



*Sermo in circulis
Est liberior.*



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EDITORIAL

We received last year a considerable number of contributions, which reflect the increasing interest of our students in writing in Pen Circle. We hope this year we'll receive more and more because we the intention of giving more space to students than to teachers or other writers. Our aim is to give them the opportunity to express their ideas and talents and to communicate in this language. In this respect, the number of pages of this 'small' review may increase – it will surely do – if there are more contributions of our students and professors. Pen Circle, our humble but ambitious review, is looking forward to enter the Millennium with more pages.

We will send copies of this review to all the English Departments in Morocco and to the British Council. This will certainly give a new dimension to Pen Circle, open up a wider scope for contributions and help to get in touch with a larger audience.

With these hope promises, we begin a new year, hoping that it will be better than the others, one full of success and real achievements.

Pen Circle.

What about the Millennium?

Be it in the university, in Parliament or in any other institution, it's the start of a new year. This represents different things for many people, and brings about a mixture of impressions and feelings: hope, apprehension, routine or a sense of a new burden.

But this year is a particular one. It brings about the Millennium and a series of accompanying questions. Unfortunately,

a few people think about such questions: What does the coming millennium represent for me, for us, for our country, for a whole nation? Will it be one of the golden millenniums, or just as the last few centuries, an ordinary period of underdevelopment, poverty, ignorance, cheap migration and dependence?

We do not intend to face the Millennium with grim faces and a pessimistic mood. Good changes have taken place, and others are in the air. But we have still many 'promises to keep / And miles before [we] go to sleep!' Change is not the responsibility of one person, one government, one party or one institution; it is rather the responsibility of *everyone*. Everyone has a share in casting a better future of the country. Hence, the big questions about the Millennium.

Khalid Chaouch.

CONTENTS

Editorial...	1
<i>What about the Millennium?...</i>	1
Critical Approaches: Formalism and Structuralism...	2
The Poet's Corner...	3
'On Education'...	3
News...	3
Creative Pens:	
<i>A Piece of Art...</i>	4
A letter from a student...	4
Crosswords (N°5)...	4

P Pen Circle
Cadi Ayyad University.
Faculty of Letters,
English Department. B. P. 524.
Beni Mellal.
Email: KCHAOUCH@hotmail.com
Tel. (03) 42 48 30.

Editorial Board: Aghbalou, Bouhamidi, Bourima, Mamaoui, Raki and Saidi.

