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

**EDITORIAL**

Again... a new academic year! But we hope it's a different year, in many respects.

**Pen Circle** still continues to act as a tribune for our students' ideas, concerns and interests. Once again, we invite them to express themselves and to submit their contributions to the Editor. Needless to remark that an acceptable level of University English is our sole criterion in selecting contributions.

Our intention is in fact to encourage new talents. Many a famous writer began his/her brilliant career as a 'scribbler' on the pages of an English Department review. This was the case of the Nigerian poet, Ken Saro Wiwa, and many others.

Last year many students contributed to the different issues of **Pen Circle**. Their writings displayed their abilities both at the level of language and ideas. The critical insight of the original works shows that it is possible to write something 'good', either in time of ease or in time of trouble.

This year we are intending to release four issues of **Pen Circle**. This, undoubtedly, requires more involvement on the part of our professors and our students in the fruitful continuity of our Department review.

**The Editor.**

***The Opposite Wall...***

It's already 10 o'clock and I'm still lying on my bed, studying the opposite wall and thinking about the rest of the new day. Every new day has become a new burden. The springs have become steel tethers so that getting out of the bed has become as difficult as trying to escape from Alcatraz. Before really beginning the day I have got to go through many challenges: I have to get away from this encasing bed, to conquer the bathroom, and to engage a hard battle with breakfast. Even though I've been shrouded in the bed sheets for all this time, I have neither the boldness nor any left power to go through these challenges.

(To be continued in p. 6)

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<p style="text-align: center;"><u><b>From the set books, 2000-2001</b></u></p> <p>▷ 3<sup>rd</sup> Year: <b>Modern Drama.</b></p> <p>Edward Bond, <i>Bingo</i>.</p> <p>Like Brecht, <b>Bond</b> is concerned with orienting the audience toward action rather than consumption. As he states in a letter to Tony Coult, ‘Theatre is a way of judging society and helping to change it; art must interpret the world and not merely mirror it.’ <b>Bond</b> is less concerned with a naturalistic surface than with the complex relationship between ideology, play and audience. His realism is of a Brechtian order: a critical-productive attitude toward the world which sees reality as historical, contradictory and subject to human intercession. Thus <b>Bond</b> attempts to present representations of reality (mediated by theatrical convention in the same way ideology mediates perception) which are both recognizable as our own world, and yet untenable (in need of change). Moreover, the audience must become involved (caught up but not immersed) in the play’s narration of events in such a way that the analysis becomes clear. A successful reading of a <b>Bond</b> play will rest on the audience’s ability to perceive the dynamic which arises from the dialectical interplay of its elements – between the play’s objective and</p>	<p>subjective worlds, between action and language, reason and emotion, society and individual, the historical process and the experience of the moment, judgement and description. In other words, we must actively read how the play produces, rather than simply conveys, its meaning.<sup>1</sup></p> <hr/> <p>⇒ 4<sup>th</sup> Year: <b>Novel.</b></p> <p>Kazuo Ishiguro, <i>The Remains of the Day</i>.</p> <p>UNRELIABLE NARRATORS are invariably invented characters who are part of the stories they tell. An unreliable “omniscient narrator is almost a contradiction in terms, and could only occur in a very deviant, experimental text. Even a character-narrator cannot be a hundred per cent unreliable. If everything he or she says is palpably false, that only tells us what we know already, namely that a novel is a work fiction. There must be some possibility of discriminating between truth and falsehood within the imagined world of the novel, as there is in the real world, for the story to engage our interest.</p> <p>The point of using an unreliable narrator is indeed to reveal in an interesting way the gap between appearance and reality, and</p> <hr/> <p><sup>1</sup> Jenny S. Spencer, “Edward Bond’s Dramatic Strategies” in E. Arnold (ed.) <i>Contemporary English Drama</i>. London: Edward Arnold (Publishers) Ltd., 1981, pp. 123-138.</p>	<p>to show how human beings distort or conceal the latter. This need not be a conscious, or mischievous, intention on their part. the narrator of K. Ishiguro’s novel is not an evil man, but his life has been based on the suppression and evasion of the truth, about himself and about others. His narrative is a kind of confession, but it is riddled with devious self-justification and special pleading, and only at the very end does he arrive at an understanding of himself – too late to profit by it (...)</p> <p>Stevens speaks, or writes, in a fussily precise, stiffly formal style, butlerspeak, in a word. Viewed objectively, the style has no literary merit whatsoever. It is completely lacking in wit, sensuousness and originality. Its effectiveness as a medium for this novel resides precisely in our growing perception of its inadequacy for what it describes. Gradually we infer that Lord Darlington was a bungling amateur diplomat who believed in appeasing Hitler and gave support to fascism and antisemitism. Stevens has never admitted to himself or to others that his employer was totally discredited by subsequent historical events, and takes pride in the impeccable service he rendered his weak and unamiable master.</p> <p style="text-align: right;">(To be continued in p. 6)</p>

