



October-November 2001. N° 11.

Bimonthly Review of the English Department, Cadi Ayyad University at Beni Mellal. Editor: Khalid Chaouch.

**EDITORIAL**

**Alle Anfang Ist Schwer!**

Too much things are often said about the beginning of any project or the starting of any important activity whatsoever. The oral tradition of humankind at large abounds in maxims, proverbs, and idioms that stress the importance of the **beginning** – any beginning. The above saying is a German proverb expressing the difficulty to begin anything. But there are other proverbs insisting that if the beginning be good, the end must be perfect.

Other proverbs suggest that a thousand-mile trip begins with only one step that should be decisive. Look, for instance, at the runners in an athletic competition. Whether the distance is very short (100 m) or very long (a marathon), the success of any runner depends primarily on a good start as well as on a good finish.

Beginning a whole academic career, or just a new academic year, is no exception to these views. Undoubtedly, a good start, though a difficult task in most cases, is highly helpful for those who do not want to fall behind.

Pen Circle.

**A Fable**

Once upon a time an artist who had painted a small and very beautiful picture placed it so that he could see it in the mirror. He said, "This doubles the distance and softens it, and it is twice as lovely as it was before."

The animals out in the woods heard of this through the housecat, who was greatly admired by them because he was so learned, and so refined and civilized, and so polite and high-bred, and could tell them so much which they didn't know before, and were not certain about afterward. They were much excited about this new piece of gossip, and they asked questions so as to get at a full understanding of it. They asked what a picture was, and the cat explained.

"It is a flat thing," he said; "wonderfully flat, marvellously flat, enchantingly flat and elegant. And, oh, so beautiful!"

That excited them almost to a frenzy, and they said they would give the world to see it. Then the bear asked:

"What is it that makes it so beautiful?"

"It is the looks of it," said the cat.

This filled them with admiration and uncertainty, and they were more excited than ever. Then the cow asked:

"What is a mirror?"

"It is a hole in the wall," said the cat. "You look in it, and there you see the picture, and it so dainty and charming and ethereal and inspiring in its unimaginable beauty that your head turns round and round, and you almost swoon with ecstasy."

The ass had not said anything as yet; he now began to throw doubts. He said there had never been anything as beautiful as this before, and probably wasn't now. He said that when it took a basketful of sesquipedalian [= very long] adjectives to whoop up a thing or beauty, it was time for suspicion.

It was easy to see that these doubts were having an effect upon the animals, so the cat went off offended. The subject was dropped for a couple of days, but in the meantime curiosity was taking a fresh start, and there was a revival of interest perceptible. Then the animals assailed the ass for spoiling what could have been a pleasure to them, on a mere suspicion that the picture was not beautiful, without any evidence that such was the case.

(To be continued on p. 5)

