English

for the Students
of Persian Literature

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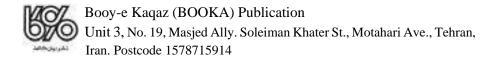
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Preface

English for specific purposes has long intrigued material developers since it is the most needed proficiency that ESP students require. With limited access to ESP Sources and more importantly incompleteness of commercial books in the market, the authors of this book designed the current book entitled "*English for the Students of Persian Literature*" to respond to ESP students' need and solve the incomplete ESP sources in the market.

To this end, analysis through questionnaires, interviews and focused group discussions with the students of Persian literature and instructors were conducted to better understand Persian literature students' current and future needs and English proficiency levels. In addition to language components of vocabulary, the authors focused on skills (speaking, reading, writing and translation) focusing practical techniques in solving learning problems from communicative perspective. This book includes a wide range of punctuation rules as an ignored aspects in ESP books for Persian literature students and also some practical exercises and explanations that make students confident in their progress .

English for the Students of Persian Literature has been designed in 12 units that can be confidently covered within a semester. This book has one to one correspondence with the credit courses assigned for the students of Persian literature; each unit in semester long represents some required aspects to the students of Persian literature .

The difficulty and readability level of texts were in total fit with intermediate and upper intermediate students. The authors of this book acknowledge those ones who contributed in any form and level and appreciate the expertise received from Persian literature instructors and honorable professors in this field. In the end, there is no claim for this book to be flawless. Thus, the dear colleagues and students' comments are warmly welcome.

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مقدمه

انگلیسی برای اهداف دانشگاهی یا به تعبیر مرسوم‌تر، زبان انگلیسی تخصصی به مثابه شاخه‌ای از حوزهٔ آموزش زبان انگلیسی در طی دو دههٔ گذشته، توجه شمار زیادی از علاقه‌مندان حوزهٔ زبان‌شناسی کاربردی را به خود جلب کرده است. نظر به اهمیت انکارناپذیر این حوزه در میان دانشگاهیان، کتاب حاضر با عنوان *«زبان تخصصی برای دانشجویان ادبیات فارسی»* (*English for the Student of Persian Literature*) سعی کرده است بخشی از نیازهای اساسی این گروه را برآورده نماید. مؤلفین براساس اصل نیازسنجی از طریق پرسش‌نامه، مصاحبه با دانشجویان و اهل فن تلاش کرده‌اند به درک صحیح‌تری از نیازهای این گروه برسند. کتاب حاضر که در دوازده فصل تنظیم شده، برخلاف اکثر کتاب‌های قبلی این رشته که صرفاً بر یک یا دو مهارت تاکید داشته‌اند، به تقویت مهارت‌های چندگانهٔ گفتاری، خوانداری، نوشتاری و ترجمه توجهٔ ویژه داشته است. همچنین، به تقویت مهارت‌های واژگان تخصصی رشتهٔ ادبیات فارسی و معرفی قواعد سجاوندی به عنوان یک ضرورت اهمیت داده شده است. داشتن تمرین‌های متنوع از دیگر ویژگی‌های کتاب حاضر است. شایان ذکر است که این کتاب مراحل داوری را در شورای انتشارات دانشگاه گنبدکاووس طی کرده است.

بر خود لازم می‌دانیم که از زحمات آقای دکتر صدقی دبیر محترم شورای انتشارات دانشگاه گنبدکاووس، آقای دکتر ستاریان معاون محترم پژوهشی دانشگاه، دکتر ابراهیم غلامعلی‌پور علمداری مدیر محترم پژوهشی دانشگاه، دکتر حسین محمدی معاون محترم پژوهشی دانشکدهٔ علوم انسانی، دکتر احمد رمضانی مدیرمسئول محترم انتشارات بوی کاغذ (بوکا) و سایر همکاران ایشان مراتب تقدیر و سپاس خود را داشته باشیم. همچنین، از جناب

آقای حسن رجبی، آقای حسن سارلی محمدی و حمزه (بردیا) ملک نیز که زحمت طراحی جلد و ویراستاری کتاب حاضر را بر عهده داشته‌اند تشکر ویژه داریم.

