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**EDITORIAL**

**Personal Motivations**

When I first wanted to enroll in a European University, I was asked to submit a 'Letter of Personal Motivation' in which I would state my future plans at the academic, professional, and social levels. I discovered then that I was faced for the first time in my academic career with the obligation of attempting a written answer to such a particular requirement. During the whole time I spent at the Moroccan University, I never thought of something like 'Personal Motivation.' The motivations were undoubtedly there, but I had never had the occasion to make them explicit or subject to evaluation.

The expression 'Personal Motivation' is very important because it makes us aware of the fact that that what we do in life lies, to a great extent, on what we personally want to do and how we want things to be. Sometimes it is advisable to set one's personal motivations at the very start of one's academic career. This may help enormously in mapping our projects and plans for the future according to aspirations and possibilities.

The idea of 'Personal Motivation' is equally important inasmuch as it triggers in us a spirit of determination and the will to reach our goals in the most efficient way. The failure of many persons, groups, societies, and even countries, probably stems from the lack of a clear future vision and the absence of the 'Personal Motivation'. When we do not know what we want, we won't surely know what to do.

**The Editor**

**A Very Important Meeting!**

A group of students working on a project had four members called **Everybody, Somebody, Anybody and Nobody.** There was an important job to be done. Everybody was sure that Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry about that because it was Everybody's job. Everybody thought Anybody could do it but Nobody realised that Everybody would not do it. It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.  
www.mdx.ac.uk/...

**CONTENTS**

<b>Editorial:</b> Personal Motivations ...	1
A Very Important Meeting ...	1
<b>Didactic Page:</b> Onomatopoeia in Poetry ...	2
<b>The Poet's Corner:</b>	
'Farewell' and 'O, Leila...' by Redouan SAÏDI...	3
<b>Book Review...</b>	4
<b>My Pungent Quotations:</b>	
'Thus Spoke ... Virginia Woolf' ...	5
<b>Call for Papers:</b>	
<i>Edward Said: The Man and the Scholar</i>	5
<b>Ramadan Prize for Mellali Writers in English: 1425/2004 Edition...</b>	6
<b>Proverbs of the Moment:</b> Poverty...	6
Universal Declaration of Human Rights: 26 <sup>th</sup> and 27 <sup>th</sup> articles...	6
<b>Creative Pens:</b>	
'Old Lion of the Atlas and the Three Bulls' by Khalid Chaouch...	7
<b>Word Puzzle:</b> Looking for Clues among Landscapes ...	8
<b>Crosswords (N° 18)...</b>	8

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***Onomatopoeia  
in Poetry***

A very different kind of reinforcement takes the form of a resemblance between what a piece of language sounds like, and what it refers to. This is ONOMATOPOEIA, in a broad sense of that often loosely used word.

As the imitative aspect of language is often misunderstood, it is best to begin with some elementary remarks about it. Firstly, contrary to popular feelings about words, the relation between sound and reference is arbitrary: there is no necessary similarity between these two facets of language. There is nothing essentially 'doggy' about the sound of the word *dog*, nor is there anything 'piggy' about the sound /pig/, although our habitual association of the sound with the animal may persuade us that there is. This is confirmed by the lack of phonetic resemblance between different words having the same reference – for example, between these two words and their French equivalents *chien* and *cochon*. Secondly, it is true that a comparatively small number of words, in English as in other languages, are onomatopoeic: *buzz*, *clatter*, *whisper*, *cuckoo*, etc. But even in these cases, the correlation between sound and reference is only partial and indirect: although English *whisper* and French *chuchoter* are both felt to be onomatopoeic, there is scarcely any phonetic likeness between them.

In poetry, as we have noted, people tend to be on the look-out for reinforcements for schematic patterns. They are therefore sensitive to suggestive qualities of sound which pass unnoticed in other kinds of

discourse. However, a configuration of sounds suggests a particular type of reference if that reference is in any case invoked by the meaning. John Crowe Ransom has a witty illustration of this point:<sup>1</sup> only two slight changes of pronunciation, he notes, can turn Tennyson's evocative phrase 'the murmuring of innumerable bees' [*The Princess*, VII] into 'the murdering of innumerable beeves' – a phrase from which the pleasant suggestion of humming on a sultry summer afternoon is utterly banished.

