
 And every dimension  
 Crowns the reinvention  
 And if it is black then it's white  
 And when it is dark then it's light  
 So fill in all the spaces  
 With imaginary places  
 It's so frustrating  
 When no one else sees  
 Everything you see  
 ,So for now it is just an illusion, confusion  
 Unless you're someone who believes  
 ?When you look tell me what do you see  
 ...  
 Just imagination  
 A creative speculation  
 Our lives calling  
 Was never meant to be boring

می بینمش دور همه  
 در هر رنگی  
 در هر بعدی  
 تاجگذاری دوباره  
 و اگر سیاه است، پس سفید است  
 و وقتی که تاریک است، پس نور است  
 پس همه فضاها را  
 با مکان های تخیلی پر کن  
 خیلی طاقت فرساست وقتی کس دیگری نمی بینه  
 چیزهایی که تو می بینی  
 پس برای حالا فقط یک توهم است، گیجی  
 مگر اینکه تو کسی باشی که باور می کند  
 وقتی نگاه می کنی بهم بگو چی می بینی؟  
 ...  
 فقط تخیل  
 و یک تفکر خلاق  
 ندای زندگی ما  
 هیچ وقت قرار نبوده که خسته کننده باشه

## چیزی در مورد امشب

می تونم حسش کنم  
 پیش بینی ام در هواست  
 چیزی و رای مقایسه  
 با هر شب دیگریست سوگند می خورم  
 می توانم حس کنم قلبم بیش از حد تند می زند  
 دیگر از نگاه کردن به گذشته خبری نیست  
 می شود این دفعه بالاخره همان دفعه موعود باشد؟  
 ...

چیزی در مورد امشب است که نمی توانم بیان کنم  
 هیجان زده یا عصبی بودن

چگونه پایان می یابد، نمی توانم حدس بزنم  
 اما چیزی در مورد امشب است که نمیتوانم نادیده بگیرمش  
 تمام عرق ها و اشک ها و بیشتر  
 باعث شده اند این ارزش جنگیدن را پیدا کند  
 اگر شانس بخواهد وجود داشته باشد این می تواند انی باشد که  
 انتظارات ما را شکست می دهد

I can feel it  
 Anticipation in the air  
 Something just beyond compare  
 To any other night I swear  
 I can feel my heart is beating much too fast  
 No more looking to the past  
 ?Could this be the one at last  
 ...  
 Something about this night that I cannot express  
 Excitement or nervousness  
 How intent I couldn't guess  
 But there is something about this night that I just can't ignore  
 All the sweat and tears and more  
 Have made this all we're fighting for  
 If there is one chance this could be the one to beat our expectations

# مقاله شماره یک

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زبان مبدأ را برساند. مثلاً اگر گوینده یا نویسنده انگلیسی گفته باشد (It doesn't matter) و مترجم در ترجمه همین جمله به فارسی نوشته باشد: (مهم نیست)، چون (مهم نیست) دقیقاً منظور گوینده انگلیسی را می‌رساند، پس معادلی قابل قبول برای جمله انگلیسی محسوب می‌شود.

اکنون تصویر کلی فرایند ترجمه را به اجزاء کوچکتری تقسیم می‌کنیم و با بررسی یک یک آنها در واقع روش اصولی ترجمه را به شکل یک اسلوب یا دستورالعمل ساده و شفاف تمرین کرده و یاد می‌گیریم.

## \* گام اول:

متنی را که می‌خواهیم ترجمه کنیم متن مبدأ (ST) می‌گویند. چنین متنی ممکن است کتبی یا شفاهی باشد و ممکن است صرفاً از یک واژه یا یک عبارت کوتاه تشکیل شده باشد و یا به اندازه یک جمله، یک پاراگراف، مقاله چند صفحه‌ای و یا یک کتاب چندجلدی باشد. جمله مناسب‌ترین واحد ساختاری در بحث مقدماتی ترجمه است زیرا، برخلاف واژه و عبارت، دارای نهاد و گزاره و پیام (message) مشخصی است. بررسی ترجمه بر مبنای جمله در مواقعی کافی نیست که مفهوم پیام آن به جملات قبلی و بعدی و به عناصر غیر زبانی مانند موقعیت مکانی و زمانی، رابطه بین گوینده و مخاطب، پوشیده بودن نیت اصلی یا در لفافه بودن منظور اصلی گوینده و استعاری یا ضمنی بودن معانی بستگی داشته باشد. بنا براین، وقتی که با جمله (از آرژانتین می‌توان به سازمان ملل رفت) مواجه می‌شویم، می‌دانیم که حد اقل دو نوع پیام در این جمله فارسی نهفته است: پیام اول — می‌توانیم یا می‌توانید از کشور آرژانتین به سازمان ملل در نیویورک بروید و پیام دوم — می‌توانیم یا می‌توانید از میدان آرژانتین به دفتر سازمان ملل در خیابان قائم مقام فراهانی بروید. با کمی دقت، خواهید دید که پیام اول فقط به ساختار جمله و به معنای کلماتی بستگی دارد که جمله را تشکیل داده‌اند. اما درک پیام دوم تنها زمانی مقدور است که بدانیم گوینده و شنونده در تهران هستند یا در هر جای دنیا باشند راجع به تهران و امکان رفتن از میدان آرژانتین تهران به دفتر سازمان ملل واقع در خیابان قائم مقام فراهانی صحبت می‌کنند. نتیجه اینکه، مترجم برای پی بردن به پیام اول فقط باید ساختار گرامری آن را تجزیه و تحلیل کند و دانستن معنی لغات و رابطه دستوری بین آنها، نظیر فعل و فاعل، اسم و صفت، مسند و مسند الیه، مضاف و مضاف الیه و غیره برای ترجمه کافی خواهد بود. اما برای پی بردن به پیام دوم، علاوه بر تحلیل دستوری جمله، تحلیل کلامی آن نیز برای ترجمه دقیق ضرورت دارد. در انگلیسی به تحلیل کلام می‌گویند (discourse analysis) و این یعنی مترجم باید ببیند گوینده و شنونده دقیقاً چه کسانی هستند، کجا هستند، با هم چه نسبتی دارند، منظورشان از انتخاب این یا آن واژه، جمله یا اصطلاح به خصوص چیست و الی آخر. این اطلاعات در متن یک داستان، نمایشنامه، فیلم یا یک موقعیت اجتماعی مثل مهمانی و کلاس و غیره، اغلب خود به خود به دست می‌آید. لیکن از جمله‌ای

کار ترجمه شیرین است. ولی این به میزان علاقمندی، وسعت دانش، مهارت، سرعت عمل و موفقیت مترجم بستگی دارد. چرا که اگر مترجم (مترجم تازه‌کار) از یک روش اصولی استفاده نکند، به پیچ و خمهای کار واقف نباشد، از امکانات یا ضعفهای خود بی‌اطلاع باشد، بدون تردید از راه نرسیده دچار سردرگمی و خستگی شده و چون از پیشرفت کار ناراضی و نسبت به پایان آن ناامید است، دیر یا زود از کار ترجمه منزجر می‌شود. این درست مثل آن است که از کسی خواسته شود بدون دانش آشپزی و ابزارها و لوازم آشپزی، غذا درست کند! لذا بدیهی است که آشنائی با یک رشته اصول منطقی و آگاهی از جنبه‌های مختلف کار، چه از لحاظ علمی و نظری و چه از لحاظ عملی، باعث پیدایش و افزایش اعتماد به نفس و امیدواری در مترجم شده و او را در راهی که قدم نهاده است خوشبین‌تر، مصمم‌تر و راسخ‌تر می‌کند.

هدف نگارنده از این نوشته صرفاً این است که عملیات ترجمه را گام به گام و مرحله به مرحله به مترجم نوآموز نشان دهد تا او را با خلاصه‌ای از تصویر عوامل عینی و ذهنی و فعالیت‌های فکری و عملی دخیل در فرایند ترجمه آشنا کند.

## مقدمه:

ترجمه به مثابه یک فرایند، ترکیبی از فعالیت‌های ذهنی و مکانیکی را در برمی‌گیرد. منظور از فعالیت‌های ذهنی همه آن فعل و انفعالاتی است که در ذهن مترجم صورت می‌گیرد و طی آن، معنا و مفهوم یا پیام یک واژه، عبارت یا جمله‌ای از یک زبان استخراج شده و به واژه، عبارت یا جمله‌ای در زبان دیگر سوار می‌شود. در این حالت، زبان اول را زبان مبدأ و زبان بعدی را زبان مقصد می‌گویند. به همین ترتیب، متن مبدأ به معنای متنی است که می‌خواهیم ترجمه کنیم و متن مقصد یعنی حاصل آن ترجمه، که به زبان مقصد نوشته شده است. به علاوه، اگر هر پیامی را یک رمز در نظر بگیریم و حروف و صداهای هر زبان و گرامر آنها را کلید آن رمز به حساب آوریم، استخراج معنا از یک واژه یا جمله زبان مبدأ را رمزگشائی و بیان همان معنا را به کمک واژه یا جمله‌ای در زبان مقصد رمزگذاری می‌گویند. این بخش از فرایند ترجمه نه تنها دانش زبانی مترجم و شناخت او از ساختارها و معنی‌شناسی و کاربردشناسی هر دو زبان مبدأ و مقصد را طلب می‌کند، بلکه اطلاعات عمومی و تخصصی او، قوه ادراک و شناخت او از جهان و آگاهی او از انواع جنبه‌های تعامل ارتباطی بین انسانها نظیر سن، جنسیت، نژاد، مذهب، نسبت، شغل، موقعیت زمانی و مکانی و غیره را نیز شامل می‌گردد. ولی بخش مکانیکی فرایند ترجمه عبارت از فعالیت‌هایی مانند خواندن، نوشتن، رجوع کردن به منابع مختلف، مرور کردن، تجدیدنظر کردن، اصلاح کردن، جابجا کردن، انتخاب کردن، حذف کردن، تایپ کردن و غیره است که اغلب همزمان و به موازات فرایند ذهنی ترجمه صورت می‌گیرد. مترجم درانتهای فرایند ترجمه به ساختاری از زبان مقصد دست می‌یابد که به آن می‌گویند معادل. منظور از معادل در واقع همان کلمه، عبارت یا جمله‌ای در زبان مقصد است که می‌تواند معنا و مفهوم کلمه، عبارت یا جمله مبدأ، یعنی منظور یا پیام گوینده

که به صورت تافته جدابافته‌ای در خارج از بافت اجتماعی قرار گرفته باشد نمی‌توان به چنین اطلاعاتی دست یافت.

### \* گام دوم:

با در نظر گرفتن تفاوت بین پیام ظاهری و پیام ضمنی یا استعاری جملات، فرض کنیم که صرفاً برای پی بردن به پیام ظاهری جمله می‌خواهیم ساختار آن را تحلیل کنیم. برای این کار، نخست باید جمله را به نهاد و گزاره تقسیم کرد. نهاد چیزی یا کسی است که اطلاعاتی در باره‌اش اعلام می‌شود و گزاره همان اطلاعاتی است که درباره‌ی نهاد اعلام می‌گردد. این تقسیم بندی زمانی بسیار مهم است که با جمله ای بزرگ و طولانی، حتی به اندازه‌ی دو سه سطر یا بیشتر، مواجه شده باشیم. چنین پدیده‌ای نباید دانشجوی مترجمی را نگران کند. کافی است بدانیم که هر جمله‌ای اساساً از همان نهاد و گزاره تشکیل شده است و علت طولانی بودن جمله‌ها این است که یا اسمی را در قسمت نهاد یا گزاره با استفاده از یک یا چند صفت و حرف تعریف و غیره و نیز فعلی را در قسمت نهاد یا گزاره با استفاده از یک یا چند متمم و قید و مفعول توصیف کرده و گسترش داده‌اند.

### \* گام سوم:

بعد از مشخص کردن نهاد و گزاره، اگر پیام جمله بر اساس معنی‌هایی که می‌دانیم روشن باشد، ترجمه‌ی جمله را به زبان مقصد می‌نویسیم. ولی در مورد جمله‌های بلند و دارای واژه‌های زیاد، بد نیست با یک مرور سریع، نخست واژه‌های مهم و ناشناس و نیز واژه‌های هم‌نشین آن را جداگانه در دفتری یادداشت نموده و یا در خود متن با قلم رنگی یا هر نوع روش علامت‌گذاری برجسته کنیم. واژه‌های هم‌نشین (collocations) واژه‌هایی هستند که معمولاً به صورت استاندارد در کنار هم قرار گرفته و با هم به کار می‌روند. مثلاً عبارتهای نظیر (بستگی داشتن به)، (تنفر داشتن از)، (جلسه تشکیل دادن)، (به راه انداختن)، (سمینار برگزار کردن) یا (علی رغم اینکه)، (با توجه به این واقعیت که)، (هرچه زودتر بهتر) و غیره از واژه‌های هم‌نشین تشکیل شده‌اند. همچنین باید ببینیم چه واژه‌ها و اصطلاحاتی به نظر جدید می‌آیند. آنگاه با استفاده از یک یا چند فرهنگ دو زبانه انگلیسی به فارسی یا فارسی به انگلیسی و یا فرهنگهای سایر زبانها — بسته به اینکه از چه زبانی به چه زبانی ترجمه می‌کنیم — معانی آن لغات و عبارتهای جدید را پیدا کرده و در جلو آنها یادداشت می‌کنیم.

### \* گام چهارم:

اغلب خواهیم دید، ترجمه‌ی جمله با معنی‌هایی که ما از قبل می‌دانیم، جور در نمی‌آید. بعضی‌ها حتی از اینکه معنای موجود در حافظه‌ی شان به درد ترجمه‌ی شان نمی‌خورد تعجب می‌کنند. در این گونه موارد، بهتر است توجه داشته باشیم که آن لغت یا عبارت ممکن است معنا یا معنای دیگری نیز داشته باشد که ما از آن بی‌خبریم. به عنوان مثال، شاید قبلاً یادگرفته باشیم که واژه (party) یعنی مهمانی. اما همین واژه در عبارت (third party) یعنی شخص و در عبارت (French Socialist Party) یعنی حزب و در عبارت (the other party) یعنی طرف. حتی ممکن است با چندین معنای کلمه‌ای قبلاً آشنا شده باشیم ولی باز هم ببینیم که هیچ یک از آن معنای مشکل ترجمه‌ی ما را حل نمی‌کند. لذا فوراً باید نتیجه بگیریم که آن کلمه باید معنا یا معنای دیگری هم داشته باشد که ما از آن بی‌اطلاع هستیم و یا تا کنون به آن برنخورده‌ایم. مثلاً می‌دانیم که واژه (record) یعنی صفحه‌ی گرام یا گرامافون،

پرونده، گذشته، سابقه، مدرک، ضبط کردن، صورتجلسه، نام نیک و غیره. حال آنکه، در ترجمه‌ی عبارت (record loss) این معنای فایده‌ای ندارند و لذا باید رفت به سراغ یک فرهنگ خوب و کامل تا معلوم شود که واژه (record) در نقش صفت هم به کار می‌رود و معنی آن می‌شود: بی‌سابقه، بیشترین، حداکثر. آنگاه خواهیم دیدی که ترجمه‌ی عبارت (record loss) می‌شود: خسارت بی‌سابقه، بیشترین ضرر، سنگین‌ترین زیانی که تا به حال وارد شده.

### \* گام پنجم:

در مرحله‌ی جستجوی واژه‌های جدید و تحقیق در مورد معنای آنها و توجه به نقش و معنای جدید برخی واژه‌های آشنا و یادداشت کردن معنای جدید آنها، گاهی نیز به عبارتهایی برمی‌خوریم که ظاهراً از کلمات کاملاً آشنائی تشکیل شده‌اند ولی هم‌نشینی آنها به عنوان یک گروه یا عبارت خاص، معنای خاصی به آنها بخشیده است که با معنای خود آن واژه‌ها بسیار متفاوت است. به عنوان مثال، می‌دانیم که واژه (get) یعنی به دست آوردن، گرفتن، کسب کردن و غیره. اما در عبارتی مانند (get on the bus) این معنی‌ها به درد نمی‌خورد و کل عبارت یعنی: سوار اتوبوس شدن. به عنوان مثالی دیگر، می‌دانیم که (let) یعنی: اجازه دادن یا گذاشتن، (cat) یعنی: گربه، (out of) یعنی: بیرون از، به بیرون و (bag) یعنی: کیسه یا توبره. اما از هم‌نشینی همین واژه‌ها، گروه یا عبارتی به وجود می‌آید که معنای آن با معنای تک تک واژه‌های تشکیل دهنده‌اش کاملاً فرق می‌کند: (سری را فاش کردن، لو دادن یک راز، در رفتن حرفی از دهن کسی از روی بی‌احتیاطی).

به اینگونه ساختارها در زبان فارسی، اصطلاحات و در زبان انگلیسی (idioms) می‌گویند. در مورد اصطلاحات، باید گفت که مترجم تازه کار و یا دانشجوی مترجمی اصولاً با دو مشکل روبروست: نخست، تشخیص آنها در متن مبدأ و سپس، یافتن معادل‌های صحیح برای آنها در زبان مقصد برای متن مقصد. لذا اگر اصطلاحی را از قبل یاد نگرفته و حفظ نکرده باشیم، تشخیص آن در یک جمله، پاراگراف یا متن یک گفتگو یا مقاله و سخنرانی تنها به بی‌ربط بودن معنای واژه‌های تشکیل دهنده‌ی آن بستگی خواهد داشت. مثلاً اگر اعضای خانواده‌ای تصمیم گرفته‌اند پدر خانواده را با یک مهمانی و جشن اعلام نشده‌ای مثل جشن تولد غافلگیر کنند و مادر به بچه‌ها سفارش می‌کند (Be careful not to let the cat out of the bag) که به طور تحت‌اللفظی یعنی: (مواظب باشید نگذارید گربه از کیسه خارج شود)، با توجه به اینکه قبلاً صحبتی از گربه و کیسه در کار نبوده است، مترجم باید به معنای تحت‌اللفظی آن واژه‌های هم‌نشین شک کرده و دست به گمانه‌زنی بزند. همین شک کردن سبب خواهد شد که وی بار دیگر به فرهنگهای لغات خود رجوع کند و ببیند آیا مثلاً واژه (cat) یا (bag) به تنهایی و یا به صورت یک اصطلاح چندواژه‌ای معنای دیگری هم دارند یا خیر. لازم به یادآوری است که هرگاه مراجعه به فرهنگهای انگلیسی به فارسی به حل این مشکل کمک نکند، باید به فرهنگهای انگلیسی به انگلیسی رجوع کنیم. اگر از این کار هم نتیجه‌ای نگرفتیم، باید به یک یا چند فرهنگ اصطلاحات مراجعه کرده و معنای لازم را استخراج کنیم.

نوع دیگری از دسته‌ی واژگانی یا مجموعه‌ی واژه‌های هم‌نشین، عبارتهای و جمله‌هایی است که در فارسی به آنها (ضرب‌المثل) و در انگلیسی به آنها (proverb) می‌گویند. برخلاف اصطلاحات (idioms) که به یک چیز خاص، شخص



## The scientist is said to have lived in a small village across the river.

در جمله اول از مصدر ساده (to live) و در جمله دوم از مصدر کامل (to have lived) استفاده شده است. مصدرها جزو فعل‌واره‌ها (verbals) هستند و فعل‌واره‌ها مثل افعال صرف‌شده نیستند که شخص و زمان مشخصی داشته باشند. با این حال، تفاوت بین حال و گذشته و بین یک عمل تمام شده و ناتمام را نشان می‌دهند. از اینرو، جمله اول یعنی: (می‌گویند که این دانشمند در دهکده‌ای در آن سوی رودخانه زندگی می‌کند) و جمله دوم یعنی: (می‌گویند این دانشمند در دهکده‌ای در آن سوی رودخانه زندگی می‌کرد) — و حالا دیگر از آنجا رفته یا فوت کرده است). اکنون ببینید آیا گرامرهای لازم برای ترجمه چند جمله فارسی زیر به انگلیسی را به خاطر دارید: (ای‌کاش الکترونیک نخوانده بودم)، (ای‌کاش پول بیشتری داشت)، (اگر تصادفاً پدرم را پیدا کردید به او بگوئید به کمکش احتیاج دارم)، (لازم نبود امروز به کلاس بیایید و خوشحالم که نیامدید چون امروز تعطیل است)، (لازم نبود امروز به کلاس بیایید چون امروز تعطیل است و من متأسفم که وقتتان را هدر دادید)، (کلی گرفتاری در پیش است)، (دو ساعت است که منتظریم)

### \*گام هفتم:

در تجزیه و تحلیل متن مبدأ، ضمن بررسی نوع واژگان و ساختارهای انتخاب شده توسط نویسنده اصلی و ضمن بررسی معانی آنها، لازم است که مترجم به سبک (style) مورد استفاده در متن مبدأ نیز که عامل مهم دیگری در تعیین شیوه بیان او در زبان مقصد است، توجه نماید. منظور از سبک، شیوه بیان رسمی، غیر رسمی، ادبی، کوچه بازاری، لفظ قلم یا کتابی، محاوره‌ای، علمی، فنی، خشک، طنزآمیز، کنایه آمیز و غیره است که خاص یک فرد یا خاص یک قشر و طبقه اجتماعی است: مانند سبک نویسندگانی چون آل احمد، جمالزاده، صادق هدایت، چخوف، بالزاک، دینکنز و غیره در نوشتن، سبک خوانندگانی مثل بدیع زاده، محمد نوری، بنان، خانم قانم و غیره در آواز و سبک حرف زدن بازاریها، دانشجویان، پائین-شهریها، بالا-شهریها، داش مشدیها، دیپلماتها و غیره در محیطهای خاص خودشان. لذا در جایی که متن مبدأ با سبک عامیانه‌ای نوشته شده، مترجم نباید در ترجمه از سبک علمی و رسمی و یا خیلی ادبی استفاده کند و بالعکس. مثلاً در مصاحبه‌ای نیمه رسمی که در آن یک گزارشگر با یک کارگر بیکار صحبت می‌کند، شاید سؤالی مثل: (How did you become unemployed?) در اینطور ترجمه کنیم: (چطور شد که انداختند بیرون؟)

بدیهی است که این جمله لحن بیش از حدعامیانه و حتی توهین آمیزی دارد و بهتر است آن را عوض کنیم و فرضاً بنویسیم: (چرا بیکار شدید؟) یا (چطور شد که شغل‌تان را از دست دادید؟) یا برعکس، در ترجمه جمله‌ای مانند: (I am writing a report on unemployment)، اگر نوشته باشیم: (اینجانب هم اکنون گزارشی پیرامون مسأله بیکاری به رشته تحریر در می‌آورم)، جمله مان بیش از حد رسمی و به طور غیرضروری ادبی است و لذا مناسب نیست. به جای این جمله، کافی است بنویسیم: (بنده دارم گزارشی درباره بیکاری می‌نویسم).

منبع

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خاص، یا عمل و وضعیت خاصی دلالت می‌کنند، ضرب المثلاً با اشاره به یک حقیقت کلی، برای پند و اندرز دادن و راهنمایی اخلاقی به کار می‌روند. منبع و سرچشمه ضرب المثلاً معمولا سخنان حکیمانه در فرهنگهای آباء و اجدادی ملتها، کلمات قصار ادیبان و دانشمندان و رهبران سیاسی و یا کلام الهی در کتابهای آسمانی و روایات مذهبی است. به عنوان مثال، وقتی می‌گوئیم به قول سعدی شیرازی: (نابرده رنج، گنج میسر نمی‌شود/ مزد آن گرفت جان برادر که کار کرد) و یا طبق فرمایش قرآن (لیس للانسان الا ما سعی) و به قول ترکها و آذریها: (ایشله میه ن دیشله مز) و به قول انگلیسی‌ها: (No pain, No gain)، در واقع از ضرب المثلی در میان اظهارات یا سخنان خود استفاده می‌کنیم که حاوی یک درس، پیام یا هشدار اخلاقی است. هنگام ترجمه کردن، نخست باید بتوانیم چنین عبارتها و جملاتی را نیز تشخیص دهیم و سپس با مراجعه به فرهنگهای عمومی یا فرهنگهای مخصوص اصطلاحات و ضرب‌المثلاً (مانند امثال و حکم مرحوم علی اکبر دهخدا و دیگر منابع یک زبان و دو زبان یا سه زبان) تحقیق کنیم و معادلهای مناسب آنها را پیدا کرده و یادداشت نمائیم.

