



November-December 2000. N° 9. Price 1.50 DH.

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

EDITORIAL

In the past few weeks various meetings were held at the levels of the different Departments and the University Councils. As far as we are concerned, ‘the Educational Meeting,’ that was organised by the members of the English Department on Wednesday, 26 October, 2000, remains the most important one.

In this meeting, a number of important subjects, relevant to education and teaching, were thoroughly discussed. The teachers pointed to some of the obstacles that they as well as students often come across. They suggested possible solutions and reminded of the requirements capable of improving both teaching and learning in the Department. Here are some of the discussed issues:

- the unfair grouping in some courses which require a limited number of students,
- ways and means to improve teaching (books, reviews, computers, media),
- curricula and set books,
- the Professor, etc.

Among the points on which the discussion focused, the relation with students. The teachers underlined the necessity of establishing more fruitful contacts with students and supplying them with the best possible time and means (bibliography, methodology, etc.)

As for matters of evaluation and exams, their discussion was delayed – for practical reasons – to a further meeting.

Pen Circle.

Oh, Mohamed Eddurrah!

What’s the use of giving extra elegies to your memory? Why should I burden you with words, words upon words? Are you a new peg on which to hang my shallow rhetoric? ...

(To be continued on p. 5)

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⇒ **Pen Circle**

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From the set books,
2000-2001

⇒ 4th Year: **Classical Drama.**

Creating a Dramatic Structure:

The Opening Scene

The first scene of a drama starts the action and sets the tone and style for everything that follows... The opening scene also sets the wheels of action in motion, giving the characters a shove and hurtling them toward their destination.

The Playwright provides his initial shove by posing a problem to the characters, establishing an imbalance of forces or a disturbance in their equilibrium which compels the characters to respond. Generally this imbalance occurs just before the play begins or arises immediately after it opens...

Obstacles and Complications

Having met the initial challenge of the play, the characters then move through a series of steps alternating between achievement and defeat, between hope and despair. The moment they seem to accomplish one goal or reach a plateau of satisfaction, certain factors or events cut across the play to upset the balance and start the characters on another path. In theater these may be *obstacles*, which are impediments put in a character's way; or they may be *complications*, which consist of outside forces, or new twists in the plot, introduced at an inopportune moment...

As stated above, dramatic characters have objectives or goals that they are strongly motivated to obtain... But there are obstacles to achieving these goals, and other characters oppose the main characters' wishes and interfere with their plans. The result is inevitable tension and conflict.

Crisis and Climax

As a result of conflicts, obstacles, and complications in a play, characters become involved in a series of *crises* – some less complicated than those in *Hamlet*, some more complicated. The first crisis will be resolved only to have the action lead to a subsequent crisis. The final and most significant crisis is referred to as the *climax*. Sometimes there is a minor climax earlier in the play and a major climax near the conclusion. In the final climax the issues of the play are resolved, either happily or, in the case of tragedies, unhappily, usually with the death of the hero or heroine.¹

⇒ 3rd Year: **Novel.**

Stephen Crane, *The Red Badge of Courage*.

How did Crane's war novel, *The Red Badge of Courage*, come into being against the background of urban literature? The book is not an ordinary Civil War novel. Although the theme is the baptism of fire of a Union private, Henry Fleming,

¹ Edwin Wilson, *The Theater Experience*. New York: McGraw Hill, 1991.

during the battle of Chancellorsville, the tone is psychological rather than military. Its main characters are most of the time designated as figures in an allegory, "the tall soldier," "the loud soldier," "the tattered man," "the man of cheery voice"; and the protagonist, usually referred to as "the youth" in the early chapters, only acquires his full identity in Chapter XI.

A constant ironic counterpoint aims to debunk the traditional concept of glorious war. The whole thing seems absurd: generals shout, stammer, and behave childishly on the battlefield, Henry's wound confers upon him a spurious glory; Wilson, the "loud soldier," has become as meek as a lamb in the last chapters, and the whole tumult has resulted in no gain of ground for the Union forces and loss for the Confederates. What remains in the mind of the reader is a series of confused movements with, from time to time, "men drop[ping] here and there like bundles" and, in the protagonist's procession of memory, "sad nerve-racking images suddenly blurred with a sense of relief when the "sultry nightmare [is] in the past."

