Muse Magazine



نادي طالبات اللغة الانجليزية
The English Club for Female Students

3rd Issue

2012

Selections from the American Literature

Papparoti Cafe'

Mona Shahab; Climb for a Cause

Museum Modernism

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Opening Note

Neil Armstrong was the first man to walk on the moon in 1969. He came from a middle class family and was the second one in his family to attend college. Nevertheless, that did not stop him from dreaming big.

Why not!

After landing on the moon, he said ***"One small step for man, one giant leap for humanity."***

Indeed, It is all about the "small steps."

This issue of Muse is all about small steps too. It is all about the "why not" moments. I am proud to introduce the third issue of Muse magazine where all "small steps" start, where students have a chance to write, edit, and publish a magazine of their own. This issue takes us on a literary tour presented by our students in which various academic and literary pieces are presented.

Small steps for writers. Why not!

In this issue, Mona Shahab, who was one of the first Saudi climbers to climb Mt.Kilimanjaro in a legendary journy with her team in an effort to raise awarness, is interviewed.

Small steps for determined, ambitious young women who won't take no for an answer. Why not !

Last term, students had the chance to present their academic papers in a real seminar in the First In-House Seminar. Some of these papers are published here.

Small steps for prospective researchers. Why not !

We also have our usual divisions; reports about the English Club for Female Students activities, movie review, and restaurant reviews.

Small steps for potential critics. Why not !

Moreover, we have the talent section where students have the opportunity to display their art work and comment on each photo.

Small steps for artists. Why not!

It is all about the "why not" moments. I have always believed in the potentials of our students, and my lovely students always go beyond my expectations and dazzle me.

I would like to thank everyone who participated in the production of this issue, starting with the editor-in-chief Amjad Al-Sha'alan, Managing editor Najla Al-Saud, and the talented Creative editor Wafra'a Hamidaddin. Special thanks to Ms. Eman AL-Ameel for her valuable comments and help editing this issue.

Remember, small steps. Enjoy!

Mona AL-Kahtani

Supervisor of the English Club for Female Students

Editorial Note

Muse Third Issue Is Here!

This issue has the same format as the second issue, but with more sections added to enrich the content and make it more diverse. It contains many topics ranging from biographies to critical articles which tackle social, literary and linguistic issues. This issue has its own distinctive tone which is created by the students themeslves.

The diverse topics in this magazine are not only interesting but also beneficial to the students. The effort which is put into making this issue is aimed to develop content so that it more accurately reflects student concerns. Every article is written by the students to tackle issues that they have faced as students and that will benefit them as students.

Working in this issue was a pleasant experience because the staff grew with the magazine and became more experienced with editing and designing it. Without the dedicated staff, Muse would not have produced a third issue. Muse has a dedicated and selfless team who spent most of their time working on this issue whether it is promoting or editing it.

Finally, special thanks to the amazing staff and to my colleagues, Mishael bin Al-Ameer and Sita Al-Qahtani, who were so supportive and committed. Also, special thanks to Ms. Mona AL-Kahtani for being extremely supportive and encouraging and Ms. Eman Al-Ameel for giving us her attention and ideas to develop the magazine.

Amjad Al-Shala'an

Staff

Club Supervisor
Ms. Mona Al-Kahtani

Editor-in-Chief
Amjad Al-Shala'an

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Sita Al-Qahtani
Mishael bin Al-Ameer
Basma Al-Alsheikh
Norah Adnan Alkahtani