### \*گام ششم:

بعد از پیدا کردن و پی بردن به معانی اولیه و ثانویه لغات و تحقیق در مورد معانی جدید آنها و معنای مجازی و استعاری اصطلاحات و ضرب‌المثلهای احتمالی و دیگر اطلاعات نهفته در واژه‌ها و عبارتها، نوبت می‌رسد به معانی نهفته در گرامر کلمات و جملات، که تشخیص و ترجمه درست آنها به معلومات دستوری مترجم و به تسلط او به گرامر زبان مبدأ بستگی دارد. فرض می‌کنیم که به عنوان دانشجوی مترجمی می‌خواهیم به زبان انگلیسی بگوئیم: دوست من در شیراز زندگی می‌کند ولی منزلش در تهران است. آیا قسمت اول این جمله را باید بنویسیم:

My friend is living) یا (My friend lives in Shiraz) (in Shiraz)?

در ترجمه نخست از زمان حال ساده استفاده شده، حال آنکه در ترجمه دوم از زمان حال استمراری استفاده شده است. زمان حال ساده نشان می‌دهد که دوست من همیشه ساکن شیراز است، اما زمان حال استمراری بیانگر آنست که وی به طور موقت در شیراز به سر می‌برد (مثلاً برای تعطیلات یا گذراندن یک دوره آموزشی یا انجام یک مأموریت اداری). و یا در ترجمه سه جمله انگلیسی

(You should go)، (You have to go)، (You must go)، (You are supposed to go) در فارسی می‌گوئیم: (تو باید بروی). ولی آیا مفهوم دقیق آنها و تفاوت بین پیام اصلی آنها را می‌دانیم؟ گرامر انگلیسی به ما می‌گوید که (must) اجباری را می‌رساند که از طرف گوینده به مخاطب تحمیل می‌گردد. (have to) اجباری را می‌رساند که خارج از اختیار و اراده گوینده یا شنونده است. (should) صلاح بودن، بهتر بودن، قابل توصیه بودن عملی را از جانب گوینده بیان می‌کند و (are supposed to) وظیفه و تکلیف از پیش تعیین شده و قرار قبلی را می‌رساند. همین‌طور صحت و اعتبار ترجمه جملاتی که با مصدر ساده یا مصدر کامل درست شده‌اند منوط به شناخت مترجم از نقش دستوری آنهاست. مثلاً دو جمله زیر را به فارسی برگردانید و سپس با هم مقایسه کنید:

The scientist is said to live in a small village across the river

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## مقاله شماره دو

### Dreams

#### ?What it is a dream

Dreams are stories and images that our minds create while we sleep. Also they usually occur involuntarily in the mind during certain stages of sleep. They can be entertaining, fun, romantic, disturbing, frightening, and sometimes bizarre

They are an enduring source of mystery for scientists and psychological doctors

#### ?How often it occurs and how much it can last

We may not remember dreaming, but everyone is thought to dream between 3 and 6 times per night. It is thought that each dream lasts between 5 to 20 minutes. Around 95 percent of dreams are forgotten by the time a person gets out of bed

#### ?What happens during dreaming

The whole brain is active during dreams, from the brain stem to the cortex. Most dreams occur during REM (rapid eye movement) sleep. This is part of the sleep-wake cycle and is controlled by the reticular activating system whose circuits run from the brain stem through the thalamus to the cortex

### Lucid dreams

A lucid dream is one in which you are aware that you are dreaming even though you're still asleep. Lucid dreaming is thought to be a combination state of both consciousness and REM sleep, during which you can often direct or control the dream content

Approximately half of all people can remember experiencing at least one instance of lucid dreaming, and some individuals are able to have lucid dreams quite frequently

### Déjà Vu

We all have experienced a sudden feeling of familiarity while in a completely new place, Or the feeling you've had the exact same conversation with someone before

But scientifically Déjà vu can be defined as: a novel situation which is perceived to be familiar, without any clear memory of having experienced it before.

This combination, recognizing a situation without any clear memory why, is perhaps particularly likely to occur during dreaming, where the entirety of our experience is created from a network of memory traces. In other words, everything is familiar because it's created from our memories. In support of this idea, people with higher dream recall frequency also report more déjà vu experiences

### Nightmares

Nightmares are distressing dreams that cause the dreamer to feel a number of disturbing emotions. Common reactions to a nightmare include fear and anxiety

They can occur in both adults and children, and causes include

Stress

Fear

Trauma

Emotional difficulties

Illness

Use of certain medications or drugs

:An interesting fact about dreaming

### Blind People May Dream Visually

In one study of people who have been blind since birth, researchers found that they still seemed to experience visual imagery in their dreams, and they also had eye movements that correlated to visual dream recall. Although their eye movements were fewer during REM than the sighted participants of the study, the blind participants reported the same dream sensations, including visual content

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By Hannah Nichols, Reviewed by Timothy J. Legg, PhD, CRNP

احمد کریمی حکاک در سال ۱۳۲۲ در مشهد به دنیا آمد. در سال ۱۳۴۵ از دانشکده ادبیات دانشگاه تهران در رشته ادبیات انگلیسی فارغ‌التحصیل گردید و یک سال بعد از دانشگاه ارتش، موفق به اخذ گواهی تدریس شد. کریمی حکاک سپس برای ادامه تحصیل به آمریکا رفت. از دانشگاه میزوری در کانزاس سیتی مدرک کارشناسی ارشد خود را در رشته ادبیات انگلیسی گرفت و پس از آن، ادبیات تطبیقی را در دانشگاه راجرز نیوجرسی دانشگاه راتگرز تا مقطع دکترا ادامه داد. در سال ۱۳۵۸ (۱۹۷۹ میلادی) از پایان‌نامه‌اش با عنوان «شاهنامه فردوسی در فرانسه و انگلستان ۱۷۷۰-۱۸۶۰: پژوهشی در مواجهه اروپاییان با حماسه شاهان پارسی» دفاع کرد. او در بازگشت به ایران، به دانشکده ادبیات دانشگاه تهران رفت تا در جایگاه استادیار در رشته ادبیات تطبیقی برای دو سال به فعالیت بپردازد. در همین زمان مدیریت کتابخانه دانشکده ادبیات را در همان دانشگاه به عهده داشت. کریمی قبل از مهاجرت به آمریکا در مدرسه عالی ترجمه ادبیات تطبیقی تدریس می‌کرد و پس از پیروزی انقلاب اسلامی در سال ۱۳۵۷ معاونت مدرسه عالی ترجمه را برای یک سال برعهده گرفت. پس از آن در سال ۱۳۶۳ (۱۹۸۴ میلادی) به آمریکا مهاجرت کرد و با دپارتمان زبان انگلیسی و زبانهای شرقی و آفریقای دانشگاه تگزاس در آستین آغاز به همکاری کرد. یک سال بعد به دانشگاه واشینگتن در شهر سیاتل، واشینگتن رفت و فعالیت خود را با عنوان استادیار در رشته زبان و ادبیات فارسی و همچنین فرهنگ و تمدن ایرانی ادامه داد. او همچنان تا سال ۱۳۸۳ (۲۰۰۴ میلادی) در مسند استادی در آن دانشگاه باقی ماند. پس از آن به ایالت مریلند رفت و تا امروز در دانشگاه مریلند با درجه استادی به تدریس اشتغال دارد.

از احمد کریمی حکاک به زبان‌های فارسی و انگلیسی آثار متعددی به چاپ رسیده. به علاوه او با زبان فرانسه آشنایی کامل دارد. ترجمه به فارسی را از جوانی آغاز کرد. از آثار او در این زمینه می‌توان به «گزیده اشعار کارل سندبرگ»، «بلندی‌های ماچوپوچو» از پابلو نرودا، «تام جونز» اثر هنری فیلدینگ، «سرچشمه‌های داستان کوتاه فارسی» نوشته کریستف بالایی اشاره کرد. گردانه‌های از فارسی به انگلیسی هم در کارنامه کریمی حکاک به چشم می‌خورد. ترجمه‌هایی از اشعار اسماعیل خویی، فروغ فرخزاد و عباس کیارستمی از آن جمله‌اند. اما شناخته‌شده‌ترین اثر تألیفی او کتاب «طلیعه تجدد در شعر فارسی» است. این کتاب به زبان انگلیسی با عنوان *Recasting Persian Poetry: Scenarios of poetic modernity in Iran* در سال ۱۹۹۵ میلادی نوشته شده و در ایران، سال ۱۳۸۴، به ترجمه مسعود جعفری جزی (استاد دانشگاه خوارزمی) به همت انتشارات مروارید منتشر شد.

کریمی حکاک در این کتاب می‌کوشد تا سیر شعر فارسی از کلاسیک به مدرن را نمایان سازد؛ ناگزیر از عهد ناصری تا نیمه یوشیج پیش می‌آید و به دستگیری تئوری‌های نقد ادبی به تحلیل و تبیین چگونگی پوست‌اندازی شعر فارسی می‌پردازد.

از او همچنین کتابهای دیگری به زبان انگلیسی منتشر شده که هنوز به فارسی ترجمه نشده است. به علاوه مقالات فراوانی به زبانهای فارسی و انگلیسی در نشریات مختلف دانشگاهی و ادبی به طبع رسانده است. همچنین مدخل‌های کاملی درباره ایران و ادبیات فارسی در دائرةالمعارف‌هایی چون ایرانیکا و بریتانیکا به قلم احمد کریمی حکاک نوشته شده است.

آثار فارسی و انگلیسی وی به این شرح است:

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منابع

طلیعه تجدد در شعر فارسی، نشر نیلوفر

نقد و معرفی کتاب طلیعه تجدد در شعر فارسی

## ترجمه ... به همین سادگی، به همین خوشمزگی

### بهترین ترجمه سال

برگرفته از کتاب خاطرات یک مترجم نوشته محمد قاضی

بیان مقصود و مفهوم تمامی جمله جواب می‌داد، و در ضمن گمان می‌کرد که من مشغول ترجمه اثر آریوستو، شاعر شهیر آغاز قرن شانزدهم ایتالیا هستم. از همه مهمتر پیدا کردن نثری بود که به قامت متن کهنی چون دنکیشوت برخورد، و عجب آنکه فقط ذوق سلیم مرا به یافتن این نثر رهنمون شد، چنان که همه خوانندگان ترجمه دن کیشوت بر این عقیده‌اند که من موفق به یافتن این نثر متناسب شده‌ام. استاد دکتر عبدالحسین زرین‌کوب استاد ادبیات و تاریخ دانشگاه تهران. در تقریظی که بر ترجمه دن کیشوت در مجله سخن نوشت بر این نکته تأکید کرد. نویسنده بزرگ، جمال زاده نیز در مجله راهنمای کتاب شرحی در تقریظ بر دن کیشوت نوشته بودند که حاکی از کمال حسن ظن و لطف و عنایت ایشان بود به این شرح:

«... اگر سر وانتش فارسی زبان بود و می‌خواست شاهکار خود دن کیشوت را به فارسی بنویسد، زیباتر از این نمی‌شد که مترجم دن کیشوت آورده است...» از طرف جناب آقای دریابندری مترجم بزرگ نیز در مصاحبه‌ای که از طرف نشریه کتاب امروز با من کرد و عین مصاحبه در آن نشریه چاپ شده است، نخستین سؤال این بود که من چگونه توانستم نثری را که برانزده اندام دن کیشوت است بیابم. تازه در خود متن دن کیشوت جا به جا نثرهای کهنی به شیوه‌های

دیگر از مشکلات ترجمه دن کیشوت ضرب‌المثل‌های فراوانی بود که سانکو پانزا، مهتر «پهلوان»، در هر مورد، به جا یا بی جا چاشنی حرف‌های خود می‌کرد، و این ضرب‌المثل‌ها مخصوص زبان اصلی اثر یا لاقط فقط قابل ترجمه و مأنوس برای اروپاییان بود و برای ما شرقیان اگر به همان صورت ترجمه می‌شد لطفی نداشت و نامأنوس می‌نمود، این بود که من با استمداد از کسانی که با رموز فولکلوریک زبان فارسی آشنا تر بودن و با مراجعه به گنجینه غنی امثال و حکم استاد دهخدا برای هر یک از آن ضرب‌المثل‌ها معادل در فارسی یافتم و در متن ترجمه آوردم و آنگاه اصل آن ضرب‌المثل‌ها را در پاورقی کتاب نقد کردم تا نشان بدهم که در اصل چه بوده است و ما ضرب‌المثل فارسی خود را به جای چه ضرب‌المثلی در اسپانیایی آورده‌ایم.

مشکل دیگر دیگر ترجمه دن کیشوت عبارتی بود یا به زبان لاتین یا به زبان ایتالیایی عصر دانتیه (قرن چهاردهم میلادی)، و من برای دست یافتن به معانی آن‌ها روزها در جلوی کلیسای کاتولیک‌ها در خیابان فرانسه کشیک می‌دادم تا که کشیشی را که به این هر دو زبان وارد بود بیابم و از او یاری بخواهم. و چه مرد مهربانی بود آن جناب کشیش «آدونتیسست» که هر بار با روی گشاده نیست داد و به سؤال‌های من یک بار با ترجمه لفظ به لفظ و یکبار با

در وفادار ماندن ترجمه باید به کاربرد استاد دکتر موریس باروژن در تطبیق ترجمه لوحی و یا و یار دو با متن اصلی به کار برده و با تصویری که در بعضی اشتباهات ترجمه مترجم به عمل آورده مرا از تکرار آن اشتباهات معاف داشته است. نامه‌ام را در هیئت داوران مطرح کردند و حق به جانب من دادند؛ و چون کتابم با رفع آن موانع به مسابقه راه یاب جایزه اول را گرفت و عنوان بهترین ترجمه سال را به دست آورد. این ماجرا به گمانم در اوایل سال ۱۳۳۶ اتفاق افتاد.

نکته جالب آنکه وقتی نامم را به عنوان بهترین مترجم امسال و برنده جایزه مسابقه «سخن» اعلام کردند آقای صارمی حسابدار مجله سخن که ضمناً رئیس حسابداری انحصار دخانیات ایران نیز بود و طبعاً مرا تنها به عنوان یک عضو ساده اداره دخانیات می‌شناخت، در آنجا حضور داشت وقتی چک جایزه را به دستم می‌داد مات و مبهوت سر تا پایم را برانداز کرد و گفت: «فلانی، هیچ تصور نمی‌کردم آن عضو ساده انحصار کل دخانیات ایران که در نظر ما یک عضو عادی بود، کسی باشد که امروز به دریافت بزرگترین جایزه ادبی در ترجمه نائل آمده است. شما باعث افتخار اداره ما هستید و دخانیات به راستی باید به وجود شما افتخار بکنند». گفتم: متشکرم ولی من هیچ افتخاری در کارمندی اداره شما برای خود حس نمی‌کنم من در چشم دستگاه شما غریب و منزلفتی در حد یک کارمند ساده بی دست و پا دارم، و حتی ممکن از کارمند زائدی هم باشم که نه خود سودی می‌برم و نه سودی می‌رسانم، و لذا برای اداره شما آدم عاطل و باطلی هستم که بی جهت یک محل حقوقی را اشغال کرده‌ام» خندید و از فردای روز بعد مرا در اداره با بوق و کرنا به همه معرفی کرد، هرچند این معرفی چیزی به جز یک تحصن سرسری و زودگذر بر قدر و منزلت من در آن دستگاه نیفزود.

مختلف به کار رفته که درخور متن اصلی آن بوده و در این باب نیز از من پرسید که چگونه متوجه این شیوه‌های مختلف بوده و به فراخور هر قسمت نظری متناسب با آن قسمت آورده‌ام. من شخصاً در این مورد معتقدم که نثر خود اثری که مترجم در کار ترجمه آن است بهترین راهنمای او در انتخاب ناخودآگاه نثری است که باید برای ترجمه بیاورد و من همیشه در ترجمه‌های خود پای بند به این اصل اساسی بوده‌ام که نثر نوشته را متناسب با لحن و سبک و زمان نوشته اثر و خصوصیات روحی نویسنده انتخاب کنم.

باری، پس از اینکه ترجمه دن کیشوت در دو جهت به زیور چاپ آراسته شد و انتشار یافت، محافل ادبی کشور از آن به گرمی استقبال کردند و ناشر تشویق کرد که در آن را در مسابقه بهترین ترجمه سال که از طرف مجله سخن دایر می‌شد، شرکت و در مسابقه نبود. متأسفانه کتاب حائز شرایط شرکت در مسابقه نبود چون شرط قبول اثری برای شرکت دادن در مسابقه یکی هم این بود که کتاب از متن اصلی آن ترجمه شده باشد نه از ترجمه، من نامه‌ای به هیئت داوران سخن، که از استادان به نام دانشگاه تشکیل می‌شد، نوشتم و در آن نامه استدلال کردم که شرط ترجمه از متن اصلی در مورد کتابی چون این دن کیشوت دور از انصاف است زیرا تحصیل کرده‌های مملکت ما ممکن است به یک یا دو یا سه زبان از زبان‌های رایج دنیا مانند انگلیسی، فرانسه، روسی یا آلمانی وارد باشند، لیکن تعداد کسانی که با زبان‌های درجه دوم مانند اسپانیایی، پرتغالی، ایتالیایی، سوئدی، نروژی، چینی، ژاپنی و غیره آشنا باشند شاید از تعداد انگشتان دست تجاوز نکند و لذا نمی‌توان انتظار داشت که آثار ادبی نوشته به آن زبان‌ها، که ممکن است شهرت جهانی هم داشته باشند، حتماً از متن اصلی ترجمه شده باشد. سپس توضیح دادم که من دن کیشوت را از روی چه متن معتبری ترجمه کردم و آن وسواسی را که





# «عزیزم ترجمه یک کار سخته!»

از کتاب نزدیک ته خیار / مجموعه طنز ناصر فیض (همراه با تلخیص)

ما دوغ سیاه نداریم، منظور مستخدم، دوغ مَشکی بوده که به دلیل خوب دقت کردن، دوغش به این روز می‌افتد!

در همان زبان مذکور Kafa به معنی «سر و مغز و ...» است. یکی دیگر از همین‌هایی که خوب دقت می‌کنند جمله: «سرش را زیر شیر آب گرفت» را ترجمه کرده بود: «کافه‌اش را در زیر شیر آبی گرفت!» و فکر کرده بود، چون دارد شعر ترجمه می‌کند، در شعر، آدم می‌تواند، اگر کافه‌اش کثیف بشود آن را زیر شیر آب بگیرد! البته شاعران خیلی مدرن، این روزها خیلی چیزها را زیر شیر آب می‌گیرند!

یکی دیگر از نتایج خوب دقت کردن را از زبان یکی از طنزپردازان مرحوم کشوری که زبان فوق در آنجا رسمیت دارد نقل می‌کنم: «درس شیمی من افتضاح بود، روزی معلم‌مان به من گفت: آقای بهجت بیا پای تخته و فقط فرمول آب را بنویس تا نمره این ترم شما را بدهم، ببینم چه کار می‌کنی! پای تخته مثل همان حیوان معروف که خیلی هم نجیب نیست در همان ماده معروف فرو رفته بودم که معلم گفت: آقا جان! آب از چند مولکول هیدروژن تشکیل شده؟ بچه‌های کلاس گفتند: دو مولکول. - خب! دو مولکول هیدروژن را بنویس! من هم دو H با کمی فاصله روی تخته نوشتم: - خب! حالا چند مولکول اکسیژن لازم داریم تا آب داشته باشیم؟ این یکی یادم بود، گفتم: یک مولکول. گفت: آفرین! حالا یک مولکول اکسیژن را با دو مولکول هیدروژن ترکیب کن! مانده بودم چطور این کار را بکنم، که معلم گفت: خب، یک مولکول اکسیژن را بذار وسط اون دو مولکول هیدروژن. بعد از اینکه یک O وسط H ها گذاشتم، معلم گفت: حالا این چی شد؟ بخوان! پس از کمی من و من گفتم: «هوه» و کلاس منفجر شد. تا آن روز هرگز فکر نمی‌کردم که آب بتواند یک کلاس را منفجر کند!»

ضرب‌المثلی است که می‌گوید: جوجه را آخر پاییز می‌شمارند! یکی از همین عزیزانی که خیلی خیلی خوب دقت می‌کنند، رفته بود و ماه آخر پاییز را پیدا کرده بود و این نتیجه شگفت را برای آن ور آب به بار آورده بود: جوجه را در اواخر ماه دسامبر می‌شمارند! آقا جان! مجبور نیستی که هی خوب دقت کنی، یا اگر فکر می‌کنی مجبوری، به قول معروف:

یا مکن با پیل‌بانان مشوردا!

یا بناکن خانه‌ای فیل توش برَد  
شاعر برای این مواقع گفته است:

هزار آداب داره خرچرونی

وگر نه مثل اون تو گل می‌مونی

عزیزم! ترجمه یک کار سخته

ساده‌لوحی برای خریدن یک طوطی به پرنده‌فروشی رفت. فروشنده به جای طوطی جفدی به او داد، چند ماه بعد خریدار را دید و از او پرسید: آن طوطی که خریدی حرف زدن یاد گرفت یا نه؟ مرد گفت: حرف زدن که نه! اما خیلی خوب دقت می‌کنه؟ به قول معروف «حالا حکایت ماست». البته منظورم این است که حالا حکایت بعضی‌هاست. بعضی‌ها که درست است ترجمه کردن بلد نیستند اما خوب دقت می‌کنند! بر همگان واضح و مبرهن است که خوب ترجمه کردن همیشه نتیجه مساعد به بار نمی‌آورد. بعضی‌ها نهایت دقت را در ترجمه می‌کنند تا هر کلمه، عیناً بدون یک واو پس و پیش در جمله، ترجمه شود، بعضی وقت‌ها نتیجه‌اش می‌شود این: در ترجمه اثری این بند را می‌خواندم «او در هنگامی که خودش را به طرف داخل آب پرتاب کرد، داخل آب فرو رفت و در حالی که نصف او در آب بود نصف دیگرش در خشکی ماند!» هر چه فکر کردم که آدم چطور وقتی خودش را به داخل آب پرتاب می‌کند، بار دیگر داخل آب فرو می‌رود و در حالی که نصف او در آب است نصف دیگرش در خشکی می‌ماند! عاقلم به جایی قد نداد. تا اینکه روزی تصادفاً ترجمه دیگری از این اثر را دیدم، بند مذکور با اندکی تفاوت چنین ترجمه شده بود: «وقتی خودش را در آب انداخت تا نیمه در آب فرو رفت و نیمه دیگرش بیرون از آب ماند.» این از نتایج خوب دقت کردن است.

یکی دیگر از همین آدم‌هایی که خوب دقت می‌کنند (این نقل قول یکی از طنزپردازان معاصر است) خوب که دقت کرده بود، دیده بود، دل، همان شکم است و در جایی آورده بود: «رفتم سراغ فلانی یک حرفی زدم شکمش را سوزاندم!»