Like all the great classics of literature *The Red Badge of Courage* speaks of different things to different minds...

(To be continued on p. 6)

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The Poet's Corner	
<p>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.</p>	<p>'I dedicate this poem to the memory of both Hassan and Said El-Karib who left us last summer to join the eternal world.'</p> <p style="text-align: center;">DEATH</p> <p>Strolling away, but not forever Passing ages, times moreover, Stopping suddenly, for a moment, Admit you won't add any movement. Eternity you are looking for Has never been reached before. Please, let me free to make Invocations for heaven's sake. The pipe dream you were asking for, You'll have it no more. Never forget; welcome as a guest, One day, leave without protest.</p> <p style="text-align: right;">Aamar Lhouceine (3rd year)</p>
<p style="text-align: center;">SALUTE</p> <p>Past is past, and if one remembers what one meant to do and never did, is not to have thought to do enough? Like that gathering of one of each I planned, to gather one of each kind of clover, daisy, paintbrush that grew in that field the cabin stood in and study them one afternoon before they wilted. Past is past. I salute that various field.</p> <p style="text-align: right;">James Schuyler</p> <p><u>James Schuyler</u>: "Born 1923 in Chicago, Illinois, grew up in Washington, D.C., Western New York and West Virginia, where he attended Bethany College, an attractive group of buildings on a small, steep hill. For several years he lived in Italy. He is the author of a novel, <i>Alfred and Guinevere</i>, two way-off Broadway plays, <i>Presenting Jane</i> and <i>Shopping and Waiting</i>, <i>A Picnic Cantata</i> (with Paul Bowles) and a book of poems, <i>Salute</i>. He is on the staff of The Museum of Modern Art."</p> <p>Donald M. Allen (ed.) <i>The New American Poetry</i>. New York: Grove Press, 1960.</p>	<p style="text-align: center;">Ramadan Prize for Mellali Writers in English (1421/2000)</p> <p>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 printed in the next issue of Pen Circle.</p> <p><u>For First Cycle Students:</u> The contest consists in writing a one-paragraph essay (of about 150 words) on any topic they like.</p> <p><u>For Second Cycle Students:</u> The contest consists in writing a five-paragraph essay (on any topic they like) or a short story (of about 250 words.) All contributions should be submitted or sent to the English Department office before December 22nd, 2000. Good luck!</p> <p style="text-align: right;">Pen Circle</p>