Pen Circle.	№5.	
<p style="text-align: center;">Critical Approaches</p> <p>In this column we will give definitions of some critical terms, thus initiating our students with some critical approaches. Our source in this respect is J. Paul Hunter's <i>The Norton Anthology of Poetry; Shorter Edition</i>.¹</p> <p>Formalism. Among the objectivist critics are the formalists. One formalist conception is that a work is autotelic, that is, complete in itself, written for its own sake, and unified by its form – that which makes it a work of art. Content is less important than form. Literature involves a special kind of language that sets it apart from merely utilitarian writing; the formal strategies that organize and animate that language valorize literature and give it a special, almost religious character.</p> <p>New Criticism. One group of formalists, the New Critics, dominated literary criticism in the middle of the 20th century, and New Criticism remains an important influence today. Their critical practice is to demonstrate formal unity by showing how every part of a work – every word, every image, every element – contributes to a central unifying theme. Because the details of the work relate to a theme or idea, they are generally treated as symbolic, as figurative or allegorical, representations of that central, unifying idea. The kind of unity that demonstrated, in which every part is related to the whole and the whole is reflected in each part, is called organic unity. The New Critics differentiate organic unity form (and much prefer it to) mechanical unity, the external, preconceived structure of rules that do not arise from the individuality of the work but from the type of genre. New Critical analysis, or explication of the text, is</p>	<p>especially effective in the critical reading of lyric poetry. It has become so universally accepted that <i>at least the first step</i> in the understanding of literature that it is almost everywhere the critical approach taught in introductory literature courses.</p> <p>The New Critics' focus on theme or meaning as well as form means that for them is referential: it points to something outside itself, things in the real, external world or in human experience – a tree, a sound wave, love. The New Critics, in general, do not question the reality of the phenomenal world or the ability of language to represent.</p> <p>Structuralism. For many formalists, however, literature is not referential. The words in a story, poem, or play no longer outward to the things, people, or world they are supposed to denote, as they might do in ordinary, "nonliterary" discourse, but point inward to each other and to the formal system they create. The critic still focuses on interrelatedness but is less concerned with meaning; words are not treated as symbols but like numbers; poetry is likened to mathematics or music.</p> <p>Structuralism focuses on the text as an independent aesthetic object and also tends to detach literature from history and social and political implications, but much more than New Criticism, structuralism emphasizes systematic analysis, aspiring to make literary criticism a branch of scientific inquiry. It sees every literary work as a separate "system" and seeks to discover the principles or general laws that govern the interaction of parts within the system. Structuralism has its roots in modern linguistic theory; it looks especially to the work of Ferdinand de Saussure (1857-1913), the founder of structural linguistics early in the 20th century. Structuralism in criticism did not, however, flourish internationally until the early 1960s when a combination of</p>	<p>space-age preoccupation with science and cold-war fear of implication led to a view of literature as intellectually challenging yet socially noncontroversial.</p> <p>Although based on linguistic theory, structuralism tries to extend newly discovered principles about language to other aspects of literature. Drawing on the semiotic principle that a vast and intricate system of signs enables human beings to communicate through language, structuralism asks readers to consider the way that other kinds of sign systems within a work – structures all – combine to produce meaning. Language and its characteristic habits are important to structuralists, but it is not enough to consider any single part of a work or any single kind of sign – linguistic or otherwise – within it. Structuralism aspires to elucidate the meaning of a work of literature by seeing the way all of its parts work relationally toward some wholeness of structure and meaning. Like formalism, it shows little interest in the creative process as such and has virtually no interest in authors, their intentions or the circumstances or contexts of creation. It takes texts to represent interactions of words and ideas apart from individual human identities or socio-political commitments, and concentrates its analytical attention on what can be said about how different elements or processes in a text operate in relation to one another. Structuralists are less likely than formalists to concentrate their attention on some single all-explaining characteristic of literature (such as C. Brooks's "tension" or W. Empson's "ambiguity") and its practitioners are less likely to privilege a particular text for its revelation or authority. Structuralism may be seen as a sort of secular equivalent of formalism; it is less mysterious and authoritarian, and it has both the advantage and disadvantage of seeming to be less arbitrary and more "objectively" reliable. But in some ways it seems to promise too much for method and "objectivity," and by the 1970s its insights into the ways of language were already beginning to be used against it to attack the certitudes it appeared to promise and to emphasize instead the uncertainties and indeterminateness of texts.</p>
<p>¹ W. W. Norton & Company, New York, 1991.</p>		