What seems to me the correct perspective with regard to onomatopoeia is provided with admirable clarity by Shapiro and Beum in *A Prosody Handbook*:<sup>2</sup>

In the first place, certain sounds – the voiceless *s*, for example – possess a *range of potential* suggestibility, rather than a fixed or single capability. Thus a prominence of *ss* is capable of suggesting certain classes of sounds (rustling, hissing, sighing, whispering) but not other classes (booing, humming, hammering, groaning).

In the second place, this power of suggesting natural sounds or other qualities is relatively *weak* – too weak to operate unsupported by meaning – and because of its range, is only *latent*. The semantic content of words has to activate and focus this imitative potential. If the semantic content does not do this, then the collocations\* of sounds are in most cases neutral.

GEOFFREY N. LEECH, *A Linguistic Guide to English Poetry*. London: Longman, 1974, pp. 96-97.

<sup>1</sup> J. C. Ransom, *The World's Body*, New York, 1938, 95-7; quoted in R. WELLEK and A. WARREN, *The Theory of Literature*, London, 1949, 163.

<sup>2</sup> K. Shapiro and R. Beum, *A Prosody Handbook*, New York, 1965, 14-15.

[\* The collocation: the coming together of words.]

The Poet's Corner

This corner is devoted to all kinds of poetic attempts by **all students**, both in the Faculty of Letters and in High Schools. Such writings should be typed, or presented in handwriting as clear as possible, and submitted to **Pen Circle** editors. Attempts either published or not, will not be returned.

Farewell

*“And ever has it been that love knows not its own depth until the hour of separation”.*

Gebran Khalil

That I shall never forget  
I whispered “good bye”  
The Dutch trains  
Roaring forth and back  
The distance between us grew  
Your frosty sighs  
Your moonless eyes  
Rushing trains stampeding down  
Taking you away  
The darkling north  
The lode of agony  
You were a lost soul  
I was dying  
Behind the silhouettes  
Of maddening locomotives  
You stood still  
A little mad girl  
Trying to make sense out of  
My feverish journey  
To oblivion.

O, Leila...

We disappear like the moon after a long night  
Dreams uprooting us from our soil  
And ramble in dark deserts  
Killing the dreams in the silence of our souls  
To every drop of rain falling from the eyes of  
[love  
To every leaf lost in the tempest  
To every drooping rose of crimson passion  
I declare my burning  
I declare my drowning in a moonless river  
Leila!  
I tore your image in the depth of my memory  
O, Leila!  
I entered the sanctuary  
Where suns get hung  
Every dusk before dawn.

*These poems are taken from a collection of poems entitled “**Moments**”, expected to appear very soon. I am very delighted that Pen Circle would have the precedence to publish them.*

**Redouan SAÏDI,**

Redouan SAÏDI is a professor-researcher at the Department of English, Faculty of Letters, Beni Mellal. His research on language and minorities and his membership in research centers both in Morocco and Tilburg (Holland) did not prevent him from giving free rein to his poetic muse. He has also many contributions to national and international reviews.

**BOOK REVIEW**

Khalid BEKKAOUI,  
*Signs of Spectacular Resistance:  
The Spanish Moor and British  
Orientalism.*

(Casablanca: Imprimerie Najah El-  
Jadida, 1998, vii-207p.)

The book is concerned with the analysis of the representation of the Spanish Moor by English dramatists, from the Renaissance to the 18<sup>th</sup> century. It is a serious attempt to deconstruct/reconstruct the imaginary world drawn by those writers. (p. 1) Why the Spanish Moor? Well, the role of Imagination was – is still – “to create stereotypes about Muslims... so as to incite the Crusader/Colonizer to battle against the ‘Turbaned Race’.” It doesn’t matter whether truth is distorted, because the Christians thought that whatever tended to harm the enemies of truth was likely itself to be true. (p. 3)

In England, literary concern with Islamic Spain dates back to the medieval translations and adaptations of French epics and romances. (p. 5) But in the Renaissance, as drama became the dominant genre, the Moors of Spain were documented in many works that increased substantially in the Restoration period. Anyway, that kind of literature and the relevant works that came later, testify to the fact that Moorish Spain is woven into the psyche and imagination of the Christian West, in general, and the British nation, in particular.