در سفری فرهنگی به آنکارا یکی از همکاران گروه که با زبان ترکی آشنایی نداشت به یکی از کارکنان هتل (در حالی که دستش را به علامت اطو کردن پس و پیش می‌کند) می‌گوید: «افندی! آبرون!» مستخدم، چند دقیقه بعد با یک پارچ دوغ در اتاق را می‌زند (پارچ را به در نمی‌زند، در حالی که پارچ دوغی در دستش بوده در اتاق را به صدا درمی‌آورد، گاهی زیاد که دقت می‌کنی می‌شود همین که دیدید!) آبران به ترکی یعنی دوغ و آبرون در انگلیسی با تلفظی بسیار نزدیک با آن یعنی: اطو. وقتی از مستخدم می‌پرسند: این مسافر وقتی به شما توضیح داده، دستش را به علامت اطو کردن حرکت داده، شما باز هم تشخیص نداده‌ای که چه چیزی می‌خواهد؟ مستخدم که کمی هم فارسی بلد بوده جواب می‌دهد: «فکر کردم، منظور ایشان دوغ سیاه است! با اینکه جهت اطلاع عرض می‌کنم، اصلاً



خوب دقت کردن بعضی از افراد واقعاً جای شگفتی دارد، این نوع کم نظیری از آنهاست: «یکی از صاحبان دقت، لطیفه‌ای معروف را در کتابی جمع کرده و به چاپ رسانده است. یکی از این لطیفه‌ها این است: ساده‌لوحی بالای برج نشسته بود. یکی از او پرسید: این بالا چه می‌کنی؟ (با اینکه باید می‌پرسید آن بالا چه می‌کنی؟ آدم به بالای برج که نمی‌گویید این!» گفت: مگر نشنیده‌ای که بالای برج حقوق می‌دهند؟! هر چه کردم عقلم به جایی نرسید که خنده این لطیفه در کجاست!

هوایما که نیس ترتر برونی!

یکی دیگر از نمونه‌های خوب دقت کردن را دوستی این طور برایم تعریف می‌کرد: «مترجمی کتابی ترجمه می‌کند، پس از مدتی صاحب اصلی اثر نامه‌ای به این مضمون برایش می‌فرستد:

«شایسته است که مؤلف! محترم وقتی به مضمون یا مطلبی اشاره می‌کند، مأخذ اصلی آن را ذکر کند. آن طور که شنیده‌ام در کتاب شما شباهت‌های فراوانی با کتاب تألیفی این‌جانب وجود دارد که ناگزیر به این تذکر شدم!»

## منابع آزمون کارشناسی ارشد مترجمی زبان انگلیسی سال ۱۳۹۸

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# جدول معادل اصطلاحات مربوط به اعضای بدن

English Idiom	Meaning	Persian Equivalent
To change one's mind	To change decision	تصمیم خود را عوض کردن
To put/set someone's mind at rest	To help someone to stop worrying	دلشوره کسی را کم کردن
Make/pull a face	Show dislike by making unpleasant expression	دهن کجی کردن، شکلک درآوردن
To keep fingers crossed for someone	To wish someone good luck	برای کسی آرزوی موفقیت کردن
To lift a finger	To help out	کمک کردن
To get one's fingers burnt	To suffer badly	به سختی رنجیدن
To be given the thumbs up/down	To be approved (up) or rejected (down)	موافقت یا مخالفت کردن
As a rule of thumb	As a general, useful rule	قاعده کلی / حساب سرانگشتی
To give someone a free hand	To allow someone to take whatever action	به کسی اختیار دادن
To turn one's hand	To do things without previous experience	دست به کار تازه‌ای زدن
To get out of hand	To get out of control	از کنترل خارج شدن

First hand

Direct experience

دست اول، مستقیم

To have one's hands full

To be very busy

پرمشغله بودن

To give someone a hand

To help someone

به کسی کمک کردن

To stand on one's own two feet

To be independent

مستقل بودن

To be rushed off one's feet

To be very hectic

بی‌قرار بودن

To get cold feet

To become afraid to do something

از انجام کاری ترسیدن

To find one's feet

To get used to things

عادت کردن

To get itchy feet

To get a desire to travel

عشق سفر به سر کسی زدن

To feel something in one's bones

To have a feeling deep inside

عمیقاً حس کردن

To get to the bare bones of something

To get to the heart of something

به بطن چیزی رفتن

To keep one's head

To keep calm

آرام بودن

To lose head

To lose control

از دست دادن کنترل

Laugh one's head off

Laugh very much and very loudly

از خنده رودبهر شدن / از خنده ریشه رفتن

To snap one's head off

To speak angrily

با عصبانیت حرف زدن



To keep a straight face

Try not to laugh even though one wants to laugh

جلوی خنده را گرفتن

To put a brave face on something

To show happiness while being unhappy

به روی خود نیاوردن، حفظ ظاهر کردن

To catch one's eye

To get one's attention

توجه کسی را جلب کردن

To keep an eye on someone or something

To observe carefully

چهارچشمی مواظب / مراقب کسی / چیزی بودن

To see eye to eye

To agree with each other

توافق کردن

To play something by ear

Not to decide what to do beforehand

برحسب پیشامد عمل کردن

To go in one ear and out the other

Not to listen or pay attention

گوش ندادن / توجه نکردن

To be all ears

To be keen to listen

سراپا گوش بودن

To get/put someone's back up

To offend someone

کفر کسی را درآوردن

To stab someone in the back

To do something harmful to someone who trusted you

از پشت خنجر زدن

You scratch my back and I'll scratch yours

If you help me, I'll help you

تو هوای مرا داشته باش، من هم هوای تو را دارم.

To make up one's mind

To decide

تصمیم گرفتن

طراح: مصطفی مولائی

دانشجوی کارشناسی مترجمی زبان انگلیسی

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# غلط ننویسیم!

**دُکْتر/دُکْتری :** هر دو کلمه به یک معنی است جز اینکه دکترا واژه فرانسوی است (در فرانسه: doctorat، به معنای «درجه یا مقام اجتهاد») و دکتری مرکب است از واژه فرانسوی دکتر (در فرانسه: docteur به معنای «مجتهد» و نیز «عنوان پزشک») به اضافه «ی» اسم ساز فارسی (نظیر استاد و استادی یا سرلشکر و سرلشکری). بر طبق یک قاعده کلی، اگر قرار باشد که واژه بیگانه ای به عاریت گرفته شود بهتر است که از میان افراد گروه واژه های همخانواده خارجی فقط یکی برگزیده شود و تابع قواعد دستور زبان فارسی قرار گیرد تا بر مفاهیم دیگر افراد آن گروه نیز دلالت کند. بر این اساس، واژه دکتری که از واژه بیگانه دکتر گرفته شده و تابع قواعد فارسی شده است بر دکترا رجحان دارد.

**نمایانگر:** این ترکیب را در سالهای اخیر ساخته اند و به معنای «نشان دهنده» به کار می‌برند و غلط است، زیرا پسوند «گر» به اسم، اعم از اسم جامد یا اسم مصدر، درمی‌آید و آن را صفت می‌سازد، مانند «آهنگر»، «جلوه گر»، «پژوهشگر»، ولی همراه صفت نمی‌آید. نمایان صفت (از فعل نمودن) است و بنابراین نمی‌تواند به پسوند «گر» ملحق شود. به جای این ترکیب می‌توان نشان دهنده یا مرادفهای آن را به کار برد.

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پیشنهاد می‌شود خوانندگان علاقه‌مند، به‌ویژه مترجمان، با مراجعه به کتاب، مدخل‌های زیر را نیز مطالعه کنند:

آزمایشات / آن که / این که / ادبیات / برخوردار بودن / به بهانه / نرخ / تتابع افعال / تجربه کردن / توانستن / توسط / جمع / حذف فعل / داشتن / درازنویسی / در رابطه با / «را» پس از فاعل / «را» پس از فعل / گذاشتن / گزاردن / نرخ / «واو» عطف

## منابع زیر نیز بسیار مفید است:

دستور خط فارسی مصوب فرهنگستان زبان و ادب فارسی (۱۳۸۱). تهران: فرهنگستان زبان و ادب فارسی.

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**اتوبوس گرفتن :** در بعضی از ترجمه‌ها این ترکیب که گرفته برداری از prendre l'autobus فرانسوی و to take the bus انگلیسی است به چشم می‌خورد: «نوانخانه». در هشتاد کیلومتری الجزیره است. سر ساعت دو اتوبوس خواهم گرفت و بعد از ظهر خواهم رسید» (آلبرکامو، بیگانه، ترجمه جلال آل احمد، چاپ جیبی، ص ۲۷). به نظر می‌آید که استعمال این ترکیب در زبان فارسی، به قیاس «درشکه گرفتن» و «تاکسی گرفتن» که از اصطلاحات بسیار رایج است، اشکالی نداشته باشد. اما چنین نیست. زیرا فعل گرفتن در دو اصطلاح اخیر به معنای «(دربست) کرایه کردن» است و حال آنکه در مثال فوق به معنای «سوار شدن» به کار رفته است. البته اتوبوس را نیز می‌توان دربست کرایه کرد و در این صورت ترکیب «اتوبوس گرفتن» غلط نیست، اما اینجا منظور این نبوده است. به عبارت ساده تر می‌توان فی‌المثل گفت: «اتوبوس گرفتیم و بدرقه کنندگان را به فرودگاه بردیم»، اما نمی‌توان گفت: «اتوبوس گرفتم و به فرودگاه رفتم». در این معنی باید گفت: «سوار اتوبوس شدم (یا: اتوبوس سوار شدم) و به فرودگاه رفتم».

**اعلام/اعلان :** این دو کلمه را نباید با هم اشتباه کرد. اعلام، به کسر اول، به معنای «آگاه کردن» و «خبر دادن» است و با فعل کردن و دادن به کار می‌رود: «یکی از متعلقان... ملک را اعلام کرد که فلان را که حبس فرموده‌ای با ملوک نواحی مراسم دارد» (گلستان سعدی، ۷۷)؛ «نجاشی به سوی پیغمبر کس فرستاد و او را از اسلام خویش اعلام داد» (تاریخنامه طبری، ۵۷). اما اعلان، به کسر اول، به معنای «علنی کردن، آشکار ساختن» است و با فعل کردن به کار می‌رود.

اعلام جنگ و اعلان جنگ هر دو صحیح است جز اینکه نخستین به معنای «اطلاع دادن حالت جنگ» است و دومین به معنای «آشکار کردن حالت جنگ».

**انتساب/انتصاب :** این دو کلمه را نباید با هم اشتباه کرد. انتساب (با حرف «س») به معنای «نسبت داشتن» و «مرتبط بودن» است: «برای اکتساب شرف جاودان و انتساب به دولت خدایگان، بنده را آرزو می‌کند که کریمه (=دختر) خداوند را در عقد آورد» (بختیارنامه، ۲۰۴)؛ «اولین قدم منتقد در کار انتقاد آن است که از صحت انتساب اثر به صاحب اثر مطمئن گردد» (از کتابی در نقد ادبی).

اما انتصاب (با حرف «ص») به معنای «گماشتن» و «نصب کردن» است: «انتصاب او به ریاست اداره موجب اعتراض کارمندان شد» (خبر روزنامه).

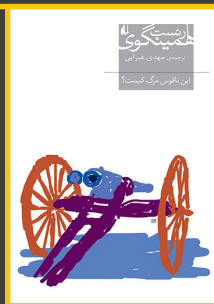
**پرتقال/پرتغال :** نام یکی از مرکبات و نیز نام کشوری در اروپای غربی. معمولاً نام میوه را پرتقال، با حرف «ق»، و نام کشور را پرتغال، با حرف «غ»، می‌نویسند.

## Dylan Thomas



I could never have dreamt that there were such goings-on in the world between the covers of books, such sandstorms and ice blasts of words,, such staggering peace, such enormous laughter, such and so many blinding bright lights,, splashing all over the pages in a million bits and pieces all of which were words, words, words, and each of which were alive forever in its own delight and glory and oddity and light.

## این ناقوس مرگ کیست؟



ارنست همینگوی در سال ۱۹۳۷ به منظور پوشش اخبار جنگ داخلی برای اتحادیه روزنامه‌های آمریکای شمالی به اسپانیا سفر کرد. سه سال بعد، رمانی به یادماندنی و تأثیرگذار به اسم رمان زنگ‌ها برای که به صدا درمی‌آید یا این ناقوس مرگ کیست؟

از دل این جنگ سربرآورد. کتاب از وفاداری، شجاعت، عشق، شکست و مرگ تراژیک یک آرمان سخن گفته و داستان مردی جوان و آمریکایی به نام رابرت جردن را روایت می‌کند که در نیروهای شبه نظامی بین‌المللی واقع در کوه‌های اسپانیا مشغول به خدمت است. همینگوی در تصویرسازی عشق جردن به دختری زیبا به نام ماریا، تشریح درخشان آخرین لحظات مقاومت شخصیتی به نام ال سوردو و تعبیر هجوآمیز از زنی انقلابی، به پرشور، تکان‌دهنده و خردمندانه خلق کرده است. مکسول پرکینز، ویراستار شهیر و تأثیرگذار آمریکایی، پس از خواندن نسخه خطی کتاب، در نامه‌ای به همینگوی نوشت: «اگر رسالت یک نویسنده آشکارسازی حقیقت باشد، هیچ کس تا به حال این چنین بی نقص، این کار را انجام نداده است.» رمان زنگ‌ها برای که به صدا درمی‌آید با استحکام بیشتر، دنیایی وسیع‌تر و احساساتی عمیق‌تر از تمامی آثار قبلی این نویسنده جریان ساز، به عنوان یکی از برترین رمان‌های جنگی تمامی اعصار، خود را مطرح کرده است.

## معرفی

## گتسبی بزرگ



گتسبی بزرگ نام رمانی است که نویسنده شهیر آمریکایی، اف. اسکات فیتزجرالد در سال ۱۹۲۵ به رشته تحریر درآورد. کتاب گتسبی بزرگ داستان شخصیت‌هایی را روایت می‌کند که در شهری خیالی به نام «وست‌اگ» در تابستان سال ۱۹۲۲ زندگی می‌کنند. داستان عمدتاً به میلیونری جوان و اسرارآمیز به نام جی گتسبی و عشق آرمانی و بی حد و حصر او به دختری زیبا به نام دیزی بوکانن می‌پردازد. گتسبی بزرگ، که مهم‌ترین اثر به جای مانده از فیتزجرالد به حساب می‌آید، به موضوعاتی چون زوال، آرمان‌گرایی، مقاومت در برابر تغییر، تحول اجتماعی، افراط و تفریط پرداخته و دوره‌ای تاریخی و مهم در تاریخ آمریکا موسوم به «عصر جاز» را به تصویر می‌کشد. فیتزجرالد، ایده داستان را از مهمانی‌هایی به دست آورد که در خلال بازدید از ساحل شمالی لانگ آیلند در آن‌ها شرکت کرده بود. او در سال ۱۹۲۳ طرح داستانی کتاب را شروع کرد و درباره این رمان گفته است: «می‌خواستم چیزی جدید خلق کنم؛ چیزی خارق‌العاده، زیبا، ساده و با طرحی منسجم.»

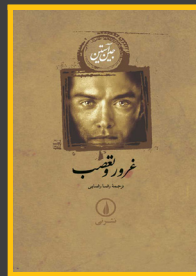


رمان ریشه‌ها، اثر الکس هیلی، یکی از فوق‌العاده‌ترین و تأثیرگذارترین کتاب‌های معاصر به حساب می‌آید. الکس هیلی از طریق داستان یک خانواده — خانواده خودش — به حکایت فراموش نشدنی و مثال‌زدنی شخصیتی به نام کونتا کینته و شش نسل بعد از او زندگی بخشیده است. شخصیت‌های زیادی در این رمان دخیل هستند: برده‌ها و مردمان آزادشده، کشاورزان و آهنگران، کارگران چوب و راه‌آهن، وکلا و معماران و البته یک نویسنده. هیلی در رمان ریشه‌ها کاری بسیار فراتر از بازگویی تاریخ خانواده خود کرده است. او به عنوان اولین نویسنده سیاه پوست آمریکایی که رد نیاکان خود را تا دورترین نسل‌ها گرفته، موفق به آشکار کردن گذشته‌ی حدود ۲۵ میلیون آمریکایی آفریقایی تبار شده است. او از فرهنگی غنی و بسیار قدیمی سخن گفته که توسط برده‌داری تا مرز نابودی کامل پیش رفت. اما رمان ریشه‌ها در نهایت، فقط سیاه‌پوستان یا سفیدپوستان را مخاطب قرار نمی‌دهد، بلکه تمامی مردم از همه نژادها می‌توانند از رمان ریشه‌ها بهره‌مند شوند، چرا که داستان این رمان یکی از بهترین گواها در نشان دادن انعطاف‌پذیری و مقاومت انسان در شرایط سخت و دشوار است.



کتاب غرور و تعصب، رمانی ارزشمند و ماندگار نوشته جین آستین است که نخستین بار در سال ۱۸۱۳ انتشار یافت. داستان این رمان به رشد عاطفی قهرمان کتاب، الیزابت بنت، می‌پردازد. الیزابت در روند اتفاقات، به نادرستی تصمیمات عجولانه پی می‌برد و فرق بین چیزهای اضافی و ضروری در زندگی را می‌آموزد. آقای بنت، پنج دختر دارد اما به دلایلی هیچ یک از دخترانش نمی‌توانند دارایی‌های او را به ارث ببرند. همسر آقای بنت هم ثروتی از خود ندارد، بنابراین برای این پنج دختر ضروری است که حداقل یکی از آن‌ها با مردی ثروتمند ازدواج کند تا بتواند بعد از مرگ او، از خانواده حمایت مالی کند. جین آستین در این اثر جاودان با هنرمندی تمام بر موضوع ازدواج از روی عشق و علاقه تأکید می‌کند و با طنزی درخشان، به موضوعاتی چون چگونگی رفتار انسان‌ها، تحصیلات، ازدواج و پول در زمانه خود می‌پردازد.

غرور و تعصب



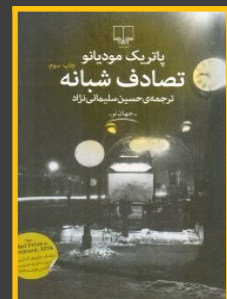
در سال ۱۹۵۶، استیونز، پیش خدمتی باسابقه در دارلینگتون هال، تصمیم می‌گیرد که به سوی وست کانتری برود. اما این گردش شش روزه تبدیل به سفری به درون گذشته استیونز و کشورش انگلستان می‌شود؛ گذشته‌ای که با فاشیسم، دو جنگ جهانی و عشقی پنهان بین یک پیش خدمت و یک خدمت کار خانه گره خورده است. رمان خیره‌کننده ایشی گورو داستان عاشقانه‌ای همزمان ناراحت‌کننده و خنده‌آور، تأملی عمیق بر شرایط حاکم بر انسان مدرن، و مرثیه‌ای برای انگلستان در زمان تغییرات سرنوشت‌ساز است.

بازمانده روز



این رمان نفس‌گیر و هیجان‌انگیز با تصادفی شبانه در یکی از خیابان‌های پاریس آغاز می‌شود. راوی بی نام و نشان داستان، که پسری نوجوان است، توسط ماشینی زیر گرفته می‌شود که راننده‌اش، برای پسرک، کم و بیش آشنا به نظر می‌رسد. بعد از این اتفاق، حوادث عجیب و رازآلودی به وقوع می‌پیوندد: حضور یک ون پلیس، مقداری اتر، به هوش آمدن در بیمارستانی غیرمعمول و ناپدید شدن راننده زن که پاکت نامه‌ای پر از یادداشت‌های بانکی را به پسرک می‌دهد. با پیشروی داستان، هر چه شخصیت‌ها باریک‌بین‌تر و به شرایط حساس‌تر می‌شوند، سردرگمی و پریشانی‌شان نیز عمیق‌تر شده و کتاب، مخاطبین را مسحور گره‌های داستانی خود می‌کند. شیوه نگارش ساده، پرداخت به حافظه و غیرمطمئن بودن آن و دغدغه ژرف مودیانو درباره مسائل اخلاقی، مخاطبین بین‌المللی و طرفدارانی پر و پا قرص را برای این نویسنده به ارمغان آورده است. روزنامه لیبراسیون رمان تصادف شبانه را «بی‌نقص» توصیف کرده و روزنامه لکسپرس درباره آن نوشته است: رمان تصادف شبانه زیر شلی از تاریکی قرار دارد، اما رمانی است که به سوی نور تغییر جهت می‌دهد.

تصادف شبانه



کتاب

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دانشجوی کارشناسی زبان و ادبیات انگلیسی

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19- Find good things without looking for

20- The voice actor of Smaug, a dragon in J.R.R. Tolkien's "The Hobbit". In Peter Jackson's adaptation of Tolkien's book

21- Based on Emily Dickinson poem: ... is the thing with feathers that perches in the soul

22- The first black woman to win a Nobel prize

23- Use something

24- The story narrator of "The Great Gatsby" by F. Scott Fitzgerald

25- He was known as Gabo or Gabito throughout Latin America

26- Nostalgia for a time you've never known

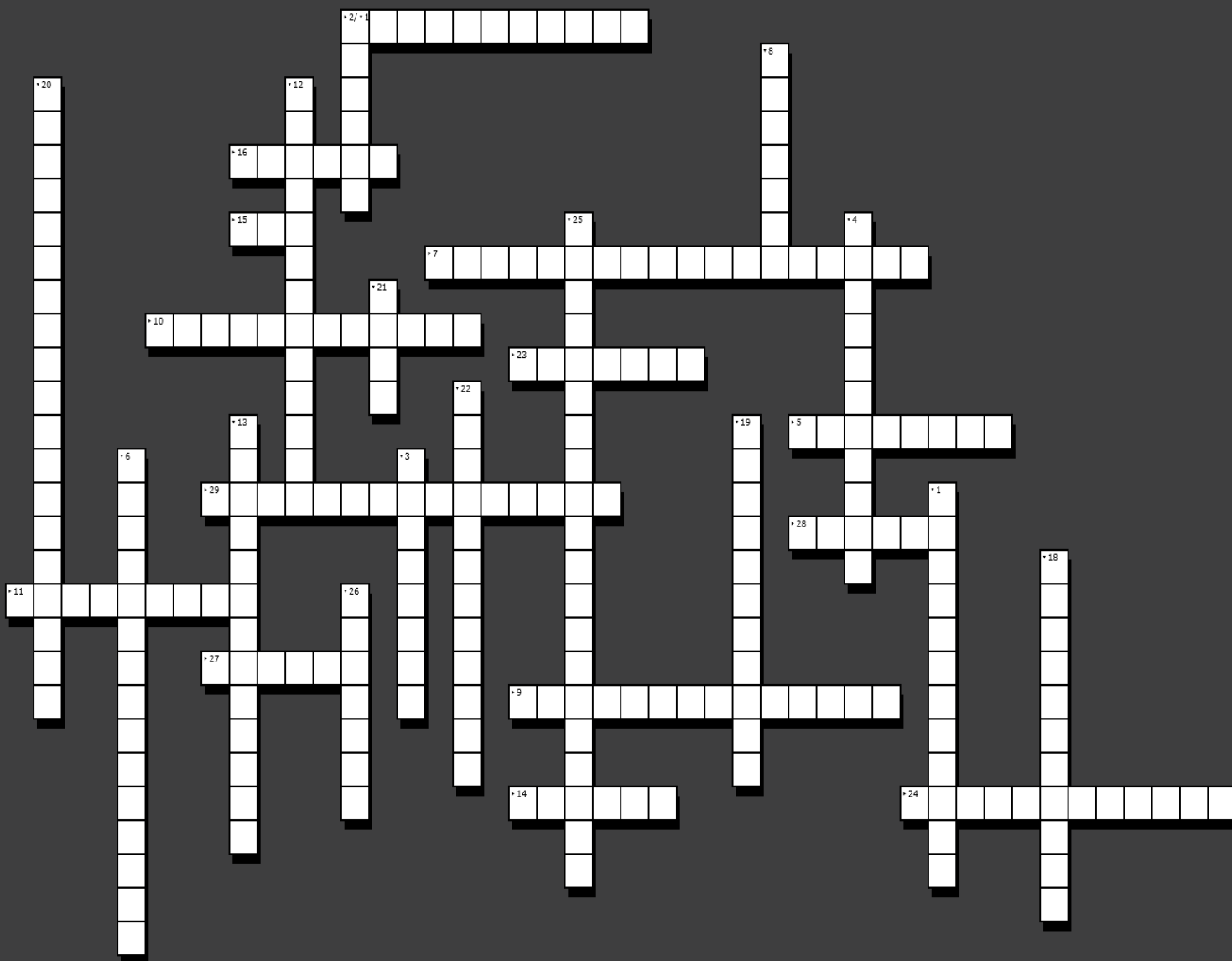
27- Another term for Loan Translation

28- The country that holds the highest number of winners of the Nobel Prize in literature

29- At the last scene of the movie "Se7en", directed by David Fincher, detective Somers is played by Morgan Freeman. Quoted from this well-known American writer.