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<p><b>The Poet's Corner</b></p>	<p>NEWS *** NEWS *** NEWS</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 Department office). Attempts, either published or not, will not be returned.</p>	
<p><b><u>Notice</u></b></p>	
<p>We have received no contribution for this 'corner', probably because of the summer holidays. We thus present here one of the best poems by an American poetess.</p>	<ul style="list-style-type: none"> <li>▼ The English Department at Cadi Ayyad University in Beni Mellal, like all the other departments in our Faculty, is intending to organize something more than the usual Study Day. It will be a Conference on the theme: <b>“Morocco: Culture and Communication.”</b> The Organizing Committee will prepare a call for papers concerning this important manifestation.</li> </ul>
<p><b><i>Solitude</i></b></p>	<ul style="list-style-type: none"> <li>▼ As for the papers which were given during last-year Study Day, they were submitted to the Faculty Administration for an eventual publication. Let's wait and see!</li> </ul>
<p>Laugh, and the world laughs with you;          Weep, and you weep alone.          For the sad old earth must borrow its mirth,          But has trouble enough of its own.          Sing, and the hills will answer;          Sigh, it is lost in the air.          The echoes bound to a joyful sound,          But shrink from voicing care.</p>	<ul style="list-style-type: none"> <li>▼ To promote creative writing in English in Morocco, The British Council organized between April and December 1999 <b><i>The British Council Prize for Moroccan Writers in English</i></b> in four different categories: Fiction (short story, novella, novel), Narrative travel writing (non-fiction), Drama (full length play) and Poetry (set of 1-8 poems). The jury was made of representatives of The British Council in Morocco and UK, Surrey University, the Open University, a Moroccan academic, a writer based in the UK, and a Moroccan writer. The final results chosen among the 50 works presented were announced on July 3<sup>rd</sup>, 2000: Mohamed Saber (Fes) in Poetry, Khalid Chaouch (Beni Mellal) in Drama, Yussef Karim El-Alami (Tetouan) in Travel Writing, and El-Koudia (Fes) in Fiction. We hope this tradition will continue and promote a positive kind of writing in English in Morocco.</li> </ul>
<p>Rejoice, and men will seek you;          Grieve, and they turn and go.          They want full measure of all your pleasure,          But they o not need your woe.          Be glad, and your friends are many;          Be sad, and you lose them all.          There are none to decline your nectared wine,          But alone you must drink life's gall.</p>	
<p>Feast, and your halls are crowded;          Fast, and the world goes by.          Succeed and give, and it helps you live,          But no man can help you die.          There is room in the halls of pleasure          For a long and lordly train,          But one by one we must all file on          Through the narrow aisles of pain.</p>	
<p><b>Ella Wheeler Wilcox</b>          (1850-1919)</p>	
<p>A prolific author throughout her life, Ella Wilcox wrote her first novel at the age of nine. Her sentimental and passionate verse was published in newspapers and magazines throughout America, garnering a readership almost unequalled in her time.          (101 Great American Poems. New York: Dover Publications, 1998).</p>	<ul style="list-style-type: none"> <li>▼ Pen Circle is ready to cover cultural and scientific activities in other universities, and 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.</li> </ul>

***My Pungent Quotations  
On Press and Journalism***

"Journalism largely consists in saying 'Lord Jones Dead' to people who never knew Lord Jones was alive."

G. K. Chesterton,

*The Wisdom of Father Brown.*

"I call journalism everything that will interest less tomorrow than it does today."

Attributed to

André Gide.

"The distinction between literature and journalism is becoming blurred; but journalism gains as much as literature loses."

W. R. Inge,

*England.*

"Journalists write because they have nothing to say, and they have nothing to say because they write."

Karl Kraus,

Quoted in W. H. Auden,

*A Certain World.*

"Journalists say a thing that they know isn't true, in the hope that if they keep on saying it long enough it *will* be true."

Arnold Bennett,

*The Title.*

"The opponents of our people are the money lords and the press lords who control the old parties."

Sir Oswald Mosley,

Speech, 5 Mar. 1956.

"We live under a government of men and morning newspapers."