Bekkaoui’s work is divided into two parts. In the first, he deals with the theoretical perspectives whereby the representation of the Andalusian Moor could be deconstructed. From the outset, he states plainly that the theoretical assumptions behind his work are those elaborated by Edward Said, Marxist writers, and Homi Bhabha. The second part is a series of case studies. In each of the four chapters of this part, a play is analyzed in the light of the theoretical background of the first part. The plays under study are Thomas Dekker’s *Lust’s Dominion*, John Dryden’s *the Conquest of Granada*, William Congreve’s *The Mourning Bride*, and Percival Stockdale’s *Ximenes*.

As David Richard states in the Preface of the book, ‘Dr. Bekkaoui has positioned himself as a Moroccan reading these English texts... His book offers a unique vision where it is not sufficient to look with Manichean eyes upon a divided world, either Spanish or Moorish: *Signs of Spectacular Resistance* allows us to see both.’

The book is a great contribution in the field of cross-cultural studies and post-colonial criticism. The extensive bibliography (more than 350 entries) testifies to the exhaustive research and the tremendous effort done by the author.

Dr. Khalid Bekkaoui is Professor of English at the Department of English, Faculty of Letters, Dhar al Mahraz, Fez.

**Pungent Quotations**

In this column, we present a selection of quotations by prominent figures of art, literature, politics, history, philosophy, science, etc. Any suggestion or contribution is cordially welcome.

***Thus Spoke ... Virginia Woolf<sup>3</sup>:***

“The poet gives us his essence, but prose takes the mould of the body and the mind entire.”

“Each has his past shut in him like the leaves of a book known to him by heart ; and his friends could only read the title.”

“A good essay must have this permanent quality about it; it must draw its curtain round us, but it must be a curtain that shuts us *in not out*.”

“The interest in life does not lie in what people do, nor even in their relations to each other, but largely in the power to communicate with a third party, antagonistic, enigmatic, yet perhaps persuadable, which one may call life in general.”

“[Charlotte Brontë] does not attempt to solve the problems of human life; she is even unaware that such problems exist; all her force...goes into the assertion, ‘I love’, ‘I hate’, ‘I suffer’.”

“On the outskirts of every agony sits some observant fellow who points.”

Source:

J. M. & M. J. Cohen, *The Penguin Dictionary of Modern Quotations*. Harmondsworth, Middlesex: Penguin Books Ltd., 1980 (2<sup>nd</sup> edition), pp. 364-65.

<sup>3</sup> **Virginia Woolf** (1882-1941), English novelist and critic, is the author of *The Voyage Out* (1915), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1929), *A Room of One's Own* (1929), etc.

\*\*\* CULTURAL NEWS \*\*\*

**Call for Papers**

***Edward Said: The Man and the Scholar***

(February 14-15, 2005)

A national conference which will be organized by the **Research Centre on Culture and Communication**, English Department, Faculty of Letters, Beni Mellal.

This national conference will be an attempt to cover and deliberate the multifarious facets of this extraordinary figure's intellectual, cultural, and political inventions and interventions. One of the contemporary world's extraordinary and prolific intellectuals and critics, Edward Said did not receive merited intellectual attention.

In an attempt to present and disseminate his ideas and views, this conference hopes to gather lecturers and researchers with a strong interest in Said. Participants are expected to bring up Saidist perspectives on a range of subjects that accommodate history, politics, society, media, literature, and culture. Contributions in Arabic and French are also welcome.

**Submission and Deadline:**

Participants should submit **FULL-LENGTH** papers, plus detailed abstracts. Please submit your paper and abstract on a floppy disk using a cover letter that includes title of the paper, author's name, phone and email. All cover letters should be sent to Research Centre on Culture and Communication, English Department, Cadi Ayyad University, Faculty of Letters and Human Sciences, PB. 524, Beni Mellal, Morocco. Authors' submissions can also be sent to the following address:

**rccc2004@hotmail.com**

Participants are kindly invited to submit abstracts before the end of November 2004.

**Acceptance notification**

Authors of accepted papers will be notified before the end of December 2004.

**The Organizing Committee**

**Ramadan Prize for  
Mellali Writers in English  
(1425/2004)**

**Pen Circle** organizes the annual competition in creative writing for all students of the English Department. So we are very pleased to invite you to **Ramadan Prize for Mellali Writers in English**. (By the word 'Mellali' we simply mean students belonging to this Faculty, regardless of their origin!) The correctors will take into consideration the level/cycle of the candidates. In this way, the latter will have equal chances to get the prizes. In addition to the important rewards, the three winners will have their names and some of their writings published in the next issue of **Pen Circle**.