<p>Pen Circle.</p>	<p>N°5.</p>
<p>The Poet's Corner</p>	
<p>This corner is devoted to all kinds of attempts by students in poetry or poetic criticism. Such writings should be printed, otherwise written in handwriting as clear as possible, and submitted to Pen Circle box (in the Dept. office). Attempts, either published or not, will not be returned.</p> <p>Since there are no attempts by students in the beginning of this year, we present hereby poems by some contemporary poets.</p>	<p>sleep, the day a fear of interruption, - pallor, squalor, hunger and egotism." Raiph Waldo Emerson (1803-1882) <i>Representative Men.</i></p> <p>"He who can, does. He who cannot, teaches." George Bernard Shaw (1856-1950) <i>Maxims for Revolutionists.</i></p> <p>"Every schoolmaster, after the age of forty-nine, is inclined to flatulence, is apt to swallow frequently and to puff." Harold Nicholson (1886-1968) <i>The Old School</i>, Ed. Graham Greene.</p> <p>"We are faced with the paradoxical fact that education has become one of the chief obstacles to intelligence and freedom of thought." Bertrand Russell (1872-1970) <i>Sceptical Essays.</i></p>
<p>Poem</p>	
<p>The Rose fades and is renewed again by its seed, naturally but where</p> <p>save in the poem shall it go to suffer no diminution of its splendor</p> <p style="text-align: right;">William Carlos William, 1962</p>	
<p>[l (a)]</p>	
<p>l (a le af fa ll s) one l iness</p> <p style="text-align: right;">E. E. Cummings, 1958.</p>	
<p>On Education</p>	
<p>"EDUCATION, n. That which discloses to the wise and disguises from the foolish their lack of understanding." Ambrose Bierce (1842-1914?) <i>The Devil's Dictionary.</i></p> <p>"The world's great men have not commonly been great scholars, nor its great scholars great men." Oliver Wendell Holmes (1809-1894) <i>The Autocrat of Breakfast-Table.</i></p> <p>"[Students] are thin and pale, their feet are cold, their heads are hot, the night is without</p>	<p>▼ The English Department of Cadi Ayyad University at Beni Mellal and Tilburg University organized on 15-17 March 1999 Intensive Courses on Sociolinguistic Aspects of Multilingualism and Education. The programme consisted in the following issues: -Societal and individual bilingualism. -Language contact, maintenance, shift and loss. - Theories on multilingualism and language learning. -Multilingualism and teaching practice. -The Netherlands as a multilingual and multicultural society.</p> <p>▼ Our English department has organised an Open Day for the benefit of new students. We would like to thank Professors Saidi, Rakii and Chaouch for having accepted to answer the students questions on the particularities of the English department. The number of students was relatively small, but it's only the beginning of a tradition.</p> <p>▼ The teaching staff of our Department has been recently reinforced by a new Professor: Mrs F. IFLAHEN. We wish her a good career, and we all tell her: 'WELCOME.'</p> <p>▼ Pen Circle is ready to cover the cultural and scientific activities in other universities, or cultural centers. (Publications, book reviews, seminars, visits, conferences, etc.) Our hope is then to receive clear and sufficient information about them from colleagues in other Universities.</p>