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<p>My Pungent Quotations:</p>	<p>NEWS *** NEWS *** NEWS</p>
<p style="text-align: center;">On the Beautiful and the Fair</p> <p>“Remember that the most beautiful things in the world are the most useless; peacocks and lilies for instance”</p> <p style="text-align: right;">John Ruskin, <i>The Stones of Venice.</i></p> <p>“And every fair from fair sometimes declines, By chance, or nature’s changing course, untrimmed”</p> <p style="text-align: right;">W. Shakespeare, <i>Sonnets (18th)</i></p> <p>“If you get simple beauty and nought else, You get about the best thing God invents.”</p> <p style="text-align: right;">Robert Browning, <i>Fra Lippo Lippi.</i></p> <p>“She is not fair to outward view As many maidens be; Her loveliness I never knew Until she smiled on me.”</p> <p style="text-align: right;">Hartley Coleridge, Song: <i>She is not Fair.</i></p> <p>“Beauty in things exists in the mind which contemplates them.”</p> <p style="text-align: right;">David Hume, <i>Essays, “Of Tragedy.”</i></p> <p>“None but the brave deserves the fair.”</p> <p style="text-align: right;">John Dryden, <i>Alexander’s Feet.</i></p> <p>“Beauty and the lust for learning have yet to be allied.”</p> <p style="text-align: right;">Max Beerbohm, <i>Zuleika Dobson, Ch. 7.</i></p> <p>“For, if she be not for me, What care I how fair she be.”</p> <p style="text-align: right;">George Wither, <i>Sonnet</i></p> <p>“Aside from being tremendous, it was one of the most aesthetically beautiful things I have ever seen.”</p> <p style="text-align: right;">Donald Hornig, [on first atomic test.] <i>The Decision to Drop the Bomb</i></p> <p>“What right has the art of painting, or building, or making objects beautiful, to be called Art, <i>par excellence</i>, any more than the art of making shoes?”</p> <p style="text-align: right;"><i>Spectator, 1864.</i></p> <p>“It was a dream of perfect bliss, Too beautiful to last.”</p> <p style="text-align: right;">T. H. Baily, <i>It was a Dream.</i></p>	<ul style="list-style-type: none"> ❑ The English Department at Cadi Ayyad University in Beni Mellal, organizes, during the first week of March 2000, a Conference on the following theme: “Morocco: Culture and Communication” ❑ The Mellali branch of the Moroccan Association of Teachers of English (MATE) released the issue N° 1 (September 2000) of <i>Mate Newsletter</i>. This includes news, papers, reports, etc. The newsletter ‘will also serve as a pulpit for people wishing to share their experience and findings in the practical field of education and recreational activities with their colleagues.’ (Editorial) ❑ Professor Abderrazzak Bellal, from the Arabic Department, published recently his book entitled <i>The Thresholds of the Text</i> (in Arabic). It treats ‘paratextual’ issues such as the Introduction, the title, the Preface, the dedication, etc. ❑ Professor Said Chabbar from the Department of Islamic Studies published recently his book entitled <i>The Islamic Text in the Readings of Contemporary Arabic Thought</i> (in Arabic). ❑ Professor Laarbi Dahbi, from the Arabic Department too, published his book entitled <i>The Poetics of the Imaginary. A Phenomenological Approach</i>. (in Arabic). The book is an attempt to approach the concept of the ‘Imaginary’ on the rhetorical, the mystical, the anthropological, and the esthetical levels. ❑ 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.

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Creative Pens	
<p>Oh, Mohamed Ed-durrah! (from p. 1)</p> <p>Your ultimate cry was enough to move the stony faces and pulverize the broken hearts. Your Mummy's mourning cries were enough to make every Humane soul feel responsible. Your Daddy's desperate shouts were enough to awaken the Seven Sleepers. But we contented ourselves only with words and tears; scalding tears that would never sweep the excruciating sorrow.</p> <p>What barbarous hand dared squeeze the trigger and kill innocence!? What savage ears dare to be deaf to your moans and those of your brethren!? What eyes dare to be blind to the bloodshed of unarmed children!? What dumb mouths can stifle the cry of Humanity!? What Zionist excuse can atone for the Zionist crime against Humanity!?</p> <p>God rest your soul, Mohamed.</p> <p style="text-align: right;">Khalid Chaouch.</p>	<p>I have been attached, deeply attached, to a few people; but I have been interested in men in general not for their own sakes, but for the sake of my work. I have not, as Kant enjoined, regarded each man as an end in himself, but as material that might be useful to me as a writer. I have been more concerned with the obscure than with the famous. They are more often themselves. They have had no need to create a figure to protect themselves from the world or to impress it. Their idiosyncrasies have had more chance to develop in the limited circle of their activity, and since they have never been in the public eye, it has never occurred to them that they have anything to conceal. They display their oddities because it has never struck them that they are odd. And after all, it is with the common run of men that we writers have to deal; kings, dictators, commercial magnates are from our point of view very unsatisfactory. To write about them is a venture that has often tempted writers, but the failure that has attended their efforts shows that such beings are too exceptional to form a proper ground for a work of art. They cannot be made real.</p> <p>The ordinary is the writer's richer field. Its expectedness, its singularity, its infinite variety afford unending material. The great man is too often all of a piece; it is the little man that is a bundle of contradictory elements. He is inexhaustible. You never come to the end of the surprises he has in store for you. For my part I would much sooner spend a month on a desert island with a veterinary surgeon than with a prime minister.</p> <p style="text-align: right;">W. Somerset Maugham, <i>The Summing Up.</i> (Penguin Books, 1963.)</p>
<p style="text-align: center;">The Famous and the Ordinary</p> <p>I have always wondered at the passion many people have to meet the celebrated. The prestige you acquire by being able to tell your friends that you know famous men proves only that you are yourself of small account. The celebrated develop a technique to deal with the persons they come across. They show the world a mask, often an impressive one, but take care to conceal their real selves. They play the part that is expected from them, and with practice learn to play it very well, but you are stupid if you think that this public performance of theirs corresponds with the man within.</p>	
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Stephen Crane, *The Red Badge of Courage*, (from p. 2)