**For 1<sup>st</sup> Cycle Students:**

The contest consists in writing a short poem or a **one-paragraph** essay (of about 150 words) on any topic they like.

**For 2<sup>nd</sup> Cycle Students:**

The contest consists in writing a **five-paragraph** essay (on any topic they like), a short poem, or a short story (of about 250 words.)

All contributions should be submitted or sent to the English Department office before November 30<sup>th</sup>, 2004. Good luck!

**Pen Circle**

**Proverbs of the Moment  
POVERTY**

- ❖ The devil dances in an empty pocket.
- ❖ An idle youth, a needy age.
- ❖ The pride of the rich makes the labour of the poor.
- ❖ The reasons of the poor weigh not.
- ❖ A poor beauty finds more lovers than husbands.
- ❖ A poor man gets a poor marriage.
- ❖ When poverty comes in at the door, love flies out of the window.
- ❖ The beggar may sing before the thief.
- ❖ Better go to heaven in rags than to hell in embroidery.

**Universal Declaration of Human Rights:  
(26<sup>th</sup> and 27<sup>th</sup> articles)**

**Article 26**

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

**Article 27**

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in the scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he [sic] is the author.

*Universal Declaration of Human Rights,*  
Brussels: Fixot & Amnesty International,  
1988, pp. 107; 111.

Creative Pens"

***Old Lion of the Atlas  
and the Three Bulls***

Hunger! Hunger! Hunger! Yet, hunger was not the question. There had been some other reason why the old lion's roars had such a distressed and disenchanting accent. The once long thick beard on his face had given way to the miserable stubble of old age. Day after day, his bony cheeks were growing salient.

O, kingdom, my kingdom! How I wish I could leave this reserve and join my lost realm at the Atlas heights?

These were his hoarse roars since he had been put in this place surrounded by endless lines of high pikes and barbed wire nettings. Hares, wolves, hyenas, antelopes and boars were all that was left from his yonder kingdom; and they were at once his subjects and food. Gone were the times when he had been the sole monarch of much greater herds of elephants, tigers, buffaloes and the like. The whole jungle was shivering from his dreadful roaring.

But the gloomy face that he wore this morning was probably due to the fresh news brought by the new swarm of migratory locusts. He could infer from the different versions they had presented that, at the other end of the reserve, they had spotted three tiny strange dots of bovine stature; they could be cows, bulls, or buffaloes of three different colors: white, black and red. The high altitudes of locusts did not allow them to define clearly the exact identity of the newcomers. After such news, the old lion would have drooled and slobbered over such fresh and abundant meat. But his lionish wisdom told him that hard times were in the air. Three cows were too much on the lion's plate; but three bulls could be a serious threat, especially at such an old age and on such a barren reserve. Yet, some strange reminiscences began to cast a glimmer of hope on the wrinkles of his bony face. He remembered an old tale about one of his ancestors who had been able to slaughter three bulls, one after the other, just with wit and cunning.

Ah, the power of experience! Ah, resourcefulness! If there is no health, there are still dummy moves and cunning. And I have still nerves of steel, too.

To the old lion, the sight of the three bulls was very impressive: what fat, what flesh, what drooping throats, what juicy veins, and what

dynamite hooves. Facing them with feigned pride, the old lion roared and showed an upright brawny figure that would reveal the imposing splendor of his inflated muscles, the twinkling of his fangs, and the dread of his paws. But the roar was so husky, the body so scrawny, the fangs so short, and the paws so worn out that the three bulls burst into mooing laughter. They split their sides at such a miserable show. The poor old lion was nothing but an inflated old cat. So he resorted to the canny side of the plan. He singled out the black and the red bulls and started to set them against the white one...

- 'Wait, wait, old lion! Wait!' they all interrupted him. 'That's a well-worn tale that no longer works. We didn't come here to listen to your stale stories. We are here to be masters of the reserve.' Then, one by one, they proceeded to justify their right to the land.

- I am the white fire-breathing bull of the evening star. So many rodeo cowboys have I sent to hell. Buffalo soldiers are just pawns at my command. Mad cows shiver, in fact, and run amok at my splendors.

- I am the black bull of the North Star. So many matadors have I pounded under my hooves. I have juggled with so many hidalgos on these golden horns of mine. No corrida on earth could soothe my anger.