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<p style="text-align: center;"><b>“What is a Language?”</b></p> <p>At different times, different features of language have struck people as particularly significant, typical or worthy of attention. Any system as complex as a human language is bound to lend itself to a variety of independent approaches. For example, languages are used to communicate; one obvious line of research would be to compare human languages with other systems of communication, whether human or not: gestures, railway signals, traffic lights, or the languages of ants and bees. Languages are also used by social groups; another line of research would be to compare languages with other social systems, whether communicative or not: economic, political or religious, for example. Again, languages change through time: comparison of languages with other evolutionary systems, organic or inorganic, might also be pursued. While all of these approaches have undoubted appeal, there is an obvious logical point to be made: one must be able to describe a language, at least in part, before going on to compare it with other systems.</p> <p>It seems to us that there is no way of describing or defining a given language without invoking the notion of a linguistic rule. If this is true, it is clearly important, since by investigating the nature and variety of linguistic rules we may be able to provide quite detailed evidence about points of comparison between human languages and other systems. It is for this reason that we have chosen to spend our first chapter justifying the claim that a language is definable in terms of a set of rules, arguing against some alternative conceptions of language, and examining the nature and status of linguistic rules.</p> <p>Neil Smith and Deidre Wilson, <i>Modern Linguistics. The Results of Chomsky's Revolution</i>. Harmondsworth, Middlesex: Penguin Books, 1983, p. 9.</p>	<p><b>From the set books</b> ⇒ 1<sup>st</sup> Cycle: Composition</p> <p style="text-align: center;"><b>An Elementary Principle of Composition.</b></p> <p><b>13. Make the paragraph the unit of composition.</b></p> <p>The paragraph is a convenient unit; it serves all forms of literary work. As long as it holds together, a paragraph may be of any length – a single, short sentence or a passage of great duration.</p> <p>If the subject on which you are writing is of slight extent, or if you intend to treat it briefly, there may be no need to divide it into topics. Thus, a brief description, a brief book review, a brief account of a single incident, a narrative merely outlining an action, the setting forth of a single idea – any one of these is best written in a single paragraph. After the paragraph has been written, examine it to see whether division will improve it.</p> <p>Ordinarily, however, a subject requires division into topics, each of which should be dealt with in a paragraph. The object of treating each topic in a paragraph by itself is, of course, to aid the reader. The beginning of each paragraph is a signal that a new step in the development of the subject has been reached.</p> <p>As a rule, single sentences should not be written or printed as paragraphs. An exception may be made of sentences of transition, indicating the relation between the parts of an exposition or argument...</p> <p>As a rule, begin each paragraph either with a sentence that suggests the topic or with a sentence that helps the transition. If a paragraph forms part of a larger composition, its relation to what precedes, or its function as a part of the whole, may need to be expressed. This can sometimes be done by a mere word or phrase (<i>again, therefore, for the same reason</i>) in the first sentence. Sometimes, however, it is expedient to get into the topic slowly, by way of a sentence or two of introduction or transition...</p> <p>In general, remember that paragraphing calls for a good eye as well as a logical mind. Enormous blocks of print look formidable to readers, who are often reluctant to tackle them. Therefore, breaking long paragraphs in two, even if it is not necessary to do so for sense, meaning, or logical development, is often a visual help. But remember too, that firing off many short paragraphs in quick succession can be distracting... Moderation and a sense of order should be the main consideration in paragraphing.</p> <p>William Strunk, Jr. and E. B. White, <i>The Elements of Style</i>. Needham Heights, Massachusetts: Allyn &amp; Bacon, 2000, pp. 15-17.</p>

**The Poet's Corner**

This corner is devoted to all kinds of attempts by **all students** in poetry or poetic criticism. Such writings should be printed, otherwise written in handwriting as clear as possible, and submitted to the Department office. Attempts, either published or not, will not be returned.

**Thoughts in a Zoo**

They in their cruel traps, and we in ours,  
Survey each other's rage, and pass the hours  
Commiserating each the other's woe,  
To mitigate his own pain's fiery glow.  
Man could but little proffer in exchange  
Save that his cages have a larger range.  
That lion with his lordly, untamed heart  
Has in some man his human counterpart,  
Some lofty soul in dreams and vision wrapped,  
But in the stifling flesh securely trapped.  
Gaunt eagle whose raw pinions stain the bars  
That prison you, so men cry for the stars!  
Some delve down like the mole far underground,  
(Their nature is to burrow, not to bound),  
Some, like the snake, with changeless slothful eye,  
Stir not, but sleep and smoulder where they lie.  
Who is most wretched, these caged ones, or we,  
Caught in a vastness beyond our sight to see?

**Countee Cullen**

Countee Cullen, who died at the age of forty-two, is one of America's greatest black poets. Though he wrote drama and prose as well as poetry, he is best remembered for his lyrics. His poems of the thoughts and feelings, the joys and sorrows of the black race greatly enriched American poetry.

Cullen collected what he considered to be the best poetry written by American black authors in an anthology titled *Caroling Dusk*. His ability and careful judgement made the book a notable addition to the few similar collections preceding his.