Managing editor
Najla Khaled Al-Saud

Sub-Editors:
Nourah Mohammed Al-Qahtani

Designing staff

Creative Director
Wafra'a A. Y Hamidaddin

Designers
Norah Al.faadhel

Photographers
Entisar Nasser Aldaghri
Sara Aldayel

Volunteers:
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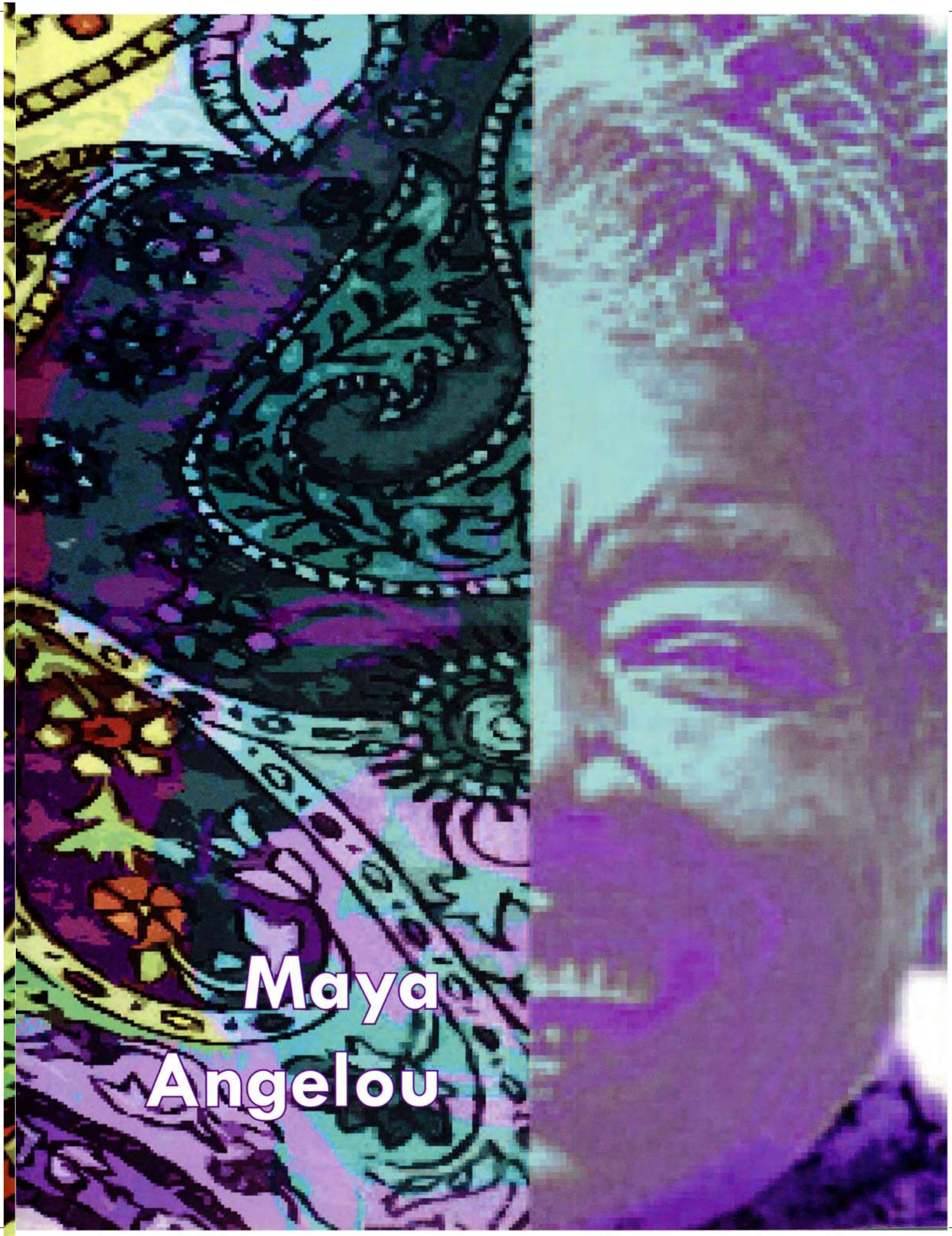
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"All great achievements require time."


Maya
Angelou

By Barra Mohammad Hamdan

A Report about Plagiarism Campaign

It is known that when a person has a new idea, it is considered his own possession. He has the right to protect his own thoughts. That is called intellectual property. However, many university students do not believe in this.