- I am the red venerated bull of the rising sun. So many dragons and humans have knelt down at my dreadful sight. So many Mithras attempted to slaughter me but to no avail.

To answer the bulls, the lion gathered all his eloquent might and made a last attempt:

- I am! Yes I am! I am the great-grandson of ATLAS, who held up the sky and kept it from falling on earth... But here I am! An old toothless lion that feeds on nostalgia and endless sorrows.

- Now, old lion, this is no jungle. Here is the law of the land: you have only one choice. Either you live as our subject on the barren reserve, or we'll reduce you to a dunghill under our stampeding hooves.

On hearing the threatening moos, the lion felt the serious plight, made a last dummy move of a fresh young lion, and bolted suddenly like a rat. For some noble reason, the escaping lion preferred to run away.

Run away, lion, run! Better be a living legend of the Atlas than a cat subject to stupid oxen. Run away, old legend of the Atlas! Run!

**Khalid Chaouch.**

**20 Clues, n° 18**

**Looking for Clues among Landscapes**

The answers to the 20 clues below are hidden in the football and baseball terms at the end of each line. To find them cross off some of the letters in each term, reading from left to right.

Example:

– repose ..... **REST** ..... **FOREST**  
 (The clue ‘**REST**’ is obtained by crossing off some letters in the word ‘**FOREST**’)

1. climb..... MOUNTAIN
2. auxiliary..... BEACH
3. because ..... FOREST
4. collapse..... WATERFALL
5. plus..... SAND
6. narrow street ..... VALLEY
7. sick ..... HILL
8. round dish ..... PLATEAU
9. wild animal’s home ..... GARDEN
10. jars for flowers.....CREVASSES
11. a group in a game ..... STREAM
12. our big star ..... SUNSET
13. avenue ..... CAVE
14. like..... COAST
15. charity ..... PALMS
16. total ..... SUMMIT
17. move .....LAGOON
18. blood..... GORGE
19. owned..... HEADLAND
20. conditional.....CLIFF

**20 Clues to n° 17:**

1. snack 2. sore 3. Ave. 4. pray 5. ripe
6. tie 7. our 8. aid 9. oat 10. fat 11. bat
12. sing 13. sick 14. age 15. alms 16. own 17. wash 18. pale 19. sea 20. KO.

**CROSSWORDS (N° 18)**

- 1- Fathers of mothers. 2- Thing resorted to for support (re...) – Valve to control the flow of water. 3- Specialized faculty or institution. 4- Aromatic herb to be put in Moroccan tea – Trade Union – Double consonants. 5- Network or net – Russian republic in NE Europe. 6- Central or essential part – Vulgar word for ‘urine.’ 7- Prefix of repetition – Arab News Network – Telephone. 8- Narrow straps to guide a horse – Sweet potato.

- 9- Consequently – Towards – North East. 10- Completely – Language Teaching. 11- Rest on an armchair – Male personal name. 12- Preposition indicating time – Anyone from Iraqi city of Tikrit. 13- Sharp blade fixed to the end of a rifle – Above.

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

- A- Set of rules for syntax and morphology – Use obscene language. B- The same prefix as in column n° 7 – That is to say – Find it in ‘PERT’. C- Like – Nova Scotia – ‘Save Our Selves!’ D- American state of the South. E- Abbr. of Dutch – A numeral – Language teaching. F- Brotherhood – Towards. G- Charge someone in court – Monosyllabic answer – Inside. H- Moroccan national drink – American – Love. I- Very small quantity of water – Begin. J- Infinite time – National Insurance. K- Male sheep – Stretch of land surrounded by water – Used to mark the infinitive of a verb. L- A secret agent – Since – Pronoun – Short metal piece for fastening things.

**Clues to ‘CROSSWORDS’ N° 17:**

	A	B	C	D	E	F	G	H	I	J	K
1	L	I	N	G	U	I	S	T	I	C	S
2					N	L		O		H	E
3		R	E	S	O	L	U	T	I	O	N
4	N	E	X	T				A	I	M	S
5	M	A	T	E	R	I	A	L	I	S	E
6		D	R	A	I	N		I		K	
7		Y	E	L	L	S		T	O	Y	S
8	A		M		I	I		A	C		E
9	S	E	E	I	N	G		R	E	N	T
10		X	L		G	H		I	A	N	
11	M	A	Y	A		T		A	N	N	A
12	A	M		P	U		I	N			S
13	T		D	E	N		F		O	A	K