طراح: مصطفی مولائی

دانشجوی کارشناسی مترجمی زبان انگلیسی

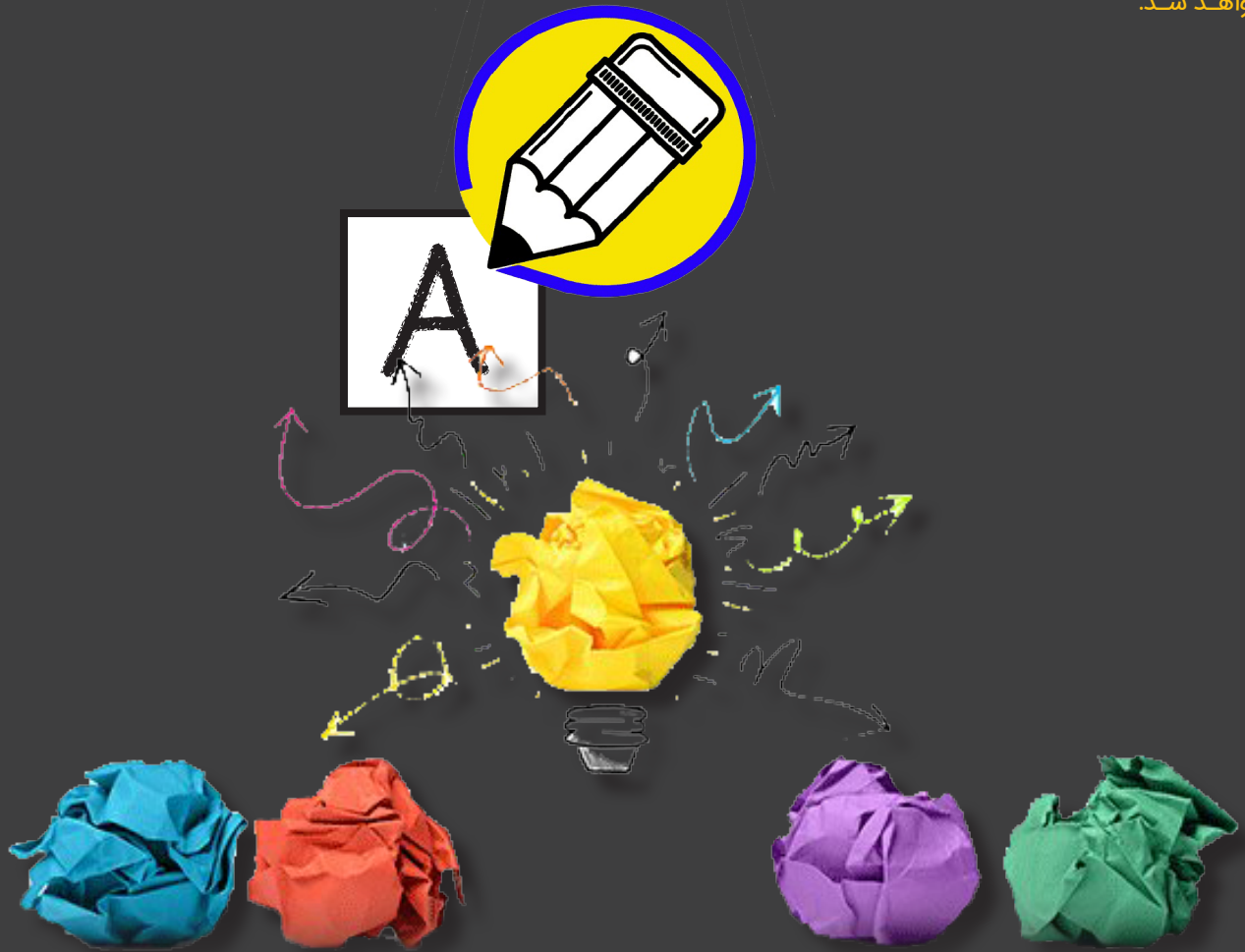


# فراخوان

انجمن زبان و ادبیات انگلیسی دانشگاه بیرجند مسابقه حل جدول کلمات را به منظور افزایش اطلاعات و آگاهی دانشجویان گرامی برگزار می‌کند.

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به دو نفر از برندگان به قید قرعه یک جلد کتاب *The Fellowship of the Ring* (۱۹۵۴) اثر جی. جی. آر. تالکین اهدا خواهد شد.



- 1- One of the Leo Tolstoy's books
- 2- A Norwegian playwright and the father of modern realistic drama
- 3- A person who usually forgives
- 4- American poet and the father of free vers
- 5- Causing mild fear
- 6- "Apocalypse Now" the American film directed by Francis Ford Coppola was inspired by this book by Joseph Conrad
- 7- The Bard of Avon
- 8- Envious
- 9- The creator of Fagin and Miss Havisham
- 10- Fear or dislike of advanced technology or comp devices
- 11- America's first modern celebrity
- 12- The opening Phrase of Act 3.scene 1 in Shakespeare's Hamlet spoken by Prince Hamlet in so called " nunnery scene"
- 13- The writer of the " To the Light House "
- 14- Th main antagonist of J.R.R Tolkien's " Lord of the Rings "
- 15- A new word is added to the dictionary every ... hours
- 16- The events of " Ulysses " by James Joyce happen in this city
- 17- Harry Potter's pet in J.K.Rowling's book series
- 18- One of the Sylvia Plath poems that commonly used as an example of her writing style



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**Dumbo, 1941 American animated film produced by Walt Disney Productions.**

racial affairs, Brown suggested a reversal in course. A mood of outrage and defiance swept the South, not unlike the reaction to emancipation and Reconstruction following the Civil War. Again, racial equality was being forced upon the South by the federal government, and by 1956 Southern white opposition to desegregation mushroomed into a vicious backlash. White Citizens' Councils were formed in almost every Southern city and backwater town, comprised primarily of middle- to upper-middle-class whites in business and the clergy. Just as Southern legislatures had passed the black codes in response to the early steps of Reconstruction, in the years immediately following *Brown v. Board*, five Southern legislatures passed nearly fifty new Jim Crow laws. In the streets, resistance turned violent. The Ku Klux Klan reasserted itself as a powerful terrorist organization, committing castrations, killings, and the bombing of black homes and churches. NAACP leaders were beaten, pistol-whipped, and shot. As quickly as it began, desegregation across the South ground to a halt. In the absence of a massive, grassroots movement directly challenging the racial caste system, Jim Crow might be alive and well today. Yet in the 1950s, a civil rights movement was brewing, emboldened by the Supreme Court's decisions and a shifting domestic and international political environment. With extraordinary bravery, civil rights leaders, activists, and progressive clergy launched boycotts, marches, and sit-ins protesting the Jim Crow system. They endured fire hoses, police dogs, bombings, and beatings by white mobs, as well as by the police. Once again, federal troops were sent to the South to provide protection for blacks attempting to exercise their civil rights, and the violent reaction of white racists was met with horror in the North. The dramatic high point of the Civil Rights Movement occurred in 1963. The Southern struggle had grown from a modest group of black students demonstrating peacefully at one lunch counter to the largest mass movement for racial reform and civil rights in the twentieth century.

On June 12, 1963, President Kennedy announced that he would deliver to Congress a strong civil rights bill, a declaration that transformed him into a widely recognized ally of the Civil Rights Movement. Following Kennedy's assassination, President Johnson professed his commitment to the goal of "the full assimilation of more than twenty million Negroes into American life," and ensured the passage of comprehensive civil rights legislation. The Civil Rights Act of 1964 formally dismantled the Jim Crow system of discrimination in public accommodations, employment, voting, education, and federally financed activities. The Voting Rights Act of 1965 arguably had even greater scope, as it rendered illegal numerous discriminatory barriers to effective political participation by African Americans and mandated federal review of all new voting regulations so that it would be possible to determine whether their use would perpetuate voting discrimination. Within five years, the effects of the civil rights revolution were undeniable. Between 1964 and 1969, the percentage of African American adults registered to vote in the South soared. In Alabama the rate leaped from 19.3 percent to 61.3 percent; in Georgia, 27.4 per-

cent to 60.4 percent; in Louisiana, 31.6 percent to 60.8 percent; and in Mississippi, 6.7 percent to 66.5 percent.<sup>4</sup> suddenly black children could shop in department stores, eat at restaurants, drink from water fountains, and go to amusement parks that were once off-limits. Miscegenation laws were declared unconstitutional, and the rate of interracial marriage climbed. While dramatic progress was apparent in the political and social realms, civil rights activists became increasingly concerned that, without major economic reforms, the vast majority of blacks would remain locked in poverty. Thus at the peak of the Civil Rights Movement, activists and others began to turn their attention to economic problems, arguing that socioeconomic inequality interacted with racism to produce crippling poverty and related social problems. As the Civil Rights Movement began to evolve into a "Poor People's Movement," it promised to address not only black poverty, but white poverty as well. Martin Luther King Jr. and other civil rights leaders made it clear that they viewed the eradication of economic inequality as the next front in the "human rights movement" and made great efforts to build multiracial coalitions that sought economic justice for all. Shortly before his assassination, he envisioned bringing to Washington, D.C., thousands of the nation's disadvantaged in an interracial alliance that embraced rural and ghetto blacks, Appalachian whites, Mexican Americans, Puerto Ricans, and Native Americans to demand jobs and income—the right to live. In a speech delivered in 1968, King acknowledged there had been some progress for blacks since the passage of the Civil Rights Act of 1964, but insisted that the current challenges required even greater resolve and that the entire nation must be transformed for economic justice to be more than a dream for poor people of all colors. With the success of the Civil Rights Movement and the launching of the Poor People's Movement, it was apparent to all that a major disruption in the nation's racial equilibrium had occurred. Conservative whites began, once again, to search for a new racial order that would conform to the needs and constraints of the time. This process took place with the understanding that whatever the new order would be, it would have to be formally race-neutral—it could not involve explicit or clearly intentional race discrimination. A similar phenomenon had followed slavery and Reconstruction, as white elites struggled to define a new racial order with the understanding that whatever the new order would be, it could not include slavery. Jim Crow eventually replaced slavery, but now it too had died, and it was unclear what might take its place. Barred by law from invoking race explicitly, those committed to racial hierarchy were forced to search for new means of achieving their goals according to the new rules of American democracy. Proponents of racial hierarchy found they could install a new racial caste system without violating the law or the new limits of acceptable political discourse, by demanding "law and order" rather than "segregation forever."

#### References

Dr. David Pilgrim, Professor of Sociology, Sept., 2000, *African American Stereotypes*.



separate booths only upon complaint of the people in the town and vicinity to be served after due hearing as now provided by law in other complaints filed with the Corporation Commission.

South Carolina:

Child Custody: It shall be unlawful for any parent, relative, or other white person in this State, having the control or custody of any white child, by right of guardianship, natural or acquired, or otherwise, to dispose of, give or surrender such white child permanently into the custody, control, maintenance, or support, of a Negro.

North Carolina:

Textbooks: Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them.

Arkansas:

Prisons: The warden shall see that the white convicts shall have separate apartments for both eating and sleeping from the Negro convicts. Mississippi - It shall be unlawful for any white prisoner to be handcuffed or otherwise chained or tied to a Negro prisoner.

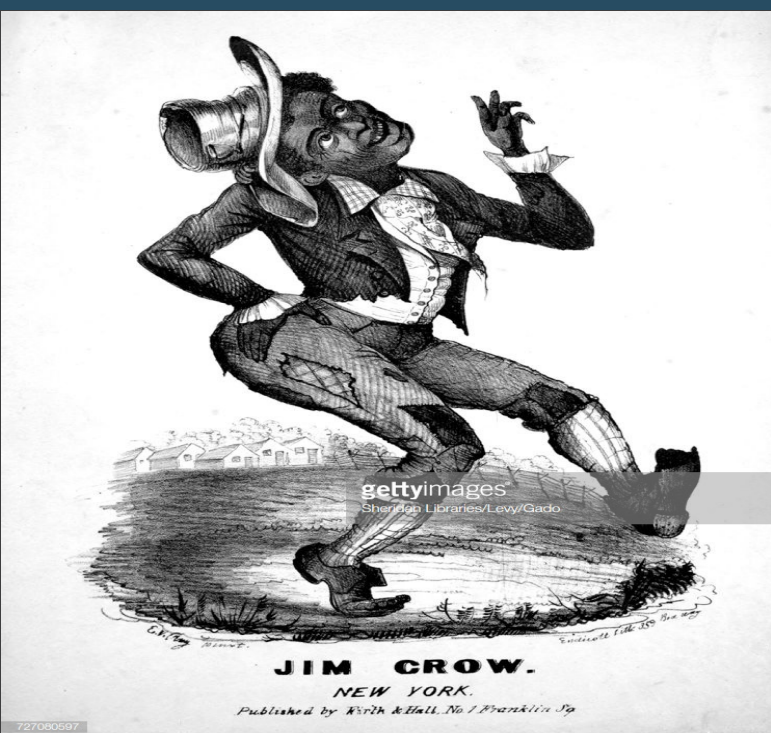
In 1896, the Supreme Court established the doctrine of separate but equal in *Plessy v. Ferguson*, after a black man in New Orleans attempted to sit in a whites only railway car. Railroads had to provide equal but separate accommodations for the white and colored races on lines running in the state. The Louisiana General Assembly passed laws preventing black and white people from riding together in 1890. A couple of years later, the court passed a Mississippi law which denied the right for black men to vote. The Jim Crow laws affected every aspect of life. In South Carolina, blacks and whites could not work together in the same room, enter through the same door, or even look out the same window. Many black

people could not get hired, because of the color of their skin. In 1914, Texas had a total of six towns that didn't allow black residents. There were doors, ticket booths, and water fountains that were just for blacks. Schools and textbooks books were divided between the blacks and whites. Each race had a different school, textbooks, and bibles.

The Death of Jim Crow

Scholars have long debated the beginning and end of Reconstruction, as well as exactly when Jim Crow ended and the Civil Rights Movement or "Second Reconstruction" began. Reconstruction is most typically described as stretching from 1863 when the North freed the slaves to 1877, when it abandoned them and withdrew federal troops from the South. There is much less certainty regarding the beginning of the end of Jim Crow. The general public typically traces the death of Jim Crow to *Brown v. Board of Education*, although the institution was showing signs of weakness years before. By 1945, a growing number of whites in the North had concluded that the Jim Crow system would have to be modified, if not entirely overthrown. This consensus was due to a number of factors, including the increased political power of blacks due to migration to the North and the growing membership and influence of the NAACP, particularly its highly successful legal campaign challenging Jim Crow laws in federal courts. Far more important in the view of many scholars, however, is the influence of World War II. The blatant contradiction between the country's opposition to the crimes of the Third Reich against European Jews and the continued existence of a racial caste system in the United States was proving embarrassing, severely damaging the nation's credibility as leader of the "free world." There was also increased concern that, without greater equality for African Americans, blacks would become susceptible to communist influence, given Russia's commitment to both racial and economic equality. The Supreme Court seemed to agree. In 1944, in *Smith v. Allwright*, the Supreme Court ended the use of the all-white primary election; and in 1946, the Court ruled that state laws requiring segregation on interstate buses were unconstitutional. Two years later, the Court voided any real estate agreements that racially discriminated against purchasers, and in 1949 the Court ruled that Texas's segregated law school for blacks was inherently unequal and inferior in every respect to its law school for whites. In 1950, in *McLaurin v. Oklahoma*, it declared that Oklahoma had to desegregate its law school. Thus, even before *Brown*, the Supreme Court had already begun to set in motion a striking pattern of desegregation. *Brown v. Board of Education* was unique, however. It signaled the end of "home rule" in the South with respect to racial affairs. Earlier decisions had chipped away at the "separate but equal" doctrine, yet Jim Crow had managed to adapt to the changing legal environment, and most Southerners had remained confident that the institution would survive. *Brown* threatened not only to abolish segregation in public schools, but also, by implication, the entire system of legalized discrimination in the South. After more than fifty years of nearly complete deference to Southern states and noninterference in their

Sheet music cover image of the song 'Jim Crow', with original authorship notes, United States, 1900.





separated Americans by race in 26 states. From Delaware to California, and from North Dakota to Texas, many states (and cities, too) could impose legal punishments on people for consorting with members of another race. The most common types of laws forbade.

Southern state legislatures passed these types of laws that made it mandatory that whites and

Blacks be separated in public transportation and school. It was then extended to parks, cemeteries, restaurants, and other public places. Fines and even jail time were enforced if a person did not sit in their certain section.

However, Jim Crow laws covered almost every possible area of human contact. The following is a sampling of Jim Crow laws from various states:

Alabama:

Buses: All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races.

Railroads: The conductor of each passenger train is authorized and required to assign each passenger to the car or the division of the car, when it is divided by a partition, designated for the race to which such passenger belongs.

Restaurants: It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment.

Florida:

Intermarriage: All marriages between a white person and a Negro, or between a white person and a person of Negro descent to the fourth generation inclusive, are hereby forever prohibited.

Education: The schools for white children and the schools for Negro children shall be conducted separately.

Georgia:

Restaurants: All persons licensed to conduct a restaurant, shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license.

Intermarriage: It shall be unlawful for a white person to marry anyone except a white person. Any marriage in violation of this section shall be void.

Barbers: No colored barber shall serve as a barber [to] white women or girls.

Burial: The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons.

Parks: It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use and enjoyment of white persons... and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons.

Mental Hospitals: The Board of Control shall see that proper and distinct apartments are arranged for said patients, so that in no case shall Negroes and white persons be together. Georgia

Louisiana:

Housing: Any person...who shall rent any part of any such building to a negro person or a negro family when such building is already in whole or in part in occupancy by a white person or white family, or vice versa when the building is in occupancy by a negro person or negro family, shall be guilty of a misdemeanor and on conviction thereof shall be punished by a fine of not less than twenty-five (\$25.00) nor more than one hundred (\$ 100.00) dollars or be imprisoned not less than 10, or more than 60 days, or both such fine and imprisonment in the discretion of the court.

Mississippi:

Intermarriage: The marriage of a white person with a Negro or mulatto or person who shall have one-eighth or more of Negro blood. Shall be unlawful and void.

Education: Separate schools shall be maintained for the children of the white and colored races.

Promotion of Equality: Any person...who shall be

guilty of printing, publishing or circulating printed, typewritten or written matter urging or presenting for public acceptance or general information, arguments or suggestions in favor of social equality or of intermarriage between whites and negroes, shall be guilty of a misdemeanor and subject to fine or not exceeding five hundred (500.00) dollars or imprisonment not exceeding six (6) months or both.

Oklahoma:

Teaching: Any instructor who shall teach in any school, college or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars (\$10.00) nor more than fifty dollars (50.00) for each offense

Telephone Booths: The Corporation Commission is hereby vested with power and authority to require telephone companies...to maintain separate booths for white and colored patrons when there is a demand for such separate booths. That the Corporation Commission shall determine the necessity for said

rican Americans obtained political power and began the long march toward greater social and economic equality, whites reacted with panic and outrage. Southern conservatives vowed to reverse Reconstruction .... Their campaign to “redeem” the South was reinforced by a resurgent Ku Klux Klan, which fought a terrorist campaign against Reconstruction governments and local leaders, complete with bombings, lynching, and mob violence. The terrorist campaign proved highly successful. “Redemption” resulted in the withdrawal of federal troops from the South and the effective abandonment of African Americans and all those who had fought for or supported an egalitarian racial order. The federal government no longer made any effort to enforce federal civil rights legislation .... Once again, vagrancy laws and other laws defining activities such as “mischief” and “insulting gestures” as crimes were enforced vigorously against blacks. The aggressive enforcement of these criminal offenses opened up an enormous market for convict leasing, in which prisoners were contracted out as laborers to the highest private bidder. Convicts had no meaningful legal rights at this time and no effective redress. They were understood, quite literally, to be slaves of the state. The Thirteenth Amendment

to the U.S. Constitution had abolished slavery but allowed one major exception: slavery remained appropriate as punishment for a crime. In a landmark decision by the Virginia Supreme Court, *Ruffin v. Commonwealth*, issued at the height of Southern Redemption, the court put to rest any notion that convicts were legally distinguishable from slaves. During the decade following Redemption, the convict population grew ten times faster than the general population: “Prisoners became younger and blacker, and the length of their sentences soared”. It was the nation’s first prison boom and, as they are today, the prisoners were disproportionately black. After a brief period of progress during Reconstruction, African Americans found themselves, once again, virtually defenseless. The criminal justice system was strategically employed to force African Americans back into a system of extreme repression and control, a tactic that would continue to prove successful for generations to come. Even as convict leasing faded away, strategic forms of exploitation and repression

emerged anew. Redemption marked a turning point in the quest by dominant whites for a new racial equilibrium, a racial order that would protect their economic, political, and social interests in a world without slavery. Segregation laws were proposed as part of a deliberate effort to drive a wedge between poor whites and African Americans. These discriminatory barriers were designed to encourage lower-class whites to retain a sense of superiority over blacks, making it far less likely that they would sustain interracial political alliances aimed at toppling the white elite. The laws were, in effect, another racial bribe. As William Julius Wilson has noted, “As long as poor whites directed their hatred and frustration against the black competitor, the planters were relieved of class hostility directed against them.” Indeed, in order to overcome the well-founded suspicions of poor and illiterate whites that they, as well as blacks, were in danger of losing the right to vote, the leaders of the movement pursued an aggressive campaign of white supremacy in every state prior to black disenfranchisement. History seemed to repeat itself. Just as the white elite had successfully driven a wedge between poor whites and blacks following Bacon’s Rebellion by creating the institution of black slavery, another racial caste system was emerging nearly two centuries later, in part due to efforts by white elites to decimate a multiracial alliance of poor people. By the turn of the twentieth century, every state in the South had laws on the books that disenfranchised blacks and discriminated against them in virtually every sphere of life, lending sanction to a racial ostracism that extended to schools, churches, housing, jobs, restrooms, hotels, restaurants, hospitals, orphanages, prisons, funeral homes, morgues, and cemeteries. Politicians competed with each other by proposing and passing ever more stringent, oppressive, and downright ridiculous legislation (such as laws specifically prohibiting blacks and whites from playing chess together). The public symbols and constant reminders of black subjugation were supported by whites across the political spectrum, though the plight of poor whites remained largely unchanged. For them, the racial bribe was primarily psychological. The new racial order, known as Jim Crow was regarded as the “final settlement,” the “return to sanity,” and “the permanent system.” Of course, the earlier system of radicalized social control—slavery—had also been regarded as final, sane, and permanent by its supporters. Like the earlier system, Jim Crow seemed “natural,” and it became difficult to remember that alternative paths were not only available at one time, but nearly embraced.