**It says a lot in a little**

A poem is a record of experience to be shared. The poet sees or does or thinks or feels, and he passes along his observations and actions and ideas and emotions to the reader. This is what the prose writer does too, but the poet's job is a harder one. The prose writer can leisurely develop his theme, making abundant use of details. But the poet is held down by the conventions, or rules, of his form, He must evoke emotional and intellectual response in he fewest possible words, usually through careful use of language. He chooses his material with special care and screens his language for useless words. Careful selection and sifting result in **compression**: he says a lot in a little. For example:

**There stood one – aside the swashed shore  
And dared breakers to touch toes.**

These two lines call a definite picture to mind. Try describing the scene in prose. About how many words does it take to create the same image?

Like any one else, a poet uses words first for their meaning. But he often tries to pack more meaning into them than does the prose writer:

**Arthur with a hundred spears  
Rode far.**

What two meanings does "spears" have in the above?

The poet is also concerned with the **connotations** of words, the emotions and associations they stir up in us...

Because the poet cuts away all needless words and packs the useful ones with all possible meaning and emotion, poetry should be read slowly and carefully. Every word has a purpose; to understand a poem fully, you have to be aware of the meaning and connotation that each word carries.

Roberts C. Pooley *et al.*,  
*Projection in Literature.*

Illinois, Glenview:  
Scott, Foresman & Co., 1967, p. 196.

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<p><b>Pungent Quotations:</b></p>	<p>*** CULTURAL NEWS ***</p>
<p style="text-align: center;"><b>On Time</b></p> <p>“Redeem this mis-spent <b>Time</b> that’s past; Live this day, as if ’twere thy last.” Thomas Ken <i>A Morning Hymn</i></p> <p>“How soon hath <b>Time</b>, the subtle thief of youth, Stolen on his wing my three and twentieth year!” John Milton (1608-1674) <i>On being arrived at the age of twenty-three</i></p> <p>“<i>Tempus edax rerum.</i> – <b>Time</b> the devourer of things.” Ovid (43 BC – AD 17) <i>Metamorphosis</i>, XXV. 234</p> <p>“The bell strikes one. We take no note of <b>Time</b> But from its loss..” Edward Young (1683-1765) <i>Love of Fame</i></p> <p>“<b>Time</b>, you old gypsy man, Will you not stay, Put up your caravan Just for one day? .” Ralph Hodgson (1871-1962) <i>Time, You Old Gypsy Man</i></p> <p>“We must use <b>Time</b> as a tool not as a couch.” <i>Observer</i>, Sayings of the Week, 10 Dec. 1961.</p> <p>“For tribal man, space was the uncontrollable mystery. For technological man, it is <b>Time</b> that occupies the same role.” Marshal McLuhan <i>The Mechanical Bride</i>.</p> <p>“<b>Time</b> is the longest distance between two places.” Tennessee Williams (1911–1983) <i>The Glass Menagerie</i>.</p> <p>“<b>Time</b> is too large, it refuses to let itself be filled up.” Jean Paul Sartre (1905-1980) <i>La Nausée</i>.</p> <p>“It is only to the gardener that <b>Time</b> is a friend, giving each year more than he steals.” Beverley Nichols <i>Merry Hall</i>, Feb. 1957</p>	<p>q The <b>MOROCCAN CULTURAL STUDIES JOURNAL</b> is the official journal of <i>The Moroccan Cultural Studies Centre</i>. It is published twice yearly, in Spring and Autumn, at the Faculty of Letters and Humanities, Dhar al Mahraz, Fez. The M.C.S.J. is devoted to a broad range of subjects and topics dealing with Moroccan culture (history, society, philosophy, language and literature). It aims to create a forum for ideas on Moroccan Cultural and Comparative issues as well as foster an interdisciplinary and cross-cultural approach to the encounters and interactions between Morocco and the West.’ The Journal includes scholarly articles, creative writings, interviews, reviews, bibliographies, etc. The address of the M.C.S.J. is: <b>The Moroccan Cultural Studies Journal</b> Faculty of Letters Dhar al Mahraz, Fez, Morocco. (Email: <a href="mailto:mcsjfez@hotmail.com">mcsjfez@hotmail.com</a>)</p> <p>q The English Department, Beni Mellal, saw recently the foundation of the <b>Research Centre for Moroccan University Women</b>. The Centre is devoted to works done by Moroccan university women. Publications, presentations and exchange of these works are what constitute the basic interest of the center. The Centre was founded by Mrs Bousfiha Adiba (Faculty of Letters, Beni Mellal with other members of other departments: Mrs Belmlih Halima, Faculty of Letters, Oujda, Mrs Amahzoune Fatima, Faculty of Letters, Beni Mellal, and Mrs Slaoui Souad, Faculty of Letters, Fes.</p>