امید است این کتاب پیشرفت فعالیت‌های فرهنگی و علمی دانشجویان، استادها و پژوهشگران حوزهٔ زبان تخصصی را آسان‌تر سازد. انتظار می‌رود مخاطبان گرامی نواقص کار را نادیده نگیرند و با ذکر اشتباهات و کمبودهای محتمل، ما را در تکمیل و بهبود این اثر در چاپ‌های بعدی یاری کنند.

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UNIT ONE
Language

New Terms:		
• Imaginative	• Expression	• Culture
• Alphabet	• Symbol	• Emotional
• Phoneme	• Accent	• Character
• Pronunciation	• Intonation	• Tone
• Arbitrary	• Communication	• Language
• Speech-Sounds	• Phonetician	• Linguistic
• Native Speaker	• Analysis	• Vocal

READING PASSAGE 1

After reading the passage, you are expected to be able to**:**

- Explain the main functions of language in various social institutions.
- State what the main purpose of the passage is.
- Clarify the symbols used for in different types of languages.
- Discuss what can be inferred from the last paragraph.

Language

A system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves. The functions of language include communication, the expression of identity, play, imaginative expression, and emotional release.

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Many definitions of language have been proposed. Henry Sweet, an English phonetician and language scholar, stated: "Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts." The American linguists Bernard Bloch and George L. Trager formulated the following definition: "A language is a system of arbitrary vocal symbols by means of which a social group cooperates." Any succinct definition of language makes a number of presuppositions and begs a number of questions. The first, for example, puts excessive weight on "thought," and the second uses "arbitrary" in a specialized, though legitimate, way. A number of considerations enter into a proper understanding of language as a subject: *Every physiologically and mentally typical person acquires in childhood the ability to make use, as both sender and receiver, of a system of communication that comprises a circumscribed set of symbols (e.g., sounds, gestures, or written or typed characters).*

In spoken language, this symbol set consists of noises resulting from movements of certain organs within the throat and mouth. In signed languages, these symbols may be hand or body movements, gestures, or facial expressions. By means of these symbols, people are able to impart information, to express feelings and emotions, to influence the activities of others, and to comport themselves with varying degrees of friendliness or hostility toward persons who make use of substantially the same set of symbols.

READING COMPREHENSION

Read the above passage and choose the correct answer.

1. Which one of the given statements is not the function of language?

   A. communication   B. the expression of identity

   C. written symbols   D. imaginative expression

2. How many definitions of language have been proposed in the text?

   A. 3   B. 2   C. 4   D. 1

3. Who has formulated the following statement? "A language is a system of arbitrary vocal symbols by means of which a social group cooperates."

   A. a linguist   B. an ordinary man

   C. a phonetician   D. a literate

4. The text divides the language in two kinds based on the symbol set. Which one of these given answers are correct?

   A. spoken, written   B. written, symbolic

   C. written, signed   D. spoken, signed

5. The word "second" in line 12 refers to which one of the definitions?

   A. language symbols   B. functions of language

   C. imaginative expression   D. definitions of language

VOCABULARY ACTIVITIES Part 1

Definition, Synonym, and Antonym

1. A distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class is ……….

    A. Tone   B. Intonation

    C. Accent   D. Pronunciation

2. Something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance is ………. .

    A. language   B. Symbol

    C. Alphabet   D. Phoneme

3. Synonym of "expression" is: ……. .

    A. statement   B. definition

    C. especially   D. particular

4. Which one is different in the meaning?

    A. vocal   B. oral

    C. voiced   D. written

5. Which one is not antonym of "Emotional"?

    A. cool   B. sensitive

    C. calm   D. physical

VOCABULARY ACTIVITIES Part 2

Fill in the blank using the new terms in this unit.