This can be seen when they plagiarize another person's work when doing their assignments or projects. As a way to raise awareness among the students, the Cultural Committee in the College of Arts at KSU launched a Plagiarism Campaign on the 25th of February 2012. This campaign was entitled "Are You Plagiarism Aware?" It lasted for about a week and a half.

The campaign was supervised by Ms. Darene Almalki and Ms. Hayat Bedaiwi from the English Department. About eighteen students from the English Department volunteered to participate in it. Many brochures, that explained what plagiarism is, the different kinds of plagiarism, the consequences of it, and simple steps of MLA citation were distributed. Moreover, bookmarks and leaflets that explained how to write an essay were passed out. After that, an activity was done on the 8th of April 2012, which was about writing a creative short story. This activity attracted twenty students who were eager to express their imagination.

At the end of this campaign, on the 10th of April 2012, a workshop was held from 12pm to 2pm. The workshop was presented by some students who participated in the campaign. The topic which was discussed was about plagiarism. In the beginning, the attendants were introduced to the definition of plagiarism, its types, and some ethical, legal, and practical reasons that make plagiarism unacceptable. After that, the students got to know the consequences of plagiarism. Finally, the students were presented with some of the common reasons that lead people to plagiarize and some practical solutions were given. In addition, the students learned how to summarize and how to paraphrase. Also, they were given simple steps for citation and quotation. Throughout the workshop, many exercises were done in order to apply the concepts learned.

In conclusion, this campaign is an important step which proves how King Saud University is concerned with making students aware of the risk of plagiarism and making them respect the intellectual property of others.

By Barra Mohammad Hamdan

A Report about a Workshop: "How to be Fluent in English"

The ability to speak and use a second language, especially English, is an essential demand. As a way to simplify using English in everyday communication, the English Department in the College of Arts at KSU held a workshop called "How to be Fluent in English."

This workshop was presented on the 13th of May 2012, as part of the First Academic and Cultural Student Forum that was held at the end of the second semester. The workshop was presented by Ms. Mashael Al-Amr and Ms. Darene Almalki. It lasted for one hour.

The first half of the workshop was given by Ms. Mashael Al-Amr. She started by defining fluency. Then, she talked about strategic competence with the different types of communicative strategies. They were: paraphrasing, approximation, non-linguistic means, borrowed words, conversational formulae, and resource expansion. She explained those terms and gave some examples to show how effective they are. She further explained that these strategies can be used by anyone in order to overcome any trouble they face while interacting with others and trying to deliver a clear message to the interlocutor.

The second half of the workshop was given by Ms.Darene Almalki. This part discussed many ways that can be followed to expand the learner's vocabulary. They were: using context clues, learning word parts, practicing reading, and using the new words in conversations. First of all, Ms. Darene gave many examples to show how the reader can use the synonyms, the antonyms, and the examples in any text to understand the meaning of the new word. Then, she distributed a list of word parts that included suffixes and prefixes. Using word study-cards were recommended as a way to revise. Moreover, she talked about how to transfer the new words from passive knowledge into an active one by using them. Also, she emphasized the importance of being aware of the different meanings of words that vary according to the context by providing common mistakes in English.

I think such workshop is a very practical and essential method that can help anyone who needs to improve his or her second language. This can be done by following and repeating the simple and easy steps that have been covered in this workshop.



Book Group Section

This section covers the activities which have been conducted by the Book Group. The section is managed by one of the editors, Basma Al-Alsheikh , and sub-editor, Nourah Mohammed Al-Qahtani. It includes summaries about the discussions which the group had about each book along with the Book Group's favorite quotations. If you attended one of the discussions and wanted to share your experience or your thoughts about a book which has been discussed in the Book Group, feel free to send it to Muse.