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Creative Pens	
<p style="text-align: center;"><b>“Microbes, these Generous Creatures!”</b></p> <p>If all human beings vanish suddenly from the face of the earth, life would nonetheless continue normally for the rest of the planet’s living creatures. In fact, it might even make life easier for many species. Take away all the microbes, however, and life as we know it may very well cease to exist.</p> <p>Microbes are among the microscopic forms of life on earth. They are unperceptible without the help of special equipment like microscopes even if they are found everywhere: in the air, in water, in planets, in animals, and even in human beings.</p> <p>Although some of them can be deadly, most microbes are perfectly harmless, and a good number of them help support life. About half the amount of oxygen in the atmosphere is generated by these tiny organisms. They also support the base of the food chain.</p> <p>Still, all microbes are not the same; they are divided up into different kinds of micro-organisms. The smallest and simplest microbes –viruses– are what often makes us sick with the flu and other diseases. Bacteria are much larger and can survive just about anywhere, including inside our bodies. Amoebas and other protozoa are also microbes. We think of mushrooms as a type of fungus, but most fungi are microscopic organisms as well.</p> <p>To sum up, without microbes, we would not have air to breathe or food to eat.</p> <p style="text-align: right;"><b>Driss CHICHAOUI</b> 2<sup>nd</sup> Year (2000/01)</p>	<p style="text-align: center;"><b>“A Fable”</b> (from p. 1)</p> <p>The ass was not troubled; he was calm, and said there was one way to find out who was in the right, himself or the cat: he would go and look in the hole, and come back and tell what he found there. The animals felt relieved and grateful, and asked him to go at once – which he did.</p> <p>But he did not know where he ought to stand; and so, through error, he stood between the picture and the mirror. The result was that the picture had no chance, and didn’t show up. He returned home and said:</p> <p>“The cat lied. There was nothing in that hole but an ass. There wasn’t a sign of a flat thing visible. It was a handsome ass, and friendly, but just an ass, and nothing more.”</p> <p>The elephant asked: “Did you see it good and clear? Were you close to it?”</p> <p>“I saw it good and clear, O Hathi; King of Beasts. I was so close that I touched noses with it.”</p> <p>“This is very strange,” said the elephant; “the cat was always truthful before – as far as we could make out. Let another witness try. Go, Baloo, look in the hole, and come and report.”</p> <p>So the bear went. When he came back, he said: “Both the cat and the ass have lied; there was nothing in the hole but a bear.”</p> <p>Greta was the surprise and puzzlement of the animals. Each was now anxious to make the test himself and get at the straight truth. The elephant sent them one at a time.</p> <p>First, the cow. She found nothing in the hole but a cow. The tiger found nothing in it but a tiger. The lion found nothing in it but a lion. The leopard found nothing in it but a leopard. The camel found a camel, and nothing more.</p> <p>Then Hathi was wroth, and said he would have the truth, if he had to go and fetch it himself. When he returned, he abused his whole subjectry for liars, and was in an unappeasable fury with the moral and mental blindness of the cat. He said that anybody but a near-sighted fool could see that there was nothing in the hole but an elephant.</p> <p style="text-align: center;"><b>MORAL, BY THE CAT</b></p> <p>You can find in a text whatever you bring, if you will stand between it and the mirror of your imagination. You may not see your ears, but they will be there.</p> <p>Charles Neider (ed.) <i>The Complete Short Stories of Mark Twain</i>. Garden City, New York: Hanover House, 1957, pp. 597-599.</p>