However, only an oversimplified interpretation could see in Henry's final charge the proof that he has become, as he himself thinks, "a man." The pattern of this book is that of a spiritual journey, but the final goal remains in doubt when we reach the conclusion: "Over the river a golden ray of sun came through the hosts of leaden rain clouds." The youth, in his baptism of fire, has acquired self-knowledge and experience, but a radical change has not taken place within him: he remains, in his heroic pose at the end, just as grotesque as the fearful "little man" he was at the beginning. The dialogue he has been carrying on with his own conscience often contains overtones of legalistic chicanery: it is a constant search for excuses to justify his cowardly conduct. Occasional flashes of inner sincerity are defeated by his attempts to demonstrate that what he did was logically and morally valid, but his arguments would fail to convince anyone and only add to his torment. Through a series of excruciating experiences which follow his shameful act he manages to keep his secret and even to rise in stature in the eyes of his regiment. But, instead of closing the book with a reassuring epiphany, the author preserves the ironic structure throughout. Henry's conscious is still disturbed when the book ends, and his concealed guilt spoils "the gilded images of memory."²

Chinese Wisdom

- ✓ If you do not enter a tiger's den, you cannot get his cubs (his young).
- ✓ Obstinate oxen waste their strength.
- ✓ Truth often hides in an ugly pool.
- ✓ An inch of gold will not buy an inch of time.

² Jean Cazemajou, *Stephen Crane*. Minneapolis : University of Minnesota Press, 1969.

- ✓ Who knows himself knows others.
- ✓ The wise forget insults, as the ungrateful a kindness.
- ✓ Lend your money to a bad debtor, and he will hate you.
- ✓ The poorer one is, the more devils one meets.
- ✓ When the teeth fall out, the tongue wags loose.
- ✓ Poverty is the common fate of scholars.

CROSSWORDS (N° 9)
by **Abdelhak BACHAR** (3rd year)

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

- 1- Famous for his masterpiece *Ulysses*.
 - 2- Someone who engages in an activity only with artistic skill but not as a professional – A domestic cow or bull.
 - 3- The first three letters of a day – Foreign.
 - 4- Abbreviation of 'mile' – Old form of 'you'.
 - 5- A soldier in the US armed forces (reversed) – Conjunction indicating choice – Require.
 - 6- Opposite of former Warsaw Pact – A small rock.
 - 7- A title of various Muslim rulers – The most recent of a long series.
 - 8- Find it in 'Daedalus' – A round green seed that is eaten as a vegetable.
 - 9- Pronoun – A word by which everything is known.
 - 10- The head of a University – To get money by working.
- A-** A sweet-smelling flower – A prefix indicating two or double (reversed). **B-** To combine or unite. **C-** A small piece of fabric placed under a hot dish – Worn around the neck. **D-** Found in the middle of 'sea and water' – Destitute – An international organization. **E-** *The Old Man and the ...*. **F-** A month in the summer season – Display of a situation in a film. **G-** Opposite of the Occident – American Automobile Association. **H-** A very long period of time – Title of a person. **I-** Happy and satisfied – Used as a prefix for nouns and a suffix for verbs. **J-** A prefix denoting 'former' – To get rid of something or somebody (reversed).

Solution for N° 8:

1- Zeus - nook. **2-** Ex - kilo. **3-** Fur - zoo. **4-** Ale.
5- Kill - do. **6-** Nil - at - pi. **7-** OC (CO) - never. **8-**
OK - ode - ca. **9-** On - No.
A- Zeal - Noon. **B-** Ex - kick. **C-** Fail. **D-** Skull -
on. **E-** Ireland. **F-** NL (Nederland). **G-** Oozed. **H-**
OPEC (Organization of Petroleum-Exporting
Countries). **I-** Knot - Iraq.