Just email it to:

ksuMuseMagazine @yahoo.com

By Basma Al-Alsheikh

To Drive Away Student's Misunderstandings about the Book Group

When the idea of forming a Book Group was first mooted by a few students at King Saud University, I had absolutely no idea what was involved. Nevertheless, the deep desire to discover new experiences and acquire knowledge prompted me to sign up for as a member.

I am glad to say that I have never had any reason to regret my decision. It's been a fabulous journey so far and will always remain as one of my sweetest memories of my years spent at KSU.

Our Book Group is an offshoot of the English Students' Club. We are basically a group of readers, who meet in Room No. 20, Building No. 26 every Sunday. For one hour, from 11 AM to 12 noon, we share our thoughts regarding a particular book that everyone has been instructed to read the week before. Considering that we are still fledglings in this particular arena, we needed some expert guidance and support. They were provided by Dr. Maimoonah Al Khalil, who is wise and experienced. She is well assisted by the Secretary of our club, Mesheal Al-Hammad.

When the Book Group was initially launched, there were just a few members. However, as word got out about the benefits that could be attained by attending its meetings, more and more people signed up. Nevertheless, the membership is still not as large as it should be. We would be happier if more people joined. After all, productive discussions can be stimulated only if more individuals are permitted to share their thoughts and feelings about what they have read.

As per my observations, there are several reasons why people hesitate to join the Book Group. I would like to comment upon these misconceptions and offer some solutions for them. For one thing, many girls use the common excuse of not having "enough time" to attend meetings arranged by the Book Group; they even fear that the timings set by the club might interfere with the timings of their regular classes. Maybe they are not aware of it, but the truth is that the timings for the meetings of the Book Group have been set by the members themselves, and not by Dr. Maimoonah. She was fair enough to ask each member when she would be free, and then reach a consensus regarding the timings for the Group meetings. She was also kind enough to suggest that the group could have another day in the week as a standby, in case the members were not able to meet on the pre-decided date.

Another fear that prevents people from joining the Book Group is that they are compelled to read only the books recommended by the club. It is believed that if they read other books or fail to peruse the recommended ones, they are not permitted to join in the discussion. Hence, membership of the Book Group would prove to be a sheer waste of time. This is totally untrue. Considering that the members themselves are students at the University, they are well aware of the time constraints placed on too much reading. There is homework, preparation for exams, and projects to finish. Hence, the Group decided that there is no need to finish the whole recommended book at once; even a "half reading" will do. Regardless of whether one has read the complete book, read just a little bit of it, or not read it all, every member is permitted to share her thoughts freely and join in the discussions.

People may also have misconceptions about the kinds of books we read. Well, last term, we went through non-fiction, fiction and poetry. We chose the books ourselves. They included: ***To Kill a Mockingbird*** by Harper Lee, ***Ishmael*** by Daniel Quinn, ***The Last Lecture*** by Randy Pausch, In Memoriam by Lord Alfred Tennyson, and ***A Thousand Splendid Suns*** by Khaled Husseini.

One will never know the benefits unless one joins the Book Group. It is possible to gain a love for books by simply listening to the discussions under way. The themes and ideas presented at the meetings can stimulate new ideas and thoughts. Perceptions of life can undergo a dramatic change. I hope this article serves to drive away all misconceptions about the Book Group. Please come and join us.

By Nourah Mohammed Al-Qahtani

Quinn's *Ishmael*

On 11th of March 2012, the first discussion of Quinn's marvelous piece ***Ishmael*** has been conducted. The book has been viewed as a philosophical piece and been treated likewise. The reading of ***Ishmael*** seems to direct the group to discuss the ideology of mankind and to question what is taken for granted, like the "egoistic" belief of Man being the center of the universe.