Wendell Phillips,

*Address, the Press.*

"Newspapers always excite curiosity. No one ever lays one down without a feeling of disappointment"

Charles Lamb,

*Last Essays of Elia.*

"Never believe in mirrors and newspapers."

John Osborne,

*The Hotel in Amsterdam.*

**Pen Circle's Comment:**

"Journalists of the world... Pardon!"

These quotations have been gathered from three references:

- Cohen's *The Penguin Dictionary of Quotations* (London: Penguin Books, 1960) and *The Penguin Dictionary of Modern Quotations* (London: Penguin Books, 1980).
- *The Frank Muir Book. An Irreverent Companion to Social history* (London: Corgi Books, 1978).

**Internet Column**

We would like to provide our Internauts with some useful sites. In doing so, we do not pretend that we have navigated in every nook and cranny of the Internet. Our aim is to give samples of this unfathomable source of information. So let's 'seize the moment', and take the best of the Internet.

- A Moroccan research driver:

[www.marweb.com](http://www.marweb.com)

- US embassy, Rabat:

[www.usembassy-morocco.org.ma](http://www.usembassy-morocco.org.ma)

- INFORMATION USA: facts about the United States, major laws and treaties, history, media, education in the US, etc.:

<http://www.usa.gov/usa/infousa/>

- An art museum in London:

[www.tat.org.uk/modern](http://www.tat.org.uk/modern)

- The British Council in Morocco:

[www.bcmor.org.ma](http://www.bcmor.org.ma)

[www.britcoun.org/morocco](http://www.britcoun.org/morocco)

- British Department of Culture, Media and Sport:

[www.culture.gov.uk](http://www.culture.gov.uk)

- British Department of Education and Employment:

[www.open.gov.uk/dfe/dfehome.htm](http://www.open.gov.uk/dfe/dfehome.htm)

- Something about Shakespeare's work:

<http://daphne.palomar.ed/shakespeare/default.htm>

- On classical drama (esp. the Greek one) try:

[www.users.globalnet.co.uk](http://www.users.globalnet.co.uk)

- The Encyclopaedia Britannica:

[www.britanica.com](http://www.britanica.com)

- About the American Colleges and Universities:

<http://libweb.sdsu.edu>

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<b>Creative Pens</b>	
<p style="text-align: center;"><b>‘Students and Petroleum’</b></p> <p>Since there is a close connection between students life and prospects, on the one hand, and the different issues of our country, on the other, we think we have the right to be interested in the different issues of our country at large.</p> <p>In this respect, the beginning of this academic year ‘coincides’ with an event of paramount importance. Aren’t we still under the effect of the good news concerning the discovery of considerable amounts of petroleum in our country? This will surely affect our society at various levels: economic, political, social, and even cultural.</p> <p>Why should we, then, talk about petroleum and economics on the pages of an English Department review? Our wish is that the discovery would or rather should have a better impact on Moroccan University, and University people at large. We have never been and will never be happy to see our University as ‘the school of the jobless’. Yet with the new changes in the wind, we may plead for a certain kind of optimism. And we, students, have the full right to ask this legitimate question: How shall we profit from this divine gift, and what will be our piece of the pie, if there is any ‘pie’ at all?</p> <p style="text-align: right;"><b>A Graduate</b></p>	<p>Men get wealth and women keep it.</p> <p>A man is as old as he feels, and a woman as old as she looks.</p> <p style="text-align: center;"><b><u>The medium and the message: the novel and film</u></b></p> <p>In a novel the leading characters become known to the reader by a variety of means. These include the things they say and do, and the way the novelist describes them as appearing. On film the same characters might say and do the same things, but there would be no call for anyone to describe the way they look. Instead the actor or actress playing the role appears before the audience, and his or her looks and voice go a long way towards defining the character in the minds of the audience. This in itself has large implications for the way we see screen characters. You could imagine a Western (the same Western) in which with the identical script the hero was first played by Gary Cooper, then by John Wayne, and on a final occasion by Clint Eastwood. Even with the same words in their mouths, the characters would be different. But, with the novel, the work of the reader differs from that which the viewer of a film undertakes in recognising a character, because the reader does not have a photographic representation of an actor before him. No matter how detailed the novelist’s character description, the reader has space to fill out for himself. My idea of the girl Tess will differ from yours when we read Hardy’s <i>Tess of the D’Urbervilles</i>; but if we catch Roman Polanski’s screen version of the book (1981) we are both confronted with the lineaments of Natassia Kinski as Tess, and she provides us with almost all we need to form an idea of Tess as presented by this version.</p> <p>If at this point the film seems to have the advantage in presenting characters, we must recognise that there are aspects of them which it finds hard to present as well as the novel. The novelist, adopting what is usually known as the convention of the omniscient narrator, has no difficulty in revealing what his character thinks. The convention is well known that the writer does not have to explain how he knows his character’s mind: he merely tells you what is in it. For the film maker, by contrast, reaching the private thought of a character poses real problems. If he has him</p>
<p style="text-align: center;"><b><u>Men and women in some English Proverbs:</u></b></p> <p>Women’s instinct is often truer than men’s reasoning. Man is the head, but woman turns it. A woman is flax, man is fire, the devil comes and blows the bellows. Woman is the confusion of man.</p>	