As early as 1837 the term Jim Crow was used to describe racial segregation in Vermont. They mandated the separation of the races and separate and unequal status for African Americans. The most important Jim Crow laws required that public schools, public accommodations, and public transportation, including buses and trains, have separate facilities for whites and blacks. The facilities established for African Americans were always far inferior to whites, and reinforced their poverty and political exclusion. These laws also generated a decades-long struggle for equal rights. From 1881 to 1964, Jim Crow laws



View of a passengers under a sign that reads 'Colored Waiting Room' at a bus station (at 309 North Magnum Street), Durham, North Carolina, 1940.

lective racial epithet for Blacks, not as offensive as nigger, but as offensive as coon or darkie. Obviously, the popularity of minstrel shows aided the spread of Jim Crow as a racial slur. This use of the term did not last past a half century. By the end of the 19th Century, the words Jim Crow were less likely to be used to derisively describe Blacks; instead, the phrase Jim Crow was being used to describe laws and customs which oppressed Blacks. The minstrel show was one of the first native forms of American entertainment, and Rice was rightly regarded as the "Father of American minstrelsy." He had many imitators. In 1843, four White men from Virginia, billed as the "Virginia Minstrels," darkened their faces and imitated the singing and dancing of Blacks. They used violins, castanets, banjos, and tambourines. Their routine was successful and they were invited to tour the country. In 1845, the Christy Minstrels (for whom Stephen Foster wrote some of his most popular songs) originated many features of the minstrel show, including the seating of the blackface performers in a semicircle on stage, with the tambourine player (Mr. Tambo) at one end, and the castanet player (Mr. Bones) at the other; the singing of songs, called Ethiopian melodies, with harmonized choruses; and the humorous banter of jokes between the endmen and the performer in the middle seat (Mr. Interlocutor). These performers were sometimes called "Ethiopian Delineators" and the shows were popularly referred to as "Coon Shows." Rice, and his imitators, by their stereotypical depictions of Blacks, helped to popularize the belief that Blacks were lazy, stupid, inherently less human, and unworthy of integration. During the years that Blacks were being victimized by lynch mobs, they were also victimized by the racist caricatures propagated through novels, sheet music, theatrical plays, and minstrel shows. Ironically, years later when Blacks replaced White minstrels, the Blacks also "blackened" their faces, thereby pretending to be Whites pretending to be Blacks. They, too, performed the Coon Shows which dehumanized Blacks and helped establish the desirability of racial segregation. Daddy Rice, the original Jim Crow, became rich and famous because of his skills as a minstrel. However, he lived an extravagant lifestyle, and when he died in New York on September 19, 1860,

he was in poverty.<sup>1</sup> The minstrel shows were popular between 1850 and 1870, but they lost much of their national popularity with the coming of motion pictures and radios. Unfortunately for Blacks, the minstrel shows continued in small towns, and worse, caricatured portrayals of Blacks found greater expression in motion pictures and radios. Two examples of the influence which these minstrel show had during the history, were Dumbo and John Lloyd

Stephens arriving in Mexico.

Disney's feature film Dumbo, released in 1941, tells the tale of a loveable baby elephant born with unnaturally large ears which he is consequently able to use for flying. One of the scenes presented in the film presents some highly problematic material however. Halfway through the film, Dumbo runs into a group of crows who assist in motivating, encouraging, and teaching him to fly. By aid of the "magic feather" the crows give him, Dumbo is then able to return to the circus and perform a revolutionary new act which crazes the nation.

Unfortunately, the crows Dumbo runs into are presented as African Americans. The very fact that Disney chose the particular characterization of crows to display black-coded stereotypes is questionable, but to make matters even worse, their leader's scripted name is Jim Crow. The blatant reference to the offensive term of Jim Crow, the stereotyped language given to the crows, the voice casting of African Americans as the crows they're playing, the animator behind their creation, and the role they play in the film's plot all pose large problems which can't be overlooked.

Having already established a problematic visual representation of Jim Crow, the song "When I See an Elephant Fly" next adds a disturbing linguistic stereotyping of African American language. The main line of the chorus uses speech reminiscent of early minstrel songs: "But I be don' seen 'bout ev'rythang, when I see an elephant fly" It's interesting to note that the lyrics of this song in current Disney songbooks have changed the lyrics to "But I think I will have seen ev'rything when I see an elephant fly." The removal of dialect from the printed sheet music seems to reflect a recognition of the racist implications to it.

The controversial visual and linguistic stereotypes presented in Dumbo's crows are further complicated by the voice casting. Jim Crow is voiced by white actor Cliff Edwards, while the rest of the crows are voiced by the African American choir Hall Johnson. (The same chorus Disney used in the racially controversial film Song of the South.) Whether it's more problematic to have African American actors voicing racist stereotypes or to have a white actor voice a caricature of Jim Crow is difficult to determine. To have a white actor giving a racially black coded performance, even if animated, is the same act as a blackface minstrel show.

The other example of this influence came when the United States' special ambassador to Central America, John Lloyd Stephens, arrived in Merida on Mexico's Yucatan Peninsula in 1841. Upon his arrival a local brass band played Jump Jim Crow mistakenly thinking it was the national anthem of the United States. The popularity of Jump Jim Crow and the blackface form of entertainment also prompted many whites to refer to most black males routinely as Jim Crow.

The backlash against the gains of African Americans in the Reconstruction Era was swift and severe. As Af-





ever the Nobel committee does not acknowledge refusals, and includes Pasternak and Sartre in its list of Nobel laureates.

Fourteen women have won the Nobel Prize in Literature, more than any other Nobel Prize with the exception of the Nobel Peace Prize.

The country with the most recipients of the Nobel Prize in Literature is France with 16, followed by the United States with 12 and the United Kingdom with 11.

Laureates:

Kazuo Ishiguro	(2017)	novel
Bob Dylan	(2016)	poetry, songwriting
Svetlana Alexievich	(2015)	history, essay
Patrick Modiano	(2014)	novel

نازنین فوائدی

دانشجوی کارشناسی مترجمی زبان انگلیسی

# Article

## I'M GOING TO SING A LITTLE SONG...

A CLOSE STUDY OF JIM CROW

A nineteenth-century American actor named Thomas Rice was sensationally popular as a blackface character named Jim Crow. His popularity is credited with giving birth to blackface minstrelsy as others began to imitate him in the hope of emulating his success. Rice's Jim Crow provided a name for laws and customs designed to repudiate the emancipation of African slaves. Blackface minstrelsy staged an idealized version of slave life on a southern plantation. Paradoxically, as blackface revoked the emancipation of slaves on stage, it emancipated the American theatre from its British origins and its audience of recently immigrated laborers from a low social position. It even occasionally performed an ironic reversal of the subaltern status of the very African slaves whose freedom by proclamation and constitutional amendment the performance sought to negate. Contradictions in the history of blackface performance in the United States stage American anxieties about race, class, emancipation, and the very construction of the concepts of blackness and whiteness.

The name Jim Crow is often used to describe the segregation laws, rules, and customs which arose after Reconstruction ended in 1877 and continued until the mid-1960s, but how did the name become associated with these "Black Codes" which took away many of the rights which had been granted to Blacks through the 13th, 14th, and 15th Amendments?

"Come listen all you galls and boys,

I'm going to sing a little song,

My name is Jim Crow.

Weel about and turn about and do jis so,

Eb'ry time I weel about I jump Jim Crow."

These words are from the song, "Jim Crow," as it appeared in sheet music written by Thomas Dartmouth "Daddy" Rice. Rice, a struggling "actor" (he did short solo skits between play scenes) at the Park Theater in New York, happened upon a Black person singing the above song -- some accounts say it was an old Black slave who walked with difficulty, others say it was a ragged Black stable boy. Whether modeled on an old man or a young boy we will never know, however, it is clear that in 1828 Rice appeared on stage as "Jim Crow" -- an exaggerated, highly stereotypical Black character. Rice, a White man, was one of the first performers to wear blackface makeup -- his skin was darkened with burnt cork. His Jim Crow song-and-dance routine was an astounding success that took him from Louisville to Cincinnati to Pittsburgh to Philadelphia and finally to New York in 1832. He then performed to great acclaim in London and Dublin. By then "Jim Crow" was a stock character in minstrel shows, along with counterparts Jim Dandy and Zip Coon. Rice's subsequent blackface characters were Sambos, Coons, and Dandies. White audiences were receptive to the portrayals of Blacks as singing, dancing, grinning fools. By 1838, the term "Jim Crow" was being used as a col-



Segregated

# Literary awards

## The Man Booker Prize

The Man Booker Prize is the leading literary award in the English speaking world, and has brought recognition, reward and readership to outstanding fiction for five decades. Each year, the prize is awarded to what is, in the opinion of the judges, the best novel of the year written in English and published in the UK. It is a prize that transforms the winner's career.

The Man Booker Prize is sponsored by Man Group and the winner receives £50,000 as well as the £2,500 awarded to each of the six shortlisted authors. Both the winner and the shortlisted authors are guaranteed a worldwide readership plus a dramatic increase in book sales.

Booker McConnell, a multinational company, established the award in 1968 to provide a counterpart to the Prix Goncourt in France. Initially, only English-language writers from the United Kingdom, the Republic of Ireland, and the Commonwealth countries were eligible. In 2013, however, it was announced that the prize would be open to English-language writers worldwide from 2014.

Well-known recipients of the prize include: Naipaul, Nadine Gordimer, Ruth Praver Jhabvala, Iris Murdoch, J.M. Coetzee, A.S. Byatt, Kingsley Amis, Penelope Lively, Ben Okri, Michael Ondaatje, Ian McEwan, Peter Carey, Kiran Desai, and Hilary Mantel.

In 1992 the Booker Russian Novel Prize was set up to reward contemporary Russian authors, to stimulate wider knowledge of modern Russian fiction, and to encourage translation and publication of Russian fiction outside Russia. The Russian prize was disassociated from the other Bookers in 1999, after which sponsorship was provided by several Russian companies. The biennial Man Booker International Prize was established in 2005 as a lifetime achievement award. From 2016 it was awarded annually to the writer of a novel or short-story collection in English translation. The annual Man Asian Prize was established in 2007; the Man Group announced in 2012 that it was withdrawing its sponsorship of the prize.

From 2016, the prize became a translation prize, awarded annually for a single work of fiction, translated into English and published in the UK. Underlining the importance of translation, the £50,000 prize

is divided equally between the author and the translator.

2014 *The Narrow Road to the Deep North*  
Richard Flanagan

2015 *A Brief History of Seven Killings*  
Marlon James

2016 *The Sellout*  
Paul Beatty

2017 *Lincoln in the Bardo*  
George Saunders

2018 *Milkman*  
Anna Burns

The Nobel Prize:

The Nobel Prize in Literature is awarded annually by the Swedish Academy to authors for outstanding contributions in the field of literature. It is one of the five Nobel Prizes established by the 1895 will of Alfred Nobel, which are awarded for outstanding contributions in chemistry, physics, literature, peace, and physiology or medicine.

As dictated by Nobel's will, the award is administered by the Nobel Foundation and awarded by a committee that consists of five members elected by the Swedish Academy.

The first Nobel Prize in Literature was awarded in 1901 to Sully Prudhomme of France

Each recipient receives a medal, a diploma and a monetary award prize that has varied throughout the years

As of 2017, the Nobel Prize in Literature has been awarded to 114 individuals.[6] When he received the award in 1958, Russian-born Boris Pasternak was forced to publicly reject the award under pressure from the government of the Soviet Union. In 1964, Jean-Paul Sartre made known that he did not wish to accept the Nobel Prize in Literature, as he had consistently refused all official honors in the past. How-

To those fixed on white,  
 White is white,  
 To those fixed on black,  
 It is the same,  
 And red is red,  
 Yellow, yellow-  
 Surely there are such sights  
 In the many colored world,  
 Or in the mind.  
 The strange thing is that  
 These people never see themselves  
 Or you, or me.

Are they not in their minds?  
 Are we not in the world?  
 This is a curious blindness  
 For those that are color blind.  
 What queer beliefs  
 That men who believe in sights  
 Disbelieve in seers.

O people, if you but used  
 Your other eyes  
 You would see beings.



### If We Must Die

Claude McKay, 1889



### People

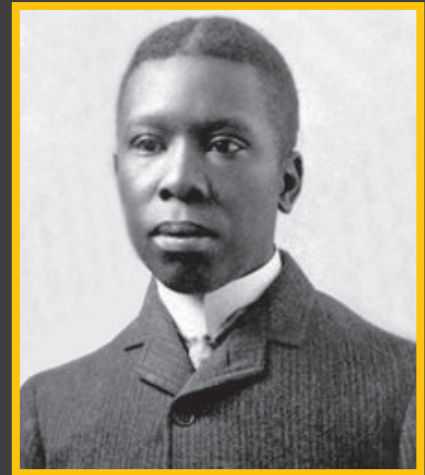
Jean Toomer, 1894–1967

If we must die—let it not be like hogs  
 Hunted and penned in an inglorious spot,  
 While round us bark the mad and hungry  
 dogs,  
 Making their mock at our accursed lot.  
 If we must die—oh, let us nobly die,  
 So that our precious blood may not be  
 shed  
 In vain; then even the monsters we defy  
 Shall be constrained to honor us though  
 dead!  
 Oh, Kinsmen! We must meet the common  
 foe;  
 Though far outnumbered, let us show us  
 brave,  
 And for their thousand blows deal one  
 deathblow!  
 What though before us lies the open  
 grave?  
 Like men we'll face the murderous, cow-  
 ardly pack,  
 Pressed to the wall, dying, but fighting  
 back!



# Poetry

I know what the caged bird feels, alas!  
 When the sun is bright on the upland slopes;  
 When the wind stirs soft through the springing  
 grass,  
 And the river flows like a stream of glass;  
 When the first bird sings and the first bud opens,  
 And the faint perfume from its chalice steals—  
 I know what the caged bird feels!  
 I know why the caged bird beats its wing  
 Till its blood is red on the cruel bars;  
 For he must fly back to his perch and cling  
 When he fain would be on the bough a-swing;  
 And a pain still throbs in the old, old scars  
 And they pulse again with a keener sting—  
 I know why he beats his wing!  
 I know why the caged bird sings, ah me,  
 When his wing is bruised and his bosom sore,—  
 When he beats his bars and he would be free;  
 It is not a carol of joy or glee,  
 But a prayer that he sends from his heart's deep  
 core,  
 But a plea, that upward to Heaven he flings—  
 I know why the caged bird sings!



## Sympathy

Paul Laurence Dunbar,

1872 – 1906

## Passing Time

Maya Angelou, 1928 – 2014



Your skin like dawn  
 Mine like musk

One paints the beginning  
 of a certain end.

The other, the end of a  
 sure beginning.

American movement. Also, a number of Harlem Renaissance literary figures went silent, left Harlem, or died. Some, including Langston Hughes and Zora Neale Hurston, continued to write and publish into the 1940s and beyond, although there was no longer any sense that they were connected to a literary movement. And Harlem lost some of its magic following the 1935 race riot. In any case, few, if any, people were talking about a Harlem Renaissance by 1940.

The Harlem Renaissance flourished in the late 1920s and early 1930s, but its antecedents and legacy spread many years before 1920 and after 1930. It had no universally recognized name, but was known variously as the New Negro Movement, the New Negro Renaissance, and the Negro Renaissance, as well as the Harlem Renaissance. It had no clearly defined beginning or end, but emerged out of the social and intellectual upheaval in the African American community that followed World War I, blossomed in the mid- to late-1920s, and then faded away in the mid-1930s.

While at its core it was primarily a literary movement, the Harlem Renaissance touched all of the African American creative arts. While its participants were determined to truthfully represent the African American experience and believed in racial pride and

equality, they shared no common political philosophy, social belief, artistic style, or aesthetic principle. This was a movement of individuals free of any overriding manifesto. While central to African American artistic and intellectual life, by no means did it enjoy the full support of the black or white intelligentsia; it generated as much hostility and criticism as it did support and praise. From the moment of its birth, its legitimacy was debated. Nevertheless, by at least one measure, its success was clear: the Harlem Renaissance was the first time that a considerable number of mainstream publishers and critics took African American literature seriously, and it was the first time that African American literature and the arts attracted significant attention from the nation at large.

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W. E. B. Du Bois (back right) and staff in the Crisis magazine office, n.d. Schomburg Center for Research in Black Culture, Photographs and Prints Division, New York Public Library.



Philip Randolph's Brotherhood of Sleeping Car Porters, and the black leadership of the NAACP. Marcus Garvey launched his ill-fated Black Nationalist movement among its masses, and Harlem became the geographical focal point of African American literature, art, music, and theater. Its night clubs, music halls, and jazz joints became the center of New York nightlife in the mid-1920s. Harlem, in short, was where the action was in black America during the decade following World War I.

Harlem and New York City also contained the infrastructure to support and sustain the arts. In the early twentieth century, New York had replaced Boston as the center of the book publishing industry. Furthermore, new publishing houses in the city, such as Alfred A. Knopf, Harper Brothers, and Harcourt Brace, were open to adding greater diversity to their book lists by including works by African American writers. By the late nineteenth century, New York City housed Tin Pan Alley, the center of the music publishing industry. In the 1920s, when recordings and broadcasting emerged, New York was again in the forefront. Broadway was the epicenter of American theater, and New York was the center of the American art world. In short, in the early twentieth century no other American city possessed the businesses and institutions to support literature and the arts that New York did.

Without question Harlem was a rapidly growing black metropolis, but what kind of city was it becoming? Harlem historian Gilbert Osofsky argued, "The most profound change that Harlem experienced in the 1920's was its emergence as a slum. Largely within the space of a single decade Harlem was transformed from a potentially ideal community to a neighborhood with manifold social and economic problems called 'deplorable,' 'unspeakable,' 'incredible.'" As a result, most of Harlem's residents lived in poor housing, either in poverty or on the verge of poverty, in a neighborhood experiencing the typical results of poverty and discrimination: growing vice, crime, juvenile delinquency, and drug addiction.

In short, the day-to-day realities that most Harlemites faced differed dramatically from the image of Harlem life presented by James Weldon Johnson. Harlem was beset with contradictions. While it reflected the self-confidence, militancy, and pride of the New Negro in his or her demand for equality, and it reflected the aspirations and creative genius of the talented young people of the Harlem Renaissance along with the economic aspirations of the black migrants seeking a better life in the north, ultimately Harlem failed to resolve its problems and to fulfill these dreams.

The 1935 Harlem Race Riot put to rest the conflicting images of Harlem. On March 19, 1935, a young Puerto Rican boy was caught stealing a ten-cent pocketknife from the counter of a 135th Street five-

and-dime store. Following the arrest, rumors spread that police had beaten the youth to death. A large crowd gathered, shouting "police brutality" and "racial discrimination." A window was smashed, looting began, and the riot spread throughout the night. The violence resulted in three blacks dead, two hundred stores trashed and burned, and more than two million dollars worth of destroyed property. The Puerto Rican youth whose arrest precipitated the riot had been released the previous evening when the merchant chose not to press charges. Shocked by the uprising, Mayor Fiorello La Guardia established an interracial committee headed by E. Franklin Frazier, a professor of sociology at Howard University, to investigate the riot. They concluded the obvious: the riot resulted from a general frustration with racial discrimination and poverty.

What the committee failed to report was that the riot shattered once and for all James Weldon Johnson's image of Harlem as the African American urban utopia. In spite of the presence of artists and writers, nightclubs, music, and entertainment, Harlem was a slum, a black ghetto characterized by poverty and discrimination. Burned-out storefronts might be fertile ground for political action, but not for art, literature, and culture. Harlem would see new black writers in the years to come. Musicians, poets, and artists would continue to make their home there, but it never again served as the focal point of a creative movement with the national and international impact of the Harlem Renaissance.

Johnson did not personally witness the 1935 Riot. He had left the city in 1931, the year after he published *Black Manhattan*, to take the Spence Chair in Creative Literature at Fisk University in Nashville. He lived there until his death in 1938.

Harlem Renaissance also affected politics, social development, and almost every aspect of the African American experience from the mid-1920s through the mid-1930s.

The end of the Harlem Renaissance is as difficult to define as its beginnings. It varies somewhat from one artistic field to another. In musical theater, the popularity of black musical reviews died out by the early 1930s, although there were occasional efforts, mostly unsuccessful, to revive the genre. However, black performers and musicians continued to work, although not so often in all black shows. Black music continued into the World War II era, although the popularity of blues singers waned somewhat, and jazz changed as the big band style became popular. Literature also changed, and a new generation of black writers like Richard Wright and Ralph Ellison emerged with little interest in or connection with the Harlem Renaissance. In art, a number of artists who had emerged in the 1930s continued to work, but again, with no connection to a broader African



ican culture during the Harlem Renaissance. The term “Jazz Age” was used by many who saw African American music, especially the blues and jazz, as the defining features of the Renaissance. However, both jazz and the blues were imports to Harlem. They emerged out of the African American experience around the turn of the century in southern towns and cities, like New Orleans, Memphis, and St. Louis. From these origins these musical forms spread across the country, north to Chicago before arriving in New York a few years before World War I.

Yet black performance flourished throughout antebellum Lower Manhattan. In contrast to the community’s other institutions, their venues frequently blurred class and racial boundaries. In the early 1820s William Brown, like John Russwurm an émigré from the Caribbean, opened the African Grove as a pleasure garden to the west of the Five Points. He catered to a cross-section of New Yorkers—members of both the black elite and lower classes as well as local whites—offering ice cream and punch as well as entertainment such as orchestral and vocal music and dramatic recitations. A few blocks south in the heart of the Five Points stood Almack’s, parodically named after a fashionable London social club, and later simply known as Pete Williams’s place. A dance hall that catered to lower-class blacks, it attracted its share of white visitors, too. In his 1842 *American Notes for General Circulation*, Charles Dickens described some of its denizens, focusing in particular on their dress. Speaking for all black New Yorkers, and indeed for all black Americans, in 1827 the editors of *Freedom’s Journal* proclaimed that “we wish to plead our own cause.” They would do so, they insisted, by countering the misrepresentations made by others with their own representations of the special gifts and destiny of the Negro. What these special gifts were proved harder to define: did they reside in the community’s elite class and its highbrow traditions, in the masses and their folk and street culture, or did the processes of artistic expression encourage a merging of the two? Moreover, how could black artists plead their own cause when they were constrained on all sides by white cultural brokers? The resulting tensions,

ambiguities, and frustrations— conflictual as well as productive—remained a constant throughout the nineteenth century only to emerge with remarkable force in the Harlem Renaissance in writers as diverse as Locke, Fauset, Hurston, and Hughes. Despite such similarities, the Harlem of the Renaissance was, as Johnson recognized, unlike its nineteenth-century predecessors in at least one important respect. It was a somewhere, a geographically bounded “city within a city,” in which black New Yorkers were “securely anchored,” owning property, establishing community institutions, and creating a vibrant artistic and cultural life. But Johnson was equally prescient when he intuited that the Negro would not be able to “hold” Harlem. Indeed, the 2009 city census tells us that mere 17 percent of a New York’s black population resides in Manhattan. As gentrification intensifies, only six out of 10 of Harlem’s residents are black. In contrast, 35 percent of blacks live in Brooklyn and the Bronx respectively, and 20 percent in Queens. A “city within a city” no longer exists. But that doesn’t mean that Harlem is nowhere. The sights and sounds of blackness permeate the entire city. Harlem is everywhere.

The visual arts, particularly painting, prints, and sculpture, emerged somewhat later in Harlem than did music, musical theater, and literature. One of the most notable visual artists of the Harlem Renaissance, Aaron Douglas, arrived in Harlem from Kansas City in 1925. Later that year his first pieces appeared in *Opportunity*, and ten Douglas pieces appeared as “Ten Decorative Designs” illustrating Locke’s *The New Negro*. Early the next year W. E. B. Du Bois published Douglas’s first illustrations in *The Crisis*. Due to his personal association with Langston Hughes, Wallace Thurman, and other African American writers, his collaboration with them in the publication of their literary magazine *Fire!!* and his role designing book jackets and illustrating literary works, Douglas was the most high-profile artist clearly connected to the Harlem Renaissance in the mid- to late-1920s. And while these connections to the literary part of the Renaissance were notable, they were not typical of the experience of other African American artists of this period. By 1920, Harlem, by virtue of the sheer size of its black population, had emerged as the virtual capital of black America; its name evoked a magic that lured all classes of blacks from all sections of the country to its streets. Impoverished southern farmers and sharecroppers made their way northward, where they were joined in Harlem by black intellectuals such as W. E. B. Du Bois and James Weldon Johnson. Although the old black social elites of Washington, DC, and Philadelphia were disdainful of Harlem’s vulgar splendor, and while it housed no significant black university as did Washington, Philadelphia, Atlanta, and Nashville, Harlem still became the race’s cultural center and a Mecca for its aspiring young. It housed the National Urban League, A.