The author's usage of a Gorilla has been questioned during the discussion. Some were not fully assured why he used this word and for what reason. Personally, I am disappointed of the way human race has been related to a Gorilla. However, in one way or another, I can understand why he chose to use it. Gorillas have a hall of Wisdom and calmness. Gorillas live in nature, nature creates them. Hence, Nature is the mother of Wisdom. Gorillas live in nature and this makes them have a better vision of the outrage of mankind. Also, it is known how similar the ape genes are to human genes. This raises the idea of the equality between "Takers" and "Leavers" (they are two terms used by the author throughout the book). The prejudiced attitude of the Takers is due to the huge arrogance of their power and poor observation of other species of the Universe.

The discussion has been enriched with quotations from the book to examine a few of the topics which were interesting. The discussion was educational and provided a healthy atmosphere for the students to discuss philosophical concepts easily.

By Masheal Al-Hammad

The Last Lecture

A person with a terminal illness generally appears sad and moans about his/her last days on earth. Randy Pausch, however, was completely different. This professor of Computer Science had been diagnosed with pancreatic cancer. He did not have long time to live. Yet, he had a joyful life that he shared with everyone.

Six months before his death, Pausch gave a series of lectures. These lectures have been compiled into a book entitled ***The Last Lecture***. Actually, it is common to find professors sharing their experiences by giving final lectures when they reach the final stages of their respective careers, but unlike many, Randy Pausch was reaching the final stage of his own life. A detailed perusal of the book made me realize that the author is a man of tremendous character and courage. And I thank Ms. Hayat Badawi for suggesting the book to the Group. Apparently, this is her favorite author. Now, I have become a fan of Randy Pausch too, for ***The Last Lecture*** is truly one of the loveliest books that we have read and discussed this term.

Pausch's lectures neither focus on the feelings which are experienced upon the discovery of a terminal illness, nor on death. Instead, the author stresses upon "life." He urges people to appreciate the gift of life they have been given, and work out strategies to live it in the most fulfilling way possible. A lecture that truly captures the imagination is the one entitled, "Really Achieving Your Childhood Dreams." I have received guidance about how to make my dreams come true, and how to help other people achieve their dreams too.

Considering that Randy Pausch has so much to share, you can check YouTube to listen to his lectures. The man has great experiences that many people can benefit from.

By Basma Al-Alsheikh

To Kill a Mockingbird

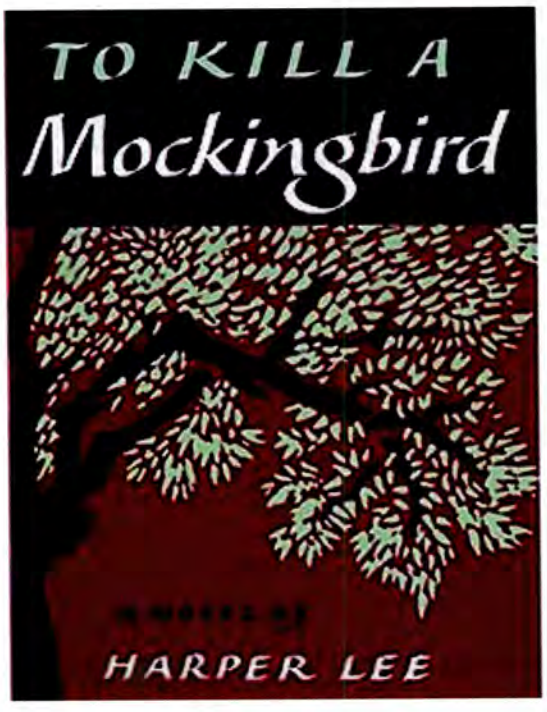
The Book Group perused a truly magnificent piece of work the previous semester. Misheal Al-Hammad, our Secretary, recommended that we read, ***To Kill a Mockingbird***, a novel by Harper Lee. The book had already won the Pulitzer Prize and has been highly acclaimed by critics as a wonderful Classical American novel.

As usual, there were some in our Group who did not regard it so highly. Others, however, were very impressed by the authoress' work. I loved the book! The language and the style of presentation were easy to comprehend. Furthermore, the action-packed sequences and events were unbelievably colorful and entertaining.