... speak his thought out loud it seems excessively theatrical. There are, of course, ways round this problem, but they are awkward – what the

novel in this instance can do with ease the film has to struggle to copy.

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(Kazuo Ishiguro, from p. 2)

The same mystique of the perfect servant rendered him incapable of recognizing and responding to the love that Miss Kenton was ready to offer him when they worked together. But a dim, heavily censored memory of his treatment of her gradually surfaces in the course of his narrative – and we realize that his real motive for seeking her out again is a vain hope of undoing the past.

Stevens repeatedly gives a favourable account of himself which turned out to be flawed or deceptive. Having delivered to Miss Kenton a letter reporting the death of her aunt, he realizes that he has not “actually” offered his condolences. His hesitation about whether to return almost distracts us from his extraordinarily crass omission of any expression of regret in the preceding dialogue. His anxiety not to intrude on her grief seems to bespeak a sensitive personality, but in fact as soon as he finds another “opportunity to express my sympathy”, he does no such thing, but instead rather spitefully criticises her supervision of two new maidservants. Typically, he has no word more expressive than strange “strange” for the feeling he experiences at the thought that Miss Kenton might be crying at the other side of the door. We may be surprised that he should suspect her of doing so, just after noting with approval her calm reception of the news...<sup>2</sup>

(The Opposite Wall, from p. 1)

Why then should I begin the day at all? The earth is turning whether I be or not in my bed. The prices of gold, petroleum, milk or water are fluctuating without my permission. And, above all, I can see there is – in my present life – no difference between Monday and Sunday, or any other day.

Yet there is some feeling, some mesmerizing impression, that is engendering a long series of ideas, haunting and exhorting me to make a change. The clock in the opposite wall is telling me that

life is round. The long pointer, going inexorably from 12 to 12, is showing me that there is a beginning and an end to everything, that Time is passing by, that there is a difference between this Monday and the next, that a slipping Monday will never be replaced by a coming one, that my days and nights are numbered, that I have to draw a line – a terminator – between passiveness and action, and that History is merciless. The latter has no regard, no place for the sleeping and the lingering.

With these impressions, I come to the conclusion that the idea of putting a clock in the opposite wall is quite a good one!

A. Marouane.

CROSSWORDS (N°8)

	A	B	C	D	E	F	G	H	I
1									
2									
3									
4									
5									
6									
7									
8									
9									

1- The Greek’s supreme deity – a small space in a corner of a room. 2- (prefix) Former – a unit of weight. 3- The soft hair of some types of animal – a bad place for savage animals. 4- Old-fashioned word for beer. 5- Bring to death – a verb and at the same time a musical note. 6- Nothing – preposition – 3.14. 7- Company (reversed) – you say “--- mind,” to tell someone that something is not important or serious. 8- (interjection) “I agree” – A long poem of a solemn kind – Find it in “caterpillar”. 9- Preposition - Number.

A- Enthusiasm and keenness – 12 o’clock. B- Prefix denoting ‘out’ – strike with the foot. C- To meet with disaster. D- Bones of the head – Find it in “marooning”. E- The country of James Joyce. F- The home of the Dutch – The years from 13 through 19. G- To flow slowly (past). H- A petrol organization. I- To fasten by looping strands of rope – an Arab country trying to break the embargo.

Solution for N°7:

1- JFK (John Fitzgerald Kennedy) - sow. 2- Amen - hay. 3- Siege - one. 4- Nice - NN. 5- In - sham. 6-

<sup>2</sup> David Lodge, *The Art of Fiction*. London : Penguin Books, 1992, pp. 154-157.

Nap - oral. 7- Eyes - lies. 8- ETA (Euzkadi ta Askatasuna)- law. 9- Fur.

**A-** Jasmine. **B-** IMF (International Monetary Fund) - nay. **C-** Keen - peer. **D-** Sign - St. **E-** Echo - am. **F-** Earl. **G-** Who - mail. **H-** ANN (Arab News Network) – lean. **I-** Hyena – SW (Short Wave).