1. The particular ………………. used generally depends on the surrounding sounds or the position of the sound in a word.

2. The exhibition was sponsored by the Society of ……..……………. .

3. Abuse can lead to both psychological and ………......... problems.

4. The six principal roles in this opera have an average …………… range of two octaves.

5. Modernism seeks to find new forms of ……….......... and rejects traditional or accepted ideas.

VOCABULARY ACTIVITIES Part 3

Choose the correct answer.

1. …………. is shown by a system of phonetic transcription.

    A. Pronunciation   B. Language

    C. Symbol   D. Alphabet

2. The novel's complex, …………. style does not lend itself to translation.

    A. Native Speaker   B. Analysis

    C. Imaginative   D. Pronunciation

3. At the meeting they presented a detailed ………… of twelve schools in a London borough.

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A. tone   B. analysis

C. phonetician   D. linguistic

4. Another component of ……….. that can be said to have grammatical
   significance is the choice of tone on the tonic syllable.

A. alphabet   B. linguistic

C. language   D. intonation

5. The book is satirical in……….. .

A. culture   B. tone

C. arbitrary   D. symbol

READING PASSAGE 2

Translate the following text using a bilingual dictionary.

Language as conceived of by Chomsky is a set (finite or infinite) of
sentences, each finite in length and constructed out of a finite set of
elements. As he further claims, this holds true for all natural languages
since they have a finite number of phonemes (or letters in its alphabet)
and each sentence is representable as a finite sequence of these
phonemes (or letters). Thus, a grammar of a language should be thought
of as a device of some sort for producing the sentences of the language
under analysis. Such a linguistic analysis of a language should attempt
to sort out the grammatical sentences from the ungrammatical ones and
study the structure of the grammatical sentences. Furthermore, the
grammar of a language will generate all the grammatical sentences of a

language and none of the ungrammatical ones. There comes, however, the question of what constitutes a sentence or a string of grammatically-arranged words. Chomsky accounts, in this respect, on a native speaker's intuition. Hence, once a particular string of words or a sentence causes a feeling of wrongness in a native speaker, then it can be classified as ungrammatical. Such an approach to grammaticality enabled syntacticians to study language and its grammatical properties on the basis of devised sentences and not through a corpus of observed speech as it was the case in the past. As put forward by Chomsky (1957), grammar of a language should be considered autonomous of meaning since it is likely for a sentence to be grammatical on the one hand, and meaningless on the other, as in Chomsky's famous example 'colourless green ideas sleep furiously'. The opposite is possible as well, thus, a sentence or a string of words may be both ungrammatical and meaningful, to cite yet another Chomsky's example 'read you a book on modern music'. Therefore, a well formulated grammar of a language should produce all and only grammatical sentences of a language, regardless of their meaning.

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SPEAKING

Choose a partner and discuss the picture below.

❖ What is genre in literature?

❖ Name different genres in literature?

❖ What is your favorite genre?

❖ If you had to choose a genre to live in, which one would you choose? And why?

❖ Can we classify poetry as a genre?

WRITING TIPS

How to Write an Essay (Part 4)

Once you have done your brainstorming and chosen your topic, you may need to do some research to write a good essay. Go to the library or search online for information about your topic. Interview people who might be experts in the subject.

- Always gather your own ideas about the text through close reading and note-taking before consulting secondary criticism.

- It is important that an essay engage with works of criticism, but the aim of the essay is the elaboration of the essay's original idea or argument. Do not give too much space to other critics.

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

- o Accent
- o Alphabet
- o Arbitrary
- o Aspect
- o Autobiography
- o Ballad
- o Character
- o Chieftain
- o Communication

UNIT ELEVEN

Character

New Terms:		
• Demoted	• Artfully	• Convolution
• Vague	• Predominance	• Incumbent
• Hierarchy	• Stylistic	• Caricatures
• Introspection	• Superficial	• Personification
• Criterion	• Penetration	• Psychological
• Disposition	• Consistency	• Motivation
• Evaluate	• Terse	• Authoritatively

READING PASSAGE 1

After reading the passage, you are expected to be able to**:**

- State what the main idea of the passage is.
- Exemplify the main difference between the inferior and superior novelists' take in character and plot.
- Clarify the main features of the French nouveau roman (i.e., new novel).
- Discuss the possible differences in rewriting *Henry James The Ambassadors* (1903) in the new era.