**The Weary Blues by Langston Hughes, published in 1926, dust cover artwork by Miguel Covarrubias. Harry Ransom Center**



in God's Trombones, while Hurston and Larsen used black religion and black preachers in their novels. Hurston's first novel, *Jonah's Gourd Vine* (1934), described the exploits of a southern black preacher, while in the last portion of *Quicksand*, Larsen's heroine was ensnared by religion and a southern black preacher.

Through all of these themes, Harlem Renaissance writers, musicians, and artists were determined to express the African American experience in all of its variety and complexity as realistically as possible. This commitment to realism ranged from the ghetto realism that created such controversy when writers exposed negative aspects of African American life, to beautifully crafted and detailed portraits of black life in small towns such as in Hughes's novel, *Not Without Laughter*, or the witty and biting depiction of Harlem's black literati in Wallace Thurman's *Infants of the Spring*.

The Harlem Renaissance appealed to and relied on a mixed audience—the African American middle class and white consumers of the arts. African American magazines such as *The Crisis* (the NAACP monthly journal) and *Opportunity* (the monthly publication of the Urban League) employed Harlem Renaissance writers on their editorial staff, published their poetry and short stories, and promoted African American literature through articles, reviews, and annual literary prizes. They also printed illustrations by black artists and used black artists in the layout design of their periodicals. Also, blacks attempted to produce their own literary and artistic venues. In addition to the short-lived *Fire!!*, Wallace Thurman spearheaded another single-issue literary magazine, *Harlem*, in 1927, while poet Countee Cullen edited a “Negro Poets” issue of the avant-garde poetry magazine *Palms* in 1926, and brought out an anthology of African American poetry, *Caroling Dusk*, in 1927.

As important as these literary outlets were, they were not sufficient to support a literary movement. Consequently, the Harlem Renaissance relied heavily on white-owned enterprises for its creative works. Publishing houses, magazines, recording companies, theaters, and art galleries were primarily white-owned, and financial support through grants, prizes, and awards generally involved white money. In fact, one of the major accomplishments of the Renaissance was to push open the door to mainstream periodicals, publishing houses, and funding sources. African American music also played to mixed audiences. Harlem's cabarets attracted both Harlem residents and white New Yorkers seeking out Harlem nightlife. The famous Cotton Club carried this to a bizarre extreme by providing black entertainment for exclusively white audiences. Ultimately, the more successful black musicians and entertainers moved their performances downtown.

The relationship of the Harlem Renaissance to white venues and white audiences created controversy. While most African American critics strongly supported the movement, others like Benjamin Brawley and even W. E. B. Du Bois were sharply critical and accused Renaissance writers of reinforcing negative African American stereotypes. Langston Hughes's assertion that black artists intended to express themselves freely, no matter what the black public or white public thought, accurately reflected the attitude of most writers and artists.

For those who viewed the Harlem Renaissance in terms of musical theater and entertainment, the birth occurred three years earlier when *Shuffle Along* opened at the 63rd Street Musical Hall. *Shuffle Along* was a musical play written by a pair of veteran Vaudeville acts—comedians Flournoy Miller and Aubrey Lyles, and composers/singers Eubie Blake and Noble Sissle. Most of its cast featured unknowns, but some, like Josephine Baker and Paul Robeson, who had only minor roles in the production, were on their way to international fame.

*Shuffle Along* also brought jazz to Broadway. It combined jazz music with very creatively choreographed jazz dance to transform musical theater into something new, exciting, and daring. And the show was a critical and financial success. It ran 474 performances on Broadway and spawned three touring companies. It was a hit show written, performed, and produced by blacks, and it generated a demand for more. Within three years, nine other African American shows appeared on Broadway, and white writers and composers rushed to produce their versions of black musical comedies.

Music was also a prominent feature of African Amer

The front and back covers of the first and only issue of *Fire!!*, published in 1926, with artwork by Aaron Douglas. Harry Ransom Center.





There was, not surprisingly, resistance to this independence, especially among those concerned with the political costs that the realistic expressions of black life could engender—feeding white prejudice by exposing the less savory elements of the black community. Du Bois responded to Hughes a few weeks later in a Chicago speech that was later published in *The Crisis* as "The Criteria of Negro Art" (October 1926): "Thus all Art is propaganda and ever must be, despite the wailing of the purists. I stand in utter shamelessness and say that whatever art I have for writing has been used always for propaganda for gaining the right of black folk to love and enjoy. I do not care a damn for any art that is not used for propaganda. But I do care when propaganda is confined to one side while the other is stripped and silent."

The determination of black writers to follow their own artistic vision led to the artistic diversity that was the principal characteristic of the Harlem Renaissance. This diversity is clearly evident in the poetry of the period where subject matter, style, and tone ranged from the traditional to the more inventive. Langston Hughes, for example, captured the life and language of the working class, and the rhythm and style of the blues in a number of his poems, none more so than "The Weary Blues." In contrast to Hughes's appropriation of the form of black music, especially jazz and the blues, and his use of the black vernacular, Claude McKay and Countee Cullen utilized more traditional and classical forms for their poetry. McKay used sonnets for much of his protest verse, while Cullen's poems relied both on classical literary allusions and symbols and standard poetic forms.

This diversity and experimentation also characterized music. This was evidenced in the blues of Bessie Smith and the range of jazz from the early rhythms of Jelly Roll Morton to the instrumentation of Louis Armstrong or the sophisticated orchestration of Duke Ellington. In painting, the soft colors and pastels that Aaron Douglas used to create a veiled view for the African-inspired images in his paintings and murals contrast sharply with Jacob Lawrence's use of bright colors and sharply defined images.

Within this diversity, several themes emerged which set the character of the Harlem Renaissance. No black writer, musician, or artist expressed all of these themes, but each did address one or more in his or her work. The first of these themes was the effort to recapture the African American past—its rural southern roots, urban experience, and African heritage. Interest in the African past corresponded with the rise of Pan-Africanism in African American politics, which was at the center of Marcus Garvey's ideology and also a concern of W. E. B. Du Bois in the 1920s.

The exploration of black southern heritage was reflected in novels by Jean Toomer and Zora Neale Hurston, as well as in Jacob Lawrence's art. Zora Neale

Hurston used her experience as a folklorist as the basis for her extensive study of rural southern black life in her 1937 novel, *Their Eyes Were Watching God*. Jacob Lawrence turned to African American history for much of his work including two of his multi-canvas series' of paintings, the Harriett Tubman series and the one on the Black Migration.

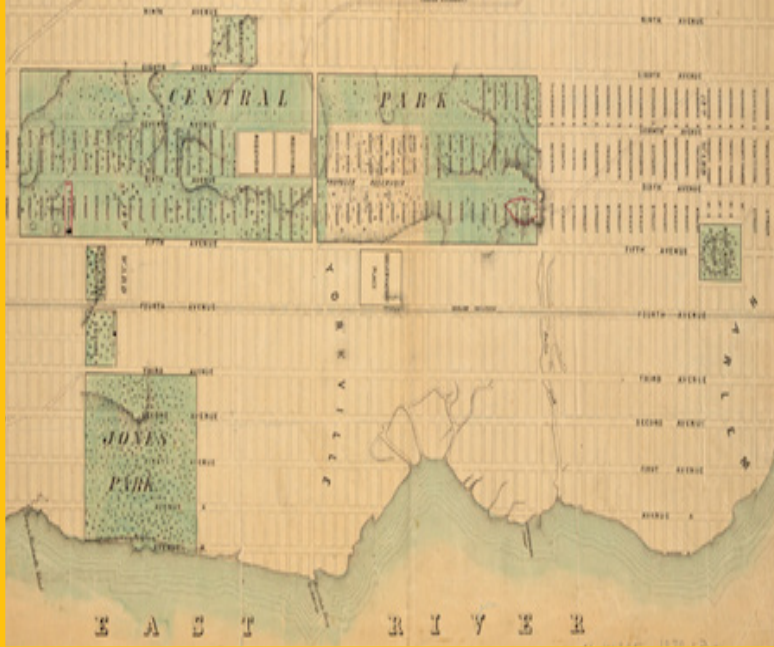
Harlem Renaissance writers and artists also explored life in Harlem and other urban centers. Both Hughes and McKay drew on Harlem images for their poetry, and McKay used the ghetto as the setting for his first novel, *Home to Harlem*. Some black writers, including McKay and Hughes, as well as Rudolph Fisher and Wallace Thurman, were accused of overemphasizing crime, sexuality, and other less-savory aspects of ghetto life in order to feed the voyeuristic desires of white readers and publishers, in imitation of white novelist Carl Van Vechten's controversial Harlem novel, *Nigger Heaven*.

A third major theme addressed by the literature of the Harlem Renaissance was race. Virtually every novel and play, and most of the poetry, explored race in America, especially the impact of race and racism on African Americans. In their simplest form these works protested racial injustice. Claude McKay's sonnet, "If We Must Die," was among the best of this genre. Langston Hughes also wrote protest pieces, as did almost every black writer at one time or another.

Most of the literary efforts of the Harlem Renaissance avoided overt protest or propaganda, focusing instead on the psychological and social impact of race. Among the best of these studies were Nella Larsen's two novels, *Quicksand* in 1928 and, a year later, *Passing*. Both explored characters of mixed racial heritage who struggled to define their racial identity in a world of prejudice and racism. Langston Hughes addressed similar themes in his poem "Cross," and in his 1931 play, *Mulatto*, as did Jessie Fauset in her 1929 novel, *Plum Bun*. That same year Wallace Thurman made color discrimination within the urban black community the focus of his novel, *The Blacker the Berry*.

Finally, the Harlem Renaissance incorporated all aspects of African American culture in its creative work. This ranged from the use of black music as an inspiration for poetry or black folklore as an inspiration for novels and short stories. Best known for this was Langston Hughes who used the rhythms and styles of jazz and the blues in much of his early poetry. James Weldon Johnson, who published two collections of black spirituals in 1927 and 1928, and Sterling Brown, who used the blues and southern work songs in many of the poems in his 1932 book of poetry, *Southern Road*, continued the practice that Hughes had initiated. Other writers exploited black religion as a literary source. Johnson made the black preacher and his sermons the basis for the poems





Section of a map of New York City showing Central Park, Yorkville, and the southern part of Harlem, 1870. Lionel Pincus and Princess Firyal Map Division, .New York Public Library

sudden and instantaneous, Johnson concluded, lay in the fact that “the Harlem group” was simply the first in African American history to succeed in disseminating Negro work to a broad public and making America “aware that there are Negro authors with something interesting to say and the skill to say it”. Johnson and Du Bois were transitional figures who helped Negro culture enter the twentieth century. Yet, if their writings look forward to the new, they also look back to the old to provide us with a deep, century-long prehistory of black life in New York City.

First, to know when the Harlem Renaissance began, we must determine its origins. Understanding the origins depends on how we perceive the nature of the Renaissance. For those who view the Renaissance as primarily a literary movement, the Civic Club Dinner of March 21, 1924, signaled its emergence. This event did not occur in Harlem, but was held almost one hundred blocks south in Manhattan at the Civic Club on Twelfth Street off Fifth Avenue. Charles S. Johnson, the young editor of *Opportunity*, the National Urban League’s monthly magazine, conceived the event to honor writer Jessie Fauset on the occasion of the publication of her novel, *There Is Confusion*. Johnson planned a small dinner party with about twenty guests—a mix of white publishers, editors, and literary critics, black intellectuals, and young black writers. But, when he asked Alain Locke to preside over the event, Locke agreed only if the dinner honored African American writers in general rather than one novelist.

So the simple celebratory dinner morphed into a transformative event with over one hundred attendees. African Americans were represented by W. E. B. Du Bois, James Weldon Johnson, and others of the black intelligentsia, along with Fauset and a repre-

sentative group of poets and authors. White guests predominately were publishers and critics; Carl Van Doren, editor of *Century* magazine, spoke for this group calling upon the young writers in the audience to make their contribution to the “new literary age” emerging in America.

But there was also something ephemeral about the Harlem Renaissance, something vague and hard to define. The Harlem Renaissance, then, was an African American literary and artistic movement anchored in Harlem, but drawing from, extending to, and influencing African American communities across the country and beyond. As we have seen, it also had no precise beginning; nor did it have a precise ending. Rather, it emerged out of the social and intellectual upheaval in the African American community that followed World War I, blossomed in the 1920s, and then faded away in the mid-to-late 1930s and early 1940s.

Likewise the Harlem Renaissance has no single defined ideological or stylistic standard that unified its participants and defined the movement. Instead, most participants in the movement resisted black or white efforts to define or narrowly categorize their art. For example, in 1926, a group of writers, spearheaded by writer Wallace Thurman and including Langston Hughes, Zora Neale Hurston, and artist Aaron Douglas, among others, produced their own literary magazine, *Fire!!* One purpose of this venture was the declaration of their intent to assume ownership of the literary Renaissance. In the process, they turned their backs on Alain Locke and W. E. B. Du Bois and others who sought to channel black creativity into what they considered to be the proper aesthetic and political directions. Despite the efforts of Thurman and his young colleagues, *Fire!!* fizzled out after only one issue and the movement remained ill defined. In fact, this was its most distinguishing characteristic. There would be no common literary style or political ideology associated with the Harlem Renaissance. It was far more an identity than an ideology or a literary or artistic school. What united participants was their sense of taking part in a common endeavor and their commitment to giving artistic expression to the African American experience.

If there was a statement that defined the philosophy of the new literary movement it was Langston Hughes’s essay, “The Negro Artist and the Racial Mountain,” published in *The Nation*, June 16, 1926.

Like *Fire!!*, this essay was the movement’s declaration of independence, both from the stereotypes that whites held about African Americans and the expectations that they had for their literary works, and from the expectations that black leaders and black critics had for black writers, and the expectations that they placed on their work.

In the colonial period, New York's black population was small—growing from 630 in 1703 to 3100 in 1771—then waxed (and sometimes waned) throughout the antebellum period reaching a high of 16,300 in 1840. From the 1870s on, however, its numbers increased steadily: in 1880, there were approximately 20,000 blacks living in Manhattan, and 36,000 by 1910. After consolidation, in 1910 the entire metropolitan area included over 91,000. Many found their way to Harlem. Locke gave one single explanation for the rapid increase of New York's black population and the creation of Harlem as a black metropolis: immigration. Of the 60,500 blacks in Manhattan in 1910 only 14,300 were born in New York State. The majority came from the South or the Caribbean. Their reasons for coming north were many, varying from vagrancy and idle tourism to escape from Jim Crow laws in the South and hope for a better life in the big city. Many Harlem Renaissance figures were part of this pattern of immigration, non-native New Yorkers who came to the city as young adults. Zora Neale Hurston trekked north from Florida. Nella Larsen arrived from Chicago, Langston Hughes from Missouri, and Wallace Thurman from Salt Lake City. Others traveled from closer locations, Jean Toomer

from Washington, DC, Alain Locke from Philadelphia, and Jessie Fauset from Camden, NJ. Still others hailed from countries of the African diaspora: Claude McKay from Jamaica and Eric Walrond from Guyana. Before Harlem, however, there had already been waves of northward and city-ward black migration. The northward migration to New York, Du Bois said, was followed by the internal movement of blacks within the city. Before Harlem black New Yorkers—much like other immigrant groups—settled at the tip of Manhattan, and moved slowly north—to the Five Points area (around Mulberry Street) in the 1820s, and then to what is now Soho and Greenwich Village by mid-century.

James Weldon Johnson saw a still different Harlem. In his 1930 book, *Black Manhattan*, he described the black metropolis in near utopian terms as the race's great hope and its grand social experiment: "So here we have Harlem—not merely a colony or a community or a settlement . . . but a black city, located in the heart of white Manhattan, and containing more Negroes to the square mile than any other spot on earth. It strikes the uninformed observer as a phenomenon, a miracle straight out of the skies." When Johnson looked at Harlem he did not see an emerging slum or a ghetto, but a black neighborhood north of Central Park that was "one of the most beautiful and healthful" in the city. "It is not a fringe, it is not a slum, nor is it a 'quarter' consisting of dilapidated tenements. It is a section of new-law apartment houses and handsome dwellings, with streets as well paved, as well lighted, and as well kept as in any other part of the city."

In *Black Manhattan*, Johnson continued tracking the northward march of black New Yorkers after the civil war. In these later decades, according to Johnson, the city witnessed the birth of not one, but of two, black New Yorks, comprised of groups that were socially and geographically distinct: Brooklyn, home to the postbellum black elite, and across the East River, a black bohemia emerging on Manhattan's West Side. Together, these two groups gave rise to a new New York reflected in the richness and diversity of its cultural, social, and economic activity: "During the last quarter of the last century," Johnson wrote, "in New York the Negro now began to function and express himself on a different plane, in a different sphere," although Johnson could have used the plural "spheres". It was these several antebellum and postbellum New Yorks that provided the fertile ground from which the Harlem Renaissance sprang. Indeed, Johnson observed that although the Renaissance seemed "rather like a sudden awakening, like an instantaneous change," it was not. "The story of it, as of almost every experience relating to the Negro in America, goes back a long way," by which he meant not merely decades but a century or more. The misperception of the Harlem Renaissance as

From left to right: Langston Hughes, Charles S. Johnson, E. Franklin Frazier, Rudolph Fisher, and Hubert T. Delany, on the roof of 580 St. Nicholas Avenue, Harlem, on the occasion of a party in Hughes' honor, 1924. Schomburg Center for Research in Black Culture, Photographs and Prints Division, New York Public Library





# Literary MOVEMENT

## Harlem Renaissance: The Rebirth of a Culture

What was the Harlem Renaissance? This seemingly simple question reveals the complexities of the movement we know varyingly as the New Negro Renaissance, the New Negro Movement, the Negro Renaissance, the Jazz Age, or the Harlem Renaissance. Harlem Renaissance... Two words that hang in the air, begging for more... Renaissance, The word signifies rebirth. But of what?

Harlem refers to that part of Manhattan Island north of Central Park and generally east of Eighth Avenue or St. Nicholas Avenue. Since its founding by the Dutch in 1637, Harlem has existed in many incarnations. From Dutch possession, it was taken over by the British in 1664 and became American at the time of Independence; then transformed from a prosperous agricultural village in the seventeenth century to a site of Irish squatters in the mid nineteenth; annexed to New York City in 1877; and finally emerged as a site of black political and cultural activity around 1910. If the term "Harlem Renaissance" is meant to refer to this latter Harlem born at the beginning of the twentieth century.

Traditionally the Harlem Renaissance was viewed primarily as a literary movement centered in Harlem and growing out of the black migration and the emergence of Harlem as the premier black metropolis in the United States but fortunately, this narrow view has changed. The Harlem Renaissance is increasingly viewed through a broader lens that recognizes it as a national movement with connections to international developments in art and culture that places increasing emphasis on the non-literary aspects of the movement. Alain Locke defined it as the site of an early-twentieth-century New Negro culture whose originality and uniqueness he himself was helping to birth.

Out of all the urban centers in the North, Locke asserted, Harlem had benefited the most from the ongoing "tide of Negro migration northward and cityward" such that it now constituted "not merely the largest Negro community in the world, but the first concentration in history of so many diverse elements of Negro life". As a result, it was only in Harlem that the transformation of the Negro could take place: "In Harlem, Negro life is seizing upon its first chances for

group expression and self-determination". According to Locke, a cadre of "new intellectuals" nurtured this emergent group expression by encouraging both "artistic endowments and cultural contributions" and radical political action, thus transforming Harlem into "a race capital". Writing was their weapon of choice. Recently settled in New York, W.E.B. Du Bois founded *The Crisis* in 1911 as the monthly publication of the National Association for the Advancement of Colored People (NAACP) with the express purpose of promoting black artistic production and political activism. The Harlem Renaissance's agenda encapsulated both propaganda and aesthetics. The purpose of propaganda was clear: to detail the wrongs done to African descended peoples and insist that they be corrected. Aesthetics was a more complex issue. Renaissance spokespersons argued that black artists needed to represent the race through authentic literary and cultural representations, illuminating, in Du Boise's terms, the special gifts and destiny of the Negro for an ignorant world. Indeed, the Harlem Renaissance has a long prehistory, a deep genealogy that stretches back at least a full century and challenges Locke's assertion of the originality of Harlem and its "group expression." Rather than employ the term "renaissance" to connote the birth of a first, new, and unique artistic movement, Locke could have adhered to the word's literal meaning of rebirth, the reappearance of earlier cultural formations.



.The cast of Shuffle Along, 1921



1



### Austen spoilers

<b>Pride and Prejudice</b>  everyone gets married	<b>Emma</b>  everyone gets married	<b>Sense and Sensibility</b>  everyone gets married
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# Comic

2

### Shakespeare spoilers

<b>Hamlet</b>  everyone dies	<b>Macbeth</b>  everyone dies	<b>King Lear</b>  everyone dies
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3

### modern art simplified

Impressionism	Pointillism	Art Nouveau	Fauvism
Expressionism	Cubism	Futurism	Dada
De Stijl	Constructivism	Surrealism	Abstract expressionism
Pop	Minimalism	Conceptual	Postmodern

4

### vintage social networking

A central globe sits on a desk. Surrounding it are various social media and networking icons and labels: LinkedIn, Pinterest, YouTube, Instagram, foursquare, reddit, Skype, Tumblr, Facebook, Twitter, WordPress, and Imgur. A desk with a telephone and an address book is also shown.

I prefer this place—Winston House—to those big, expensive nursing homes outside the city. Mine is small, homey, cheaper, with twenty-four-hour nurses and a doctor who comes twice a week. I'm only sixty-three—too young for pasture—but I came down with some creeping bone disease, so good care is vital. The boredom is worse than the weakness or the pain, but the nurses are lovely. One just kissed me on the cheek when I told her I was going to be a grandmother. Her smile and her compliments were fit for someone about to be crowned. I showed her the note on blue paper that I got from Lula Ann—well, she signed it "Bride," but I never pay that any attention. Her words sounded giddy. "Guess what, S. I am so, so happy to pass along this news. I am going to have a baby. I'm too, too thrilled and hope you are, too." I reckon the thrill is about the baby, not its father, because she doesn't mention him at all. I wonder if he is as black as she is. If so, she needn't worry like I did. Things have changed a mite from when I was young. Blue-blacks are all over TV, in fashion magazines, commercials, even starring in movies.

There is no return address on the envelope. So I guess I'm still the bad parent being punished forever till the day I die for the well-intended and, in fact, necessary way I brought her up. I know she hates me. Our relationship is down to her sending me money. I have to say I'm grateful for the cash, because I don't have to beg for extras, like some of the other patients. If I want my own fresh deck of cards for solitaire, I can get it and not need to play with the dirty, worn one in the lounge. And I can buy my special face cream. But I'm not fooled. I know the money she sends is a

way to stay away and quiet down the little bit of conscience she's got left.

If I sound irritable, ungrateful, part of it is because underneath is regret. All the little things I didn't do or did wrong. I remember when she had her first period and how I reacted. Or the times I shouted when she stumbled or dropped something. True. I was really upset, even repelled by her black skin when she was born and at first I thought of . . . No. I have to push those memories away—fast. No point. I know I did the best for her under the circumstances. When my husband ran out on us, Lula Ann was a burden. A heavy one, but I bore it well.

Yes, I was tough on her. You bet I was. By the time she turned twelve going on thirteen, I had to be even tougher. She was talking back, refusing to eat what I cooked, primping her hair. When I braided it, she'd go to school and unbraid it. I couldn't let her go bad. I slammed the lid and warned her about the names she'd be called. Still, some of my schooling must have rubbed off. See how she turned out? A rich career girl. Can you beat it?

Now she's pregnant. Good move, Lula Ann. If you think mothering is all cooing, booties, and diapers you're in for a big shock. Big. You and your nameless boyfriend, husband, pickup—whoever—imagine, Oooh! A baby! Kitchee kitchee koo!