I used the term "unbelievable," because a novel that focuses on themes like racism, discrimination, injustice, and oppression of the colored people can hardly be expected to be lively and interesting. Nevertheless, the main protagonist in the story is a six-year-old girl, which enables readers like me to view the happenings through the eyes of a child. Her older brother, his friend, and her father help Scott in her endeavors to pass on her thoughts and impressions to the reader. And this is what sets this novel apart from the rest.

Scott's journey is not very long, for the novel encompasses just two years of oppression. However, it was enough for me to gain an idea about the lengths a discriminatory society can go to in order to destroy the lives of people that are considered to be on the lowest rungs of the social ladder. ***To Kill a Mockingbird*** helped me gain an insight into the lives of the "Black" people when slavery and racism were at their height in American society. Obviously, Scott also learned a lot about life in those two years.

The discussion that followed the reading of the novel was an extremely perceptive one. Towards this end, we were guided in our thought processes by Dr.Maimoonah. One of the interesting points that came out of our discussion was the fact that the themes mentioned in the book were closely linked to life in Saudi Arabia. There seemed to be so many similarities between the Black culture and Saudi culture. Discrimination is witnessed in our Saudi society too. Dr. Maimoonah ensured that this topic was discussed in a fair and objective manner. Her brilliant manner of handling the topic only enhanced our joy at being able to discuss it so openly. We thank her for giving us so much knowledge, as well as offering solutions on how to reduce discrimination in Saudi society. Thus, ***To Kill a Mockingbird*** took the Book Group on an adventurous and enlightening journey of its own.



By Nourah Mohammed Al-Qahtani

Tennyson's *In Memoriam*



You might wonder why a book group would read a poem. There are two reasons for that. First, I suggested reading this work myself. Second, this poem is a book-like poem. It is a complex work which requires reading it more than two times to get the essence of the poem. Since it was my choice, I led the discussion with an encouragement from the group.

The discussion starts off by mentioning some of the reasons that made this work very significant. It is the one and only poem that confused the great known poet/critic T.S.Eliot. Eliot could not decide if ***In Memoriam*** presented universal themes or personal feelings. This poem tells the story of a personal grief over the death of Tennyson's friend.

Also, the group reflected upon the reading of each member. One of the students thought of the possibility of Tennyson being a homosexual. On the other hand, Dr. Maimoonah mentioned how Tennyson wrote the poem because he doubted his faith due to the surprising death of his young friend, Arthur. His friend was a promising poet and his death shocked Tennyson. She also added that we are greatly affected by modern life, and that the poem was written in the Victorian era which has its own conventions and traditions. Furthermore, she said that the poem was Queen Victoria' favourite poem due to her similar personal experience of losing a close person. Queen Victoria grieved a lot when her love story with her husband ended with his death. So, the queen found in this poem such a portrayal of her grief.

This poem took the group three weeks to discuss. The group hovered around themes like doubt in faith, injustice of life, human's sentimental relationships, and grief as being great factors in producing art.

Our Teachers' Lovely Sayings

"I have learned throughout the years to be patient; for patience with family is love, patience with my students is respect; and above all patience with oneself is confidence."
— Dr. Hala Al-Juwaijri

"I strongly believe that each and every individual has the ability and the will to inspire and to be inspired."
—Dr. Madhawy Al-Mesha'al

"Never ever give up, be a dreamer! Dream big! And your dreams will be fulfilled immediately."
— Ms. Mona Al-Kahtani

"Put your trust in Allah and make the best of life while it lasts."
— Dr. Dona Vassall-Fall

"Dedication and attention to small details are important means of success."
—Ms. Hanaa Ayoub

"Little steps are more significant than great leaps."
— Dr. Haifa Al-Faisal

"Knowledge is what we come to college to acquire, but as years pass, we learn much more than that. We get to know ourselves better and those around us