Character

The inferior novelist tends to be preoccupied with plot; to the superior novelist the convolutions of the human personality, under the stress of artfully selected experience, are the chief fascination. Without character

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it was once accepted that there could be no fiction. In the period since World War II, the creators of what has come to be called the French *nouveau roman* (*i.e.,* new novel) have deliberately demoted the human element, claiming the right of objects and processes to the writer's and reader's prior attention. Thus, in books termed <u>chosiste</u> (literally "thing-ist"), they make the furniture of a room more important than its human incumbents. This may be seen as a transitory protest against the long predominance of character in the novel, but, even on the popular level, there have been indications that readers can be held by things as much as by characters. Henry James could be vague in *The Ambassadors* (1903) about the provenance of his chief character's wealth; if he wrote today he would have to give his readers a tour around the factory or estate. The popularity of much undistinguished but popular fiction has nothing to do with its wooden characters; it is machines, procedures, organizations that draw the reader. The success of Ian Fleming's British spy stories in the 1960s had much to do with their hero, James Bond's car, gun, and preferred way of mixing a martini.

But the true novelists remain creators of characters—prehuman, such as those in William Golding's *Inheritors* (1955); animal, as in Henry Williamson's *Tarka the Otter* (1927) or Jack London's *Call of the Wild* (1903); caricatures, as in much of Dickens; or complex and unpredictable entities, as in Tolstoy, Dostoyevsky, or Henry James. The reader may be prepared to tolerate the most wanton-seeming stylistic tricks and formal difficulties because of the intense interest of the central characters in novels as diverse as James Joyce's *Ulysses* (1922)

and *Finnegans Wake* (1939) and Laurence Sterne's *Tristram Shandy* (1760–67).

It is the task of literary critics to create a value hierarchy of fictional character, placing the complexity of the Shakespearean view of man—as found in the novels of Tolstoy and Joseph Conrad—above creations that may be no more than simple personifications of some single characteristic, like some of those by Dickens. It frequently happens, however, that the common reader prefers surface simplicity—easily memorable cartoon figures like Dickens' never-despairing Mr. Micawber and devious Uriah Heep—to that wider view of personality, in which character seems to engulf the reader, subscribed to by the great novelists of France and Russia. The whole nature of human identity remains in doubt, and writers who voice that doubt—like the French exponents of the *nouveau roman* Alain Robbe-Grillet and Nathalie Sarraute, as well as many others—are in effect rejecting a purely romantic view of character. This view imposed the author's image of himself—the only human image he properly possessed—on the rest of the human world. For the unsophisticated reader of fiction, any created personage with a firm position in time–space and the most superficial parcel of behavioral (or even sartorial) attributes will be taken for a character. Though the critics may regard it as heretical, this tendency to accept a character is in conformity with the usages of real life. The average person has at least a suspicion of his own complexity and inconsistency of makeup, but he sees the rest of the world as composed of much simpler entities. The result is that novels whose characters are

created out of the author's own introspection are frequently rejected as not "true to life." But both the higher and the lower orders of novel readers might agree in condemning a lack of memorability in the personages of a work of fiction, a failure on the part of the author to seem to add to the reader's stock of remembered friends and acquaintances. Characters that seem, on recollection, to have a life outside the bounds of the books that contain them are usually the ones that earn their creators the most regard. Depth of psychological penetration, the ability to make a character real as oneself, seems to be no primary criterion of fictional talent.

READING COMPREHENSION

Read the above passage and choose the correct answer.

1. Most of the inferior novelists are ……….

    A. preoccupied with plot

    B. preoccupied with human convolutions

    C. preoccupied with character

    D. preoccupied with scene

2. According to the passage in which of the below writer's works you can find the Shakespearean view of man?

    A. Henry James   B. James Joyce

    C. Ian Fleming   D. Tolstoy