Listen to me. You are about to find out what it takes, how the world is, how it works, and how it changes when you are a parent.

Good luck, and God help the child.

hard enough just being a colored woman—even a high-yellow one—trying to rent in a decent part of the city. Back in the nineties, when Lula Ann was born, the law was against discriminating in who you could rent to, but not many landlords paid attention to it. They made up reasons to keep you out. But I got lucky with Mr. Leigh, though I know he upped the rent seven dollars from what he'd advertised, and he had a fit if you were a minute late with the money.

I told her to call me "Sweetness" instead of "Mother" or "Mama." It was safer. Her being that black and having what I think are too thick lips and calling me "Mama" would've confused people. Besides, she has funny-colored eyes, crow black with a blue tint—something witchy about them, too.

So it was just us two for a long while, and I don't have to tell you how hard it is being an abandoned wife. I guess Louis felt a little bit bad after leaving us like that, because a few months later on he found out where I'd moved to and started sending me money once a month, though I never asked him to and didn't go to court to get it. His fifty-dollar money orders and my night job at the hospital got me and Lula Ann off welfare. Which was a good thing. I wish they would stop calling it welfare and go back to the word they used when my mother was a girl. Then it was called "relief." Sounds much better, like it's just a short-term breather while you get yourself together. Besides, those welfare clerks are mean as spit. When finally I got work and didn't need them anymore, I was making more money than they ever did. I guess meanness filled out their skimpy paychecks, which was why they treated us like beggars. Especially when they looked at Lula Ann and then back at me—like I was trying to cheat or something. Things got better but I still had to be careful. Very careful in how I raised her. I had to be strict, very strict. Lula Ann needed to learn how to behave, how to keep her head down and not to make trouble. I don't care how many times she changes her name. Her color is a cross she will always carry. But it's not my fault. It's not my fault. It's not.

Oh, yeah, I feel bad sometimes about how I treated Lula Ann when she was little. But you have to understand: I had to protect her. She didn't know the world. With that skin, there was no point in being tough or sassy, even when you were right. Not in a world where you could be sent to a juvenile lockup for talking back or fighting in school, a world where you'd be the last one hired and the first one fired. She didn't know any of that or how her black skin would scare white people or make them laugh and try to trick her. I once saw a girl nowhere near as dark as Lula Ann who couldn't have been more than ten years old tripped by one of a group of white boys and when she tried to scramble up another one put

his foot on her behind and knocked her flat again. Those boys held their stomachs and bent over with laughter. Long after she got away, they were still giggling, so proud of themselves. If I hadn't been watching through the bus window I would have helped her, pulled her away from that white trash. See, if I hadn't trained Lula Ann properly she wouldn't have known to always cross the street and avoid white boys. But the lessons I taught her paid off, and in the end she made me proud as a peacock.

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I wasn't a bad mother, you have to know that, but I may have done some hurtful things to my only child because I had to protect her. Had to. All because of skin privileges. At first I couldn't see past all that black to know who she was and just plain love her. But I do. I really do. I think she understands now. I think so.

Last two times I saw her she was, well, striking. Kind of bold and confident. Each time she came to see me, I forgot just how black she really was because she was using it to her advantage in beautiful white clothes.

Taught me a lesson I should have known all along. What you do to children matters. And they might never forget. As soon as she could, she left me all alone in that awful apartment. She got as far away from me as she could: dolled herself up and got a big-time job in California. She don't call or visit anymore. She sends me money and stuff every now and then, but I ain't seen her in I don't know how long.



## 3

## Sweetness

by Toni Morrison



It's not my fault. So you can't blame me. I didn't do it and have no idea how it happened. It didn't take more than an hour for me to realize something was wrong. Really wrong. She was so black she scared me. Midnight black, Sudanese black. I'm light-skinned, with good hair, what we call high yellow, and so is Lula Ann's father. Ain't nobody in my family anywhere near that color? Tar is the closest I can think of, yet her hair don't go with the skin. It's different—straight but curly, like the hair on those naked tribes in Australia. You might think she's a throwback, but a throwback to what? You should've seen my grandmother; she passed for white, married a white man, and never said another word to any one of her children. Any letter she got from my mother or my aunts she sent right back, unopened. Finally they got the message of no message and let her be. Almost all mulatto types and quadroons did that back in the day—if they had the right kind of hair, that is. Can you imagine how many white folks have Negro blood hiding in their veins? Guess. Twenty per cent, I heard. My own mother, Lula Mae, could have passed easy, but she chose not to. She told me the price she paid for that decision. When she and my father went to the courthouse to get married, there were two Bibles, and they had to put their hands on the one reserved for Negroes. The other one was for white people's hands. The Bible! Can you beat it? My mother was a housekeeper for a rich white couple. They ate every meal she cooked and insisted she scrub their backs while they sat in the tub, and God knows what other intimate things they made her do, but no touching of the same Bible.

Some of you probably think it's a bad thing to group ourselves according to skin color—the lighter the better—in social clubs, neighborhoods, churches, sororities, even colored schools. But how else can we hold on to a little dignity? How else can we avoid being spit on in a drugstore, elbowed at the bus stop, having to walk in the gutter to let whites have the whole sidewalk, being charged a nickel at the grocer's for a paper bag that's free to white shoppers? Let alone all the name-calling. I heard about all of that and much, much more. But because of my mother's skin color she wasn't stopped from trying on hats or using the ladies' room in the department stores. And my father could try on shoes in the front part of the shoe

store, not in a back room. Neither one of them would let themselves drink from a "Colored Only" fountain, even if they were dying of thirst.

I hate to say it, but from the very beginning in the maternity ward the baby, Lula Ann, embarrassed me. Her birth skin was pale like all babies', even African ones, but it changed fast. I thought I was going crazy when she turned blue-black right before my eyes. I know I went crazy for a minute, because—just for a few seconds—I held a blanket over her face and pressed. But I couldn't do that, no matter how much I wished she hadn't been born with that terrible color. I even thought of giving her away to an orphanage someplace. But I was scared to be one of those mothers who leave their babies on church steps. Recently, I heard about a couple in Germany, white as snow, who had a dark-skinned baby nobody could explain. Twins, I believe—one white, one colored. But I don't know if it's true. All I know is that, for me, nursing her was like having a pickaninny sucking my teat. I went to bottle-feeding soon as I got home.

My husband, Louis, is a porter, and when he got back off the rails he looked at me like I really was crazy and looked at the baby like she was from the planet Jupiter. He wasn't a cussing man, so when he said, "God damn! What the hell is this?" I knew we were in trouble. That was what did it—what caused the fights between me and him. It broke our marriage to pieces. We had three good years together, but when she was born he blamed me and treated Lula Ann like she was a stranger—more than that, an enemy. He never touched her.

I never did convince him that I ain't never, ever fooled around with another man. He was dead sure I was lying. We argued and argued till I told him her blackness had to be from his own family—not mine. That was when it got worse, so bad he just up and left and I had to look for another, cheaper place to live. I did the best I could. I knew enough not to take her with me when I applied to landlords, so I left her with a teen-age cousin to babysit. I didn't take her outside much, anyway, because, when I pushed her in the baby carriage, people would lean down and peek in to say something nice and then give a start or jump back before frowning. That hurt. I could have been the babysitter if our skin colors were reversed. It was

It took Arcie more than a dollar to get Joe's mittens and things he needed. In the A & P Arcie bought a big box of hard candies for 49¢. And then she guided Joe through the crowd on the street until they came to the dime store. Near the ten-cent store they passed a moving picture theatre. Joe said he wanted to go in and see the movies.

Arcie said, "Ump-un! No, child! This ain't Baltimore where they have shows for colored, too. In these here small towns, they don't let colored folks in. We can't go in there."

"Oh," said little Joe.

In the ten-cent store, there was an awful crowd. Arcie told Joe to stand outside and wait for her. Keeping hold of him in the crowded store would be a job. Besides she didn't want him to see what toys she was buying. They were to be a surprise from Santa Claus tomorrow.

Little Joe stood outside the ten-cent store in the light, and the snow, and people passing. Gee, Christmas was pretty. All tinsel and stars and cotton. And Santa Claus a-coming from somewhere, dropping things in stockings. And all the people in the streets were carrying things, and the kids looked happy.

But Joe soon got tired of just standing and thinking and waiting in front of the ten-cent store. There were so many things to look at in the other windows. He moved along up the block a little, and then a little more, walking and looking. In fact, he moved until he came to the white folks' picture show.

In the lobby of the moving picture show, behind the plate glass doors, it was all warm and glowing and awful pretty. Joe stood looking in, and as he looked his eyes began to make out, in there blazing beneath holly and colored streamers and the electric stars of the lobby, a marvellous Christmas tree. A group of children and grown-ups, white, of course, were standing around a big jovial man in red beside the tree. Or was it a man? Little Joe's eyes opened wide. No, it was not a man at all. It was Santa Claus!

Little Joe pushed open one of the glass doors and ran into the lobby of the white moving picture show. Little Joe went right through the crowd and up to where he could get a good look at Santa Claus. And Santa Claus was giving away gifts, little presents for children, little boxes of animal crackers and stick-candy canes. And behind him on the tree was a big sign (which little Joe didn't know how to read). It said, to those who understood, MERRY XMAS FROM SANTA CLAUS TO OUR YOUNG PATRONS.

Around the lobby, other signs said, WHEN YOU COME OUT OF THE SHOW STOP WITH YOUR CHILDREN AND SEE OUR

SANTA CLAUS. And another announced, GEM THEATRE MAKES ITS CUSTOMERS HAPPY—SEE OUR SANTA.

And there was Santa Claus in a red suit and a white beard all sprinkled with tinsel snow. Around him were rattles and drums and rocking horses which he was not giving away. But the signs on them said

(could little Joe have read) that they would be presented from the stage on Christmas Day to the holders of the lucky numbers. Tonight, Santa Claus was only giving away candy, and stick-candy canes, and animal crackers to the kids. Joe would have liked terribly to have a stick-candy cane. He came a little closer to Santa Claus, until he was right in the front of the crowd.

And then Santa Claus saw Joe.

Why is it that lots of white people always grin when they see a Negro child? Santa Claus grinned. Everybody else grinned, too, looking at little black Joe—who had no business in the lobby of a white theatre. Then Santa Claus stooped down and slyly picked up one of his lucky number rattles, a great big loud tin-pan rattle such as they use in cabarets. And he shook it fiercely right at Joe. That was funny. The white people laughed, kids and all. But little Joe didn't laugh. He was scared. To the shaking of the big rattle, he turned and fled out of the warm lobby of the theatre, out into the street where the snow was and the people. Frightened by laughter, he had begun to cry. He went looking for his mama. In his heart he never thought Santa Claus shook great rattles at children like that—and then laughed.

In the crowd on the street he went the wrong way. He couldn't find

the ten-cent store or his mother. There were too many people, all white people, moving like white shadows in the snow, a world of white people. It seemed to Joe an awfully long time till he suddenly saw Arcie, dark and worried-looking, cut across the side-walk through the passing crowd and grab him. Although her arms were full of packages, she still managed

with one free hand to shake him until his teeth rattled.

"Why didn't you stand where I left you?" Arcie demanded loudly. "Tired as I am, I got to run all over the streets in the night lookin' for you. I'm a great mind to wear you out."

When little Joe got his breath back, on the way home, he told his mama he had been in the moving picture show.

"But Santa Claus didn't give me nothin'," Joe said tearfully. "He made a big noise at me and I runned out."

"Serves you right," said Arcie, trudging through the snow. "You had no business in there. I told you to stay where I left you."

"But I seed Santa Claus in there," little Joe said, "so I went in." "Huh! That wasn't no Santa Claus," Arcie explained. "If it was, he

wouldn't a-treated you like that. That's a theatre for white folks—I told you once—and he's just a old white man."

"Oh . . .," said little Joe.

## 2

## One Christmas Eve

By Langston Hughes



Standing over the hot stove cooking supper, the colored maid, Arcie, was very tired. Between meals today, she had cleaned the whole house for the white family she worked for, getting ready for Christmas tomorrow. Now her back ached and her head felt faint from sheer fatigue. Well, she would be off in a little while, if only the Missus and her children would come on home to dinner. They were out shopping for more things for the tree which stood all ready, tinsel-hung and lovely in the living-room, waiting for its candles to be lighted.

Arcie wished she could afford a tree for Joe. He'd never had one yet, and it's nice to have such things when you're little. Joe was five, going on six. Arcie, looking at the roast in the white folks' oven, wondered how much she could afford to spend tonight on toys. She only got seven dollars a week, and four of that went for her room and the landlady's daily looking after Joe while Arcie was at work.

"Lord, it's more'n a notion raisin' a child," she thought.

She looked at the clock on the kitchen table. After seven. What made white folks so darned inconsiderate? Why didn't they come on home here to supper? They knew she wanted to get off before all the stores closed. She wouldn't have time to buy Joe nothin' if they didn't hurry. And her landlady probably wanting to go out and shop, too, and not be bothered with little Joe.

"Dog gone it!" Arcie said to herself. "If I just had my money, I might leave the supper on the stove for 'em. I just got to get to the stores fo' they close." But she hadn't been paid for the week yet. The Missus had promised to pay her Christmas Eve, a day or so ahead of time.

Arcie heard a door slam and talking and laughter in the front of the house. She went in and saw the Missus and her kids shaking snow off their coats.

"Umm-mm! It's swell for Christmas Eve," one of the kids said to Arcie. "It's snowin' like the deuce, and mother came near driving through a stop light. Can't hardly see for the snow. It's swell!"

"Supper's ready," Arcie said. She was thinking how her shoes weren't very good for walking in snow.

It seemed like the white folks took as long as they could to eat that evening. While Arcie was washing dishes, the Missus came out with her money.

"Arcie," the Missus said, "I'm so sorry, but would you mind if I just gave you five dollars tonight? The children have made me run short of change, buying

presents and all."

"I'd like to have seven," Arcie said. "I needs it."

"Well, I just haven't got seven," the Missus said. "I didn't know you'd want all your money before the end of the week, anyhow. I just haven't got it to spare."

Arcie took five. Coming out of the hot kitchen, she wrapped up as well as she could and hurried by the house where she roomed to get little Joe. At least he could look at the Christmas trees in the windows downtown.

The landlady, a big light yellow woman, was in a bad humor. She said to Arcie, "I thought you was comin' home early and get this child. I guess you know I want to go out, too, once in awhile."

Arcie didn't say anything for, if she had, she knew the landlady would probably throw it up to her that she wasn't getting paid to look after a child both night and day.

"Come on, Joe," Arcie said to her son, "let's us go in the street."

"I hears they got a Santa Claus down town," Joe said, wriggling into his worn little coat. "I wants to see him."

"Don't know 'bout that," his mother said, "but hurry up and get your rubbers on. Stores'll all be closed directly."

It was six or eight blocks downtown. They trudged along through the falling snow, both of them a little cold. But the snow was pretty!

The main street was hung with bright red and blue lights. In front of the City Hall there was a Christmas tree—but it didn't have no presents on it, only lights. In the store windows there were lots of toys—for sale.

Joe kept on saying, "Mama, I want . . ."

But mama kept walking ahead. It was nearly ten, when the stores were due to close, and Arcie wanted to get Joe some cheap gloves and something to keep him warm, as well as a toy or two. She thought she might come across a rummage sale where they had children's clothes. And in the ten-cent store, she could get some toys.

"O-oo! Lookee . . .," little Joe kept saying, and pointing at things in the windows. How warm and pretty the lights were, and the shops, and the electric signs through the snow.



# Fiction

1

"The Flowers"

by Alice Walker



It seemed to Myop as she skipped lightly from hen house to pigpen to smokehouse that the days had never been as beautiful as these. The air held a keenness that made her nose twitch. The harvesting of the corn and cotton, peanuts and squash, made each day a golden surprise that caused excited little tremors to run up her jaws

Myop carried a short, knobby stick. She struck out at random at chickens she liked, and worked out the beat of a song on the fence around the pigpen. She felt light and good in the warm sun. She was ten, and nothing existed for her but her song, the stick clutched in her dark brown hand, and the tat-de-ta, ta-ta of accompaniment

Turning her back on the rusty boards of her family's sharecropper cabin, Myop walked along the fence till it ran into the stream

made by the spring. Around the spring,

where the family got drinking water, silver ferns and wildflowers grew. Along the shallow banks pigs rooted. Myop watched the tiny white bubbles disrupt the thin black scale of soil and the water that silently rose and slid away down the stream

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds

By twelve o'clock, her arms laden with sprigs of her

findings, she was a mile or more from home. She had often been as far

before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep

Myop began to circle back to the house, back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise

He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris Myop saw that he'd had large white teeth, all of them

cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of blue denim from his overalls. The buckles of the overall had turned green

Myop gazed around the spot with interest. Very near where she'd stepped into the head was a wild pink rose. As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose's root. It was the rotted remains of a noose, a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frazzled--barely there-- but spinning restlessly in the breeze. Myop laid down her flowers

.And the summer was over

was a member of the Council and was listed as a sponsor of the conference, but there is no record of his actual participation. In 1960, after Time magazine, the New York Times, and the New York Post published erroneous stories alleging that he had met with Fidel Castro during the Cuban leader's visit to New York, Hughes decided to avoid most speaking engagements other than those before black groups. The legal status of segregation was steadily being eroded, and Hughes celebrated these victories while pointing out how far white Americans still had to go to live up to their own professed ideals of democracy and freedom. In July 1960, Hughes began work on a long poem that would eventually reach 800 lines and be published as the book *Ask Your Mama: Twelve Moods for Jazz*. The poem consists of a series of 12 mostly free verse sections with occasional rhyming passages. The poem is thick with allusions to black leaders, heroes, writers, and entertainers, and in this allusiveness and its heavy use of annotations and notes can be said to parody *The Waste Land*. Then he left on a tour that took him to the West Coast and included another performance of *Ask Your Mama*, with a jazz group providing the music, in Santa Monica. In 1962, *Fight for Freedom*, Hughes's history of the NAACP, was published, and Hughes endured an exhausting publicity tour. As the civil rights struggle grew more violent, Hughes felt depressed. He disapproved of Black Nationalism, and was dismayed by infighting among civil rights groups as to which deserved the most credit. In summer of 1963, he was in Paris during the celebrated March on Washington where Martin Luther King delivered his powerful "I Have a Dream" speech. The *Book of Negro Humor*, based on an old manuscript, was eventually published by Dodd, Mead in 1966, but was rejected earlier by Indiana University Press on the grounds that the humor was outdated and often at the expense of black dignity. He also wrote the poem "Death in Yorkville" which both laments the reality of "100 years NOT free" and honors the resilience of the

black spirit that is "still alive" after decades of brutality. But when Martin Luther King telegraphed Hughes inviting him to join a second march from Selma to Montgomery, Hughes did not accept. Instead, he continued to speak through his writing. He witnessed the passage of the Voting Rights Act of 1965 but he died before the assassination of Dr. King, the riots that followed, the battles over busing and school desegregation, and the advent of affirmative action. His final collection, *The Panther and the Lash*, which he prepared for publication just before his death, offered both new and old poems reflecting on the struggle for justice and racial equality. He collaborated with photographer Roy DeCarava on the *Sweet Flypaper of Life* (1955), writing text for the young photographer's series of photos of Harlem life. In the final years of his life he continued these efforts, with special attention to the work of young African writers. He was also proud to witness the success of some of his proteges, delighting, for instance, in the selection of Gwendolyn Brooks as the winner of the Pulitzer Prize for poetry in 1950 for her book *Annie Allen*. Although a biopsy proved negative, surgery was scheduled for May 12 to remove the enlarged gland. Although he survived the operation, he soon began showing signs of infection and died on May 22 of septic shock due to bacteria entering his bloodstream as a result of the surgery. The funeral ended as Hughes had requested, with the number "Do Nothing 'Til You Hear from Me." Later that day just before Hughes was cremated, a smaller group of mourners solemnly recited the lyrics of Hughes's first great poem, "The Negro Speaks of Rivers."

مریم محمودی  
دانشجوی کارشناسی زبان و ادبیات انگلیسی

the pages of the *New Masses* as one of the writers who was actively using his writing to further the cause of justice. The *Ways of White Folks*, published that May, was a critical triumph for Hughes. The angry and ironic tone of the collection as a whole made some readers flinch. Probably recognizing that many of the stories could be subtle commentaries on the collapse of Hughes's patronage relationship with Godmother, Locke commented that had the book been written with "less resentment" it would have been a greater book. In San Francisco, Hughes finished *Blood on the Fields* but in a reversal of his experience with Zora Neale Hurston, Ella Winter asked him to take her name off the script before he tried to sell or produce it. During his time in California he had written "On the Road," which was published in *Esquire*, as well as an account of his brush with the vigilantes in Carmel, which was sent to the *New Masses* but apparently not published there. Back in Reno, Hughes tried without much enthusiasm to work on his Soviet manuscript, but his confidence had been undermined by Knopf's rejection. His mother was pressuring him for money, explaining that it would be unacceptable for her to go on relief while she had a son who was a famous writer. The *Ways of White Folks* was not selling well. He applied for a Guggenheim Fellowship to support work on a sequel to *Not Without Laughter*, but he also hit on another idea he thought would raise money. Hughes's first story in this vein was "Mail Box for the Dead," which was never published. He wrote four more and sent them to Lieber, asking him to place them under the name "David Boatman." His father had undergone an operation on October 22 and had died. He needed the money, for he had to pay back the loans he had received. Soon he heard from Lieber that the "white stories" he had written with the expectation that they were sure to be quickly published were being rejected. In Mexico, he was cut off from the activities of the newly formed League of American Writers, affiliated with the International Union of Revolutionary Writers. Hughes tried unsuccessfully to be hired as a Hollywood writer and asked Lieber to try to arrange some lectures for him. Hughes was supposed to speak at a YMCA in Los Angeles as part of a memorial service sponsored by the Los Angeles Civic League, but the YMCA cancelled the program because Hughes was allegedly a Communist. Hughes had decided to use his Guggenheim money to travel to Spain and write his novel there. Hughes hated the cold and the harsh conditions on Chicago's South Side and continued to struggle financially. When Hughes did write a radical play called *Angelo Herndon Jones*, the Gilpin Players turned it down, though the script went on to win a contest sponsored by the

magazine *New Theater*. In fact, Hughes had just allowed his name to appear as one of more than one hundred progressive American authors who signed a statement defending the trials as legitimate "efforts of the Soviet Union to free itself from insidious internal dangers" and affirming the importance of the Soviet Union in the fight against fascism. Hughes also found time to be lionized by several young black writers from French colonies, who acknowledged Hughes as a great influence on the development of their writing and the concept of Negritude. Hughes began writing blues poems again, including a group of related poems called "Seven Moments of Love: An Un-Sonnet Sequence in Blues," which was published in the May 1940 issue of *Esquire*. Sales of *The Big Sea* were disappointing, and the tenants to whom he had sublet his Harlem apartment had failed to pay the rent, leading to his eviction. During the attack on the Arizona, Miller commandeered a machine-gun and shot down four Japanese planes. Hughes celebrated his actions in a poem called "Jim Crow's Last Stand". In this poem, Hughes optimistically predicted that the war would bring about the end of segregation. One of Hughes's radio scripts was rejected as too controversial. Titled "Brothers," it concerned the racism faced by a black sailor returning home from duty. In an essay, "My America," and in a pamphlet of poems that he published in 1943 called *Jim Crow's Last Stand*, Hughes avowed both his patriotism and his protest against racism. For a "colored American," wrote Hughes in "My America," "the phrase about liberty and justice does not apply fully". Hughes wrote a humorous and controversial essay called "White Folks Do the Funniest Things" which presented segregation as absurd, and a more serious piece titled "What Should We Do About the South?" In July, Hughes received an invitation from New York's Mayor Fiorello La Guardia to contribute to a series of radio programs entitled "Unity at Home—Victory Abroad." The goal of the program would be to foster civic pride and a spirit of cooperation among New York's citizens in the hope that the racial violence that had erupted in other cities would not spread there. He planned a tour of schools in which he would address the students and read his poems at a school assembly, followed by lunch in the cafeteria and classroom visits. Just as his older poems were linked to the sounds of black music in spirituals, and especially, the blues, the poems in this book attempt to incorporate recent innovations in jazz known as be-bop. Hughes found the work of securing permissions and writing or obtaining biographical notes for each included author to be tiresome. Nevertheless, Hughes persevered, committed to bringing more attention to the work of black poets. In April, Hughes



when the jobs that traditionally supported writers such as editorial jobs in publishing houses or with magazines were generally closed to blacks. In the summer and fall of 1931, the papers were full of the Scottsboro Boys case. Fearing a political backlash, the NAACP had hesitated to get involved. The Communist Party took up the case through its International Labor Defense organization (ILD), seeing it as an opportunity to recruit American blacks. The ILD eventually took charge of the appeal over the objections of the NAACP. His sympathies with radical politics were reflected in poems like "Union" which called for the poor, both white and black, to unite against greed. Hughes also wrote a long poem called "The Negro Mother," a dramatic monologue in which the title character tells "of the long dark way / That I had to climb, that I had to know / in order that I might live and grow". This poem, together with five others, formed the content of an inexpensive booklet that Hughes proposed to sell on the tour. The booklet, entitled "The Negro Mother" and Other Dramatic Recitations was illustrated by a white artist, Prentiss Taylor, and published by Golden Stair Press in the fall of 1931 in time for the tour. Next there would usually be a performance by local musicians, followed by Hughes reading a second set of poems with more serious themes. Hughes closed with the poem "I, Too". By this time he had given 54 readings and earned \$1,337.83 from fees and sales of his pamphlets. Soon after the tour began, Hughes read at the Hampton Institute on the same weekend that two tragic incidents occurred. A former Hampton athlete who was now a football coach at a black college in Alabama was beaten to death in Birmingham for parking his car in a lot designated for whites. At the only white university where Hughes read, the University of North Carolina at Chapel Hill, police stood guard outside while he gave his reading. Many whites were incensed over two controversial pieces related to the Scottsboro incident that were published in *Contempo*, an unofficial student publication, on the day of his scheduled lecture. In general, the tour made Hughes more acutely aware of the social and cultural gaps between blacks and whites in the South and the disheartening lack of protest against the situation, especially among so-called Negro leaders. He wrote contemptuously of them in poems like "Ph.D." and "To Certain Negro Leaders", and he continued to include poems on issues like lynching and the Scottsboro case in his readings. In San Francisco, he had been invited to stay at the home of Noel Sullivan, a wealthy white man who supported various liberal causes. Hughes was welcomed warmly into Sullivan's household. Hughes returned to New York on June 14, just in time to board the *Europa* as

it sailed for Germany, taking Hughes and 21 others on their way to Moscow. Although it would not turn out the way that he planned, his experience in the Soviet Union would be very significant in his life and art. He idealized it as a Utopia where both economic exploitation and racial prejudice had been eradicated. Aside from Hughes, only a few of the 22 young people who joined the expedition had done so out of a commitment to radical politics. Included Louise Thompson, Loren Miller, and Alan McKenzie. As promised, Meshrabpohm Films re-funded everyone's travel costs in U.S. dollars. They signed contracts that promised 400 rubles a month for four months to be actors in the movie, a generous salary by Moscow standards. Hughes, who was to work on the script, was offered slightly more and was pleased with the terms, though he had to insist that his contract be translated into English before he signed. Despite facing minor hardships, the Americans lived well and were treated very deferentially by the people of Moscow, who called them "Negro comrades" and offered them their seats on public transportation or invited them ahead in line. The Americans were disappointed to see their dreams of movie stardom vanish and complained bitterly that the press knew of the cancellation before the film company had bothered to inform them. For now, Hughes was happy with the reception given his work in the Soviet Union. Translation of *Not Without Laughter* into Russian had begun before he arrived and was completed while he waited to leave on the tour. Back in California, Hughes was once again the guest of Noel Sullivan. After a week at Sullivan's home, he moved into his guest cottage in Carmel. Hughes was offered the use of the cottage, rent-free for a full year. Hughes once again found himself in the ironic position of being committed to socialism while being sheltered from the ravages of the depression that surrounded him by a wealthy white patron. By December, Hughes had completed 12 stories, which he sent as a collection to both Van Vechten and Blanche Knopf for comment. Aside from continuing to work on short stories and magazine pieces, Hughes had three major projects in mind for 1934: revising "Good Morning, Revolution," the poetry collection that both Van Vechten and Knopf had disliked, making a second attempt at a manuscript about his Soviet travels, this time to be called "From Harlem to Samarkand." He also continued to work on short stories, adding the story "Rejuvenation through Joy" to the collection Knopf was preparing for publication. Another story, "Why, You Reckon?" appeared in the *New Yorker* in March. He was also writing a few radical poems, including one for a Scottsboro rally entitled "One More S in the USA." April 1934, he was praised by Walt Carmon in

who had invited Langston to join them. He tried to write poems that captured the moods of this music. Indeed his writing was the one thing that was going well. Hughes submitted several poems, including his long unpublished poem "The Weary Blues." At the end of April, Hughes fell ill and decided to skip the banquet in New York where the prize would be announced. When the awards for poetry were announced, poems by Hughes and Cullen tied for third place. Cullen took second place and Hughes won first prize for "The Weary Blues." He agreed to leave the manuscript with Van Vechten, who suggested some changes and offered to try to find him a publisher. Times have been difficult for the black artist, however, because he or she finds such small encouragement from those blacks supposed to have more culture. He points out the irony that while "Negro art" had suddenly become popular, it took the interest of whites to make the so-called cultured Negroes take notice. Hughes defends his own choice of racial themes and his use of jazz in his poetry. "Jazz to me is one of the inherent expressions of Negro life in America: the eternal tom-tom beating in the Negro soul—the tom-tom of revolt against weariness in a white world, a world of subway trains, and work, work, work; the tom-tom of joy and laughter, and pain swallowed in a smile." Thurman, Hughes, and several others decided to start their own magazine dedicated to publishing the kind of work they wanted to write. They chose the name *Fire!* As the publication day for *Fine Clothes to the Jew* drew near, Hughes fretted about the possible reactions to his new book, which was focused on the lower classes. Hughes was criticized for an obsessive focus on the seamy side of Negro life, of exposing blacks to the criticism of whites by depicting them as prostitutes and drunkards. Hughes responded to his critics in the *Pittsburgh Courier* and elsewhere by pointing out, as he had already in his essay for the *Nation*, that lower-class blacks were the majority of American black people, and he strongly disagreed that writers should only portray their "higher selves" in any case. Hughes eschews traditional lyric forms and conventional poetic language. Nearly all the poems are in the form of the blues lyrics, most often voiced by a woman. He graduated in June 1929 but did not go far. He had secured the permission of the president to remain on campus free of charge for the summer in order to have a quiet place to work on revising his novel for publication. Hughes and Hurston returned to the idea of collaborating on a folk opera which they had begun discussing the summer before. When the summer of 1928 arrived, Hughes put aside the distractions of college and finally settled down to work seriously on his novel. He sent Godmother, his pa-

tron, each chapter as he drafted it; she sent back words of encouragement. After finishing the first draft in late August, Hughes worked on a "singing play," *The Emperor of Haiti*, but he was unable to finish it before he returned to school for his final year. After working hard all summer, Hughes finished his second draft by mid-August and Godmother rewarded him with an extra \$250 for travel to Maryland and Montreal.

Hughes recalled that he had viewed the novel as finished, but when he reread it upon his return to New York, he saw that it still needed work. His characters were "locked up in long pages of uncomfortable words, awkward sentences, and drawn-out passages". In February 1930, he turned over the final version of his novel to his publisher, glad finally to be rid of the book that Godmother had hounded him to write.

He decided to recuperate with a trip to Cuba where he hoped to find a musician who could collaborate with him on the unfinished *Emperor of Haiti*. Godmother was enthusiastic and gave him \$500 for the trip. Hughes enjoyed himself in Cuba, where he was treated with great respect by Cuban writers who were eager to meet and talk to him. Hughes would have a powerful influence on the Cuban writer Nicolas Guillen, who soon began writing poems about Cuban blacks based on rhythms of Afro-Cuban music that were compared to Hughes's blues poems. "Not Without Laughter" got the most appreciative reviews of any book that Hughes had written thus far. Meanwhile, Hughes began to work with his other patron, Amy Spingarn, to publish a small book of poems on a handpress. Hughes selected a dozen poems including "Dear Lovely Death," which gave the collection its title. Hughes settled into his mother's house in early January 1931. He was still feeling ill and planned a trip to Florida to recuperate. Despite her rift with Hughes, Mason had continued to send checks from time-to-time and she planned to finance his travel with a check expected momentarily. Hughes tried to make the best of his stay in Cleveland, scheduling a lecture and reading at his alma mater and another lecture in Shaker Heights. While in Haiti, Hughes answered one letter that he had been carrying around since January. His father had read *Not Without Laughter* and wrote to say that he enjoyed the book, though not Hughes's extensive use of dialect. Knowing that he would be returning to a depression in which "scholarships and literary prizes" would be increasingly difficult to come by and even competition for work as a busboy or messman would be more keen, Hughes "began to puzzle out how, I, a Negro, could make a living in America from writing,"

ground House” where Hughes was hired as one of the first teachers, giving art lessons to the neighborhood children. In the fall of 1918 that he became an editor. Although he claims in *The Big Sea* to have written only poetry, he actually wrote at least three short stories during his high school years, two of which were published in the *Central Monthly* during his junior year. Jelliffe’s encouragement must have been important to Langston, for Carrie was impatient with his plans to write poetry or even to continue his education. Now that he was graduating from high school, she firmly expected him to go to work and start supporting her. He accepted his father’s invitation to go to Mexico. He hoped to convince his father to finance his education at Columbia, where the more affluent of his classmates from *Central* had been admitted. It was on his journey to Mexico that Langston would compose one of his greatest poems, “The Negro Speaks of Rivers”. The idea for the poem came to him as he looked out the window as the train crossed the Mississippi and began thinking of that river and its association with slavery. The speaker has bathed in the Euphrates, been lulled to sleep by the Congo, and seen the glory of a sunset on the Mississippi. The poem also showed Hughes’s embrace of and identification with the black race. He speaks in that poem not as Langston Hughes but as “The Negro.” He embraces what his father rejected and disparaged, and now he would have to ask his father to support him in his endeavors. His father ridiculed the idea that his son could support himself as a writer, especially a Negro writer. His own plan was for his son to go to Switzerland or Germany, study engineering, then come back to work for him in Mexico. Hughes sent poems to the *Brownies’ Book* a magazine for black children founded by W. E. B. DuBois, and the editor, Jessie Fauset accepted some of the poems and asked for more. In the fall, Hughes found a way to earn money as an English teacher. He taught classes at a private school in the morning and a business college in the afternoon and also took on several private pupils. When “The Negro Speaks of Rivers” appeared in the June 1921 issue, Langston showed the magazine to his father as proof of his literary potential. James was dismissive when he learned that his son had not been paid for his contributions, but nevertheless agreed to finance one year at Columbia. Arriving in Manhattan on September 4, 1921, Langston Hughes felt he had arrived in the city of his dreams. Harlem at this time was beginning to be referred to as “the Negro City.” Until 1905, no African Americans had lived in Harlem; by 1921, whites were an uneasy minority. Harlem was fast becoming the cultural center of black America. Financial troubles and quarrels with his father were not all that challenged Langston

during his year at Columbia. The white students froze him out of their organizations, even the school newspaper. He did publish four poems in the April and May issues of the *Spectator* under the pseudonym Lang-Hu. As Faith Berry remarks, this pen name sounds like “Lang Who?” reflecting “the way Hughes felt as a Columbia student—unsure, unknown and unwelcome”. In May, Hughes received word from one of his father’s colleagues, R.J.M. Danley, that his father was seriously ill in Mexico, having suffered a stroke. After finishing his exams in May, Langston found a room in a Harlem boarding house. He struggled to find a job, for most advertised positions were not open to black applicants. Hughes stayed with Cullen whenever he visited Manhattan. Cullen and he, though writing in very different styles, shared their work with each other. Cullen watched for the appearance of Hughes’s poems in the *Amsterdam News* and sent along clippings. Hughes did not show Cullen the greatest poem he produced during this time, “The Weary Blues,” a poem in which he strove to capture in poetry the spirit and rhythm of the blues. Hughes’s work was also beginning to be noticed by the whites who were interested in “Negro literature.” Hughes brought the books aboard with him, but when he opened the box the first night, they reminded him not only of his misery at Columbia, but of his loneliness in Toluca, and his inability to please his father or help his mother escape a life of poverty and struggle. Impulsively, he began to fling his books into the sea, feeling that he was throwing away not books but “a million bricks out of my heart.” During his stay in McKeesport he had given a reading of his poetry at a YMCA and discovered that his trip to Africa made him more interesting to his audience. While he was in Africa, his reputation in literary Harlem had increased. The *Crisis* had devoted a whole page of the August issue to his poems and Langston found himself warmly welcomed by a circle of black writers working in Harlem. Arriving in Paris with only seven dollars remaining, Hughes’s first task was to find a job, but the results of his search were discouraging. Whether his Paris interlude was contributing to his growth as a poet. His reputation back in America continued to grow as Cullen helped to place some of the poems he had written while in Africa. His poetry appeared not only in the *Crisis*, but also in the *Messenger* and the new magazine *Opportunity: A Journal of Negro Life*. Though he arrived in New York nearly penniless, Hughes was welcomed warmly by the Cullen family at whose home he settled temporarily. He found much excitement in the black literary community. Langston was able to move to Washington since his mother and stepbrother were already staying there at the home of some wealthy cousins,



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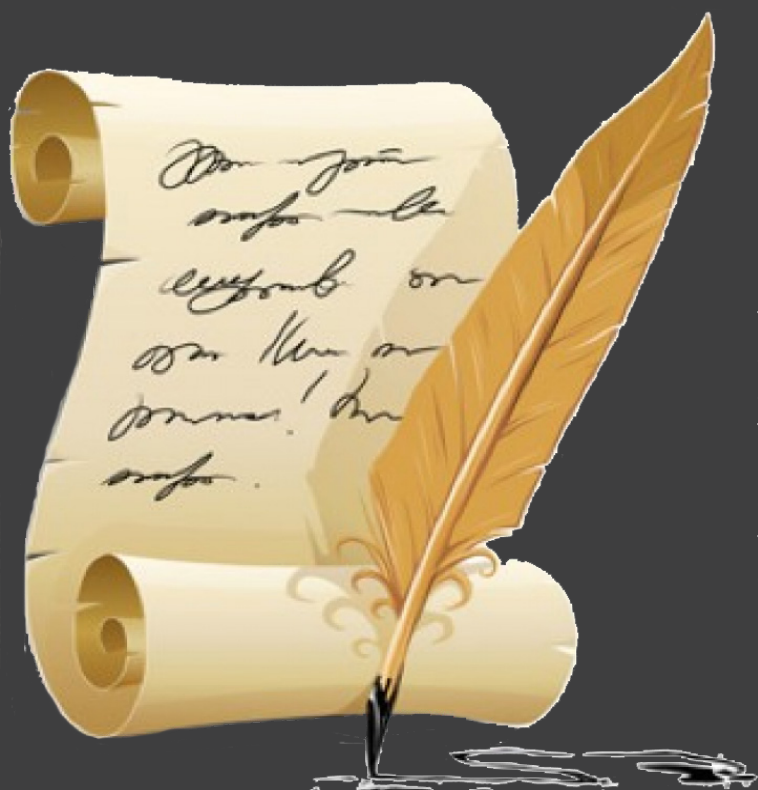
# riter biography

## Dream within a dream

### Langston Hughes biography

Born in cold and darkness, near midnight in the midst of a Missouri winter, Langston Hughes would find much of his childhood equally bereft of light and warmth. His mother would often leave him in the care of his grandmother while she lived and worked in other cities. Father works as a secretary to an executive of an American-owned company before the boy was nine months old. Though the child was named James Langston Hughes, his family called him simply “Langston” and a potential link with his absent father was quietly erased. In the spring of 1907 his mother traveled with him and his maternal grandmother to meet his father in Mexico, where he had settled. The reunion was short-lived, for a frightening earthquake on April 14, 1907, caused the trio to flee. Carrie was bitter about the failure of her marriage, and perhaps more so about her straitened financial circumstances and her inability to realize her dream of a career in theater. Sometimes she would turn her anger on young Langston, telling him that he was just like his father whom she described as “a devil on wheels” and “as mean and evil a Negro as ever lived”. Langston Hughes’s early poem, “Aunt Sue’s Stories,” is drawn from his experience of hearing his grandmother’s tales about his ancestors. Like “the dark-faced child” of

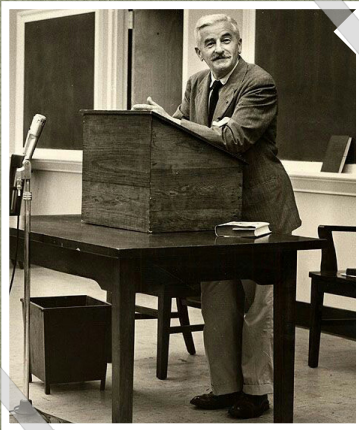
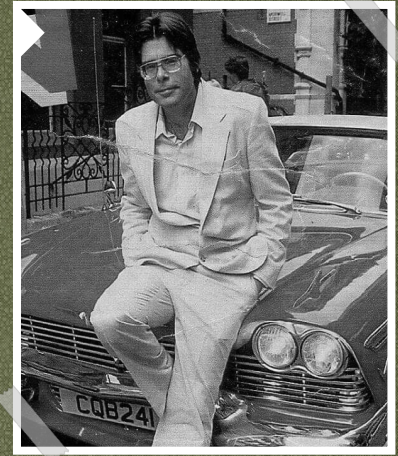
the poem, young Langston listened attentively, knowing that these tales of slavery and heroism were “real stories.” As Rampersad points out, although Lawrence had been founded by abolitionists in 1854, it was becoming an increasingly segregated community by the end of the nineteenth century. At school, too, he was sometimes set apart from other black students. He began school in 1908 in Topeka, where he had been temporarily reunited with his mother. Back in Lawrence he attended the Pickney School, which had segregated classrooms in the lower grades, but he later switched to integrated schools that had few black students. In March 1915, Langston’s grandmother Mary died. By age 13 then, Langston Hughes felt abandoned by his father, his grandmother and his mother, who had left with her new husband and adopted son. In the summer of 1915 Langston Hughes took the train from Lawrence, Kansas, to Lincoln, Illinois, to join his mother, his stepfather, and his adopted brother. In the fall he enrolled in the eighth grade at Central School, where he and a female classmate were the only black students. Since no one in the class had written a poem, his classmates chose him out of benign racial prejudice, believing all Negroes to possess an innate sense of rhythm. Hughes claimed that his poetic career began with the writing of the 16-verse graduation poem—later shortened for delivery—that lavishly praised his teachers and the graduating class and was greeted with thunderous applause. Whether or not his eighth-grade classmates knew of his writing talent when they chose him as class poet, surely his high school classmates did when they conveyed the same honor on him four years later. He wrote for the school newspaper and the literary supplement *The Belfry Owl*, and in his senior year edited the yearbook as well. In Cleveland, Hughes formed an important friendship with a young couple, the Jelliffe. They were white, working to establish a community center for the inner-city residents of Cleveland. They established “Play-





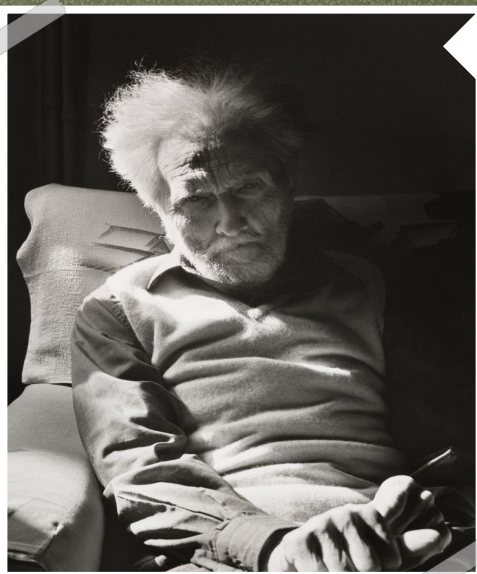
Books are the perfect entertainment: no commercials, no batteries, hours of enjoyment for each dollar spent. What I wonder is why everybody doesn't carry a book "around for those inevitable dead spots in life"

Stephen King



Read, read, read. Read everything -- trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You'll absorb it. Then write. If it's good, you'll find out. If it's not, throw it out of the window." William Faulkner

Second hand books are wild books, home-less books; they have come together in vast flocks of variegated feather, and have a charm which the domesticated volumes of the library lack." Virginia Woolf



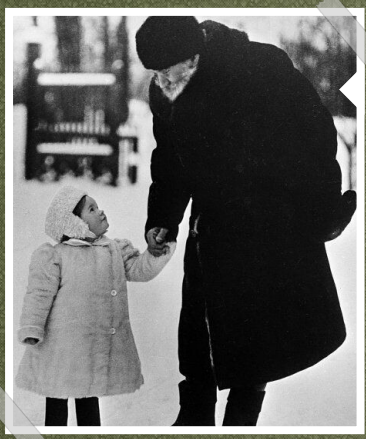
No man understands a deep book until he has seen and lived at least part of its contents." Ezra Pound



# A Picture is worth a million words

Simple memories  
of dreams fulfilled  
portrayed by non-fictional characters  
smiling at their past  
Photographs and memories  
are all that's left

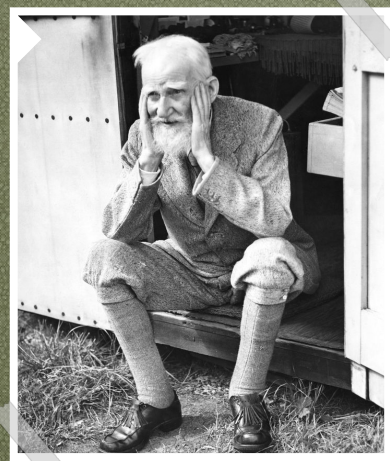
**Fab Ricciardi**



For a few seconds they looked" silently into each other's eyes, and the distant and impossible suddenly became near, possible, and inevitable

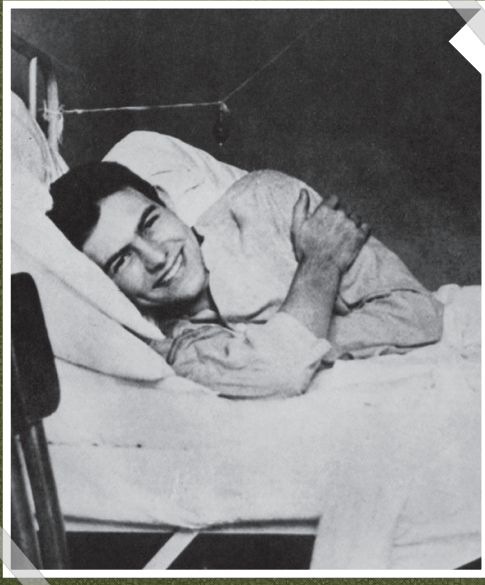
War and Peace – Leo Tolstoy

The reasonable man adapts him- self to the world: the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man." George Bernard Shaw – Man and Superman



There is nothing else than now." There is neither yesterday, certainly, nor is there any tomorrow. How old must you be before you know that? There is only now, and if now is only two days, then two days is your life and everything in it will be in proportion. This is how you live a life in two days. And if you stop complaining and asking for what you never will get, you will have a good life. A good life is "not measured by any biblical span

Ernest Hemingway – For Whom the Bell Tolls







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**Crossword with prize!**

**I'm going to sing a little song: A close study of Jim Crow**

**Exclusive Report: Harlem Renaissance**