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<p>Creative Pens</p>																																																																																																																																					
<p style="text-align: center;"><i>A Simple 'Piece of Art'</i></p> <p>In the green Wide Landscape I hear but the hissing of grass and trees, the singing of birds, the whistling of peasants and the slow flowing of small rivers, threading their ways easily but marvellously among daisies and lilies. All are playing properly their roles as if in a musical orchestra. No audience is there but me. I feel as though I'm flying high above in the azure of the sky.</p> <p style="text-align: center;">How splendid to be there!</p> <p style="text-align: center;">Above it's blue and down it's green, but inside both colors intermingle to knit a different heart, a natural and romantic heart.</p> <p style="text-align: right;">Farid El Harti (ex Cadi Ayyad Univ. student) USA.</p> <p>This contribution was sent to us by the Mellali graduate, Farid El Harti, from USA (by Email). He says in his letter to the Editor: "I want to contribute to Pen Circle through a very simple 'piece of art' which I have written in my diary some months ago while in Morocco."</p> <p>Thanks, Mr Farid, and good luck!</p> <p style="text-align: right;">Pen Circle</p>	<p>marking their colleagues? To give a lecture in a study day presupposes a certain degree of scholarship. But if students want to show their abilities, they have to contribute in seminars and exposés in the class. Outside the class, they may create their own academic and cultural activities (workshops, cultural animation, reviews, etc.) As for the constraint of time, this has to do with financial and technical considerations. Organizing a study day involves accommodation of foreign professors and keeping them the least of time in Beni Mellal. They have responsibilities in their own Universities as we have ours here. To answer the question about the fate of the lectures which have been given in the previous Study Days, we would like to inform our students that such works will be printed in the form of an independent Mellali publication.</p>																																																																																																																																				
<p style="text-align: center;">Free Speech</p> <p>To Mr the Editor of Pen Circle:</p> <p>I have some observations concerning the last seminar which was organized on Feb. 10, 1999. It seems that the "sweet wind of conference-mania" which was blowing on our university, especially in the English Department blows only on "People-Who-Do-Things," especially teachers. Why teachers? Because they have monopolized all the interventions during all the conferences and turned a blind eye to those of students. So, what's the use of organizing a seminar without the participation of the student? I am focusing on this point because everything is supposed to be done for the benefit of students and nothing can be achieved without their participation as well. The other observation concerns the shortness of time of the seminar (only one day). This constrain of time makes it very difficult to grasp all the conferences adequately. A question raises itself at last: what is the fate of the fruits of this study day? I wonder if they are going to be published in Pen Circle, or if they will be stored as mere garbage.</p> <p>Thank you very much.</p> <p style="text-align: right;">(A 2nd year student: 1998/99)</p> <p>Dear Student,</p> <p>We have edited your letter because we respect the different opinions of our students. Free speech is what we need to improve our situation. But free speech is also a responsibility.</p> <p>During the Study Day, we witnessed a great participation of students. They showed a great interest in the subject discussed; they also contributed in the discussions by asking questions and making important remarks, even on the choice of subjects. As for giving lectures, this is not the function of students. If we invert roles, we will have the right to ask another question: Why shouldn't students give courses? And even a further question: why haven't they the right to contribute in</p>	<p style="text-align: center;">CROSSWORDS (N°5)</p> <table style="margin: auto; border-collapse: collapse;"> <tr> <td></td> <td>A</td> <td>B</td> <td>C</td> <td>D</td> <td>E</td> <td>F</td> <td>G</td> <td>H</td> <td>I</td> <td>J</td> <td>K</td> </tr> <tr> <td>0</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>1</td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> </tr> <tr> <td>2</td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> </tr> <tr> <td>3</td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> </tr> <tr> <td>4</td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> </tr> <tr> <td>5</td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> </tr> <tr> <td>6</td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> </tr> <tr> <td>7</td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> </tr> <tr> <td>8</td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> </tr> <tr> <td>9</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td style="background-color: #cccccc;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> <p>0- Long lasting quarrel between two people (pl.) - Deadly. 1- Auxiliary - Can be used both as a main verb and as an auxiliary. 2- As well - Russian press agency - In the US they call it 'petrol.' 3- Chemical symbol - Verb associated with the sun (pp.) - An English degree. 4- Sifting. 5- The way your voice gets higher and lower as you speak. 6- Indicates repetition - Verb - Object form for my pronoun. 7- Arabic TV channel - Device that controls the flow of water from a pipe - Until. 8- "The ...s share." - Not any or not one. 9- To live somewhere. Architectural form similar to a bald head.</p> <p>A- 20th-century American novelist. B- Used for smelling (reversed) - It carries electricity (reversed). C- Security Council - The five movable parts of your foot (sing.) D- Diana - Underground home for a wild animal (reversed) - Initials of a European country. E- Fastened. F- The capital of casinos. G- A small type of horse (pl.) H- After Christ - American TV channel (reversed) - A Japanese form of theater. I. Initials of the writer of <i>Adam Bede</i> - The enemy of Jerry. J- The first man - Possessive pronoun. K- American city in the Far West.</p> <p>Solution for N°4: 0- Jacobean - 1- Eldorado. 2- St. Zoro 3- Tenets - Oar. 4- Ire - Ax . 5- Liers - 7G. 6- Slope. 7- Moon - Van. 8- Co. - OK - Mere. 9- Students. A- Jester - MCO. B- Alter - Zoo. C- CD - Nil. D- Ooze - Is not. E- Brothel - Ku. F- Ears - Row. G- Ado - Asp - Me. H- No - Ox - Even. I- LA - Art. J- Aborigine.</p>		A	B	C	D	E	F	G	H	I	J	K	0												1												2												3												4												5												6												7												8												9											
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