**Proverbs:**

**Criticizing Others**

- ▼ Those who live in glass houses should not throw stones.
- ▼ The pot calls the kettle black.
- ▼ The camel never sees its own hump, but that of its brother is always before its eyes. [Arabic proverb]
- ▼ The eye that sees all things else sees not itself.
- ▼ Point not at others' spots with a foul finger.
- ▼ If every man would sweep before his own door, the city would soon be clean.
- ▼ He may find fault that can not mend.
- ▼ One mend-fault is worth twenty spy-faults.

[The last two proverbs imply that correcting faults is of more value than finding them.]

**CROSWORDS (N° 11)**

- 1- The 31<sup>st</sup> president of America – A sign of something to come, whether good or bad (*pl.*) 2- A western state of USA – An earthquake-stricken Japanese city. 3- globe or sphere – to flow or leak slowly – a British TV channel. 4- The Latin name of the Arab philosopher Ibn Bajja of Saragossa – a unity of Metric measure. 5- Arranged or happening one after the other in the correct order – a removable cover for a container – a conjunction. 6- 'Tse-...' is a mortal insect – title of a maiden (*reversed*). 7- Double consonants – find it in 'hubbub' – a thin layer of waste matter floating on a liquid (*pl.*) 8- Harvests a crop – a unity of weight. 9- (*prefix*) Against – to make a loud mournful cry - Company. 10- Subjecting the globe to a unique way of life. 11- Find it in 'reset' – not used before. 12- Find it in 'Eiffel' – a bovine animal – a rapid increase of business activity. 13- A celestial globe – the capital of Switzerland.

	A	B	C	D	E	F	G	H	I	J	K	L	M
1	■									■			
2				■		■	■	■					■
3				■							■		■
4												■	
5									■				
6				■		■	■	■				■	
7	■			■			■	■		■			
8		■	■	■						■			■
9						■					■	■	
10													
11		■						■			■	■	■
12				■				■	■	■			
13	■									■			

- A-** The land bordering the sea – a large bird of prey. **B-** Reap – Holland – 3.14 (*reversed*). **C-** A round cap that has no brim – A test of English for non-Anglo-Saxons. **D-** A preposition – Military Intelligence – curved bones enclosed in the chest. **E-** Not transparent – an eon. **F-** Find it in 'coal' – to cry very loudly – (*prefix*) former (*reversed*). **G-** another spelling of 'tsar' (*reversed*) – The unpleasant feeling resulting from injury or disease. **H-** Snake-like fish (*pl.*) – dimensions of something. **I-** Okay! – the unconscious part of the psyche (*pl.*) – legislation. **J-** The white whale in Melville's novel – an auxiliary verb. **K-** The return of the tide towards the sea – a large drinking vessel – French gold. **L-** The part of the body which connects the head and trunk (*pl.*) – a punctuation mark. **M-** A periodic wind in the Indian Ocean and southern Asia – an egocentric pronoun.

**Solution for N° 10:**

- 1- Baroness. 2- Lea - Usage. 3- Ireland. 4- No – Ice. 5- TNT – Cos. 6- Zap – Elm. 7- Euro – Id. 8- Amen. 9- Strange (!)  
**A-** Blintze. **B-** Aeronauts. **C-** Ear - tpr. **D-** Oar. **E-** Nuance - *a.m.* **F-** Esn-Olden. **G-** Sadism – ng. **H-** SG. **I-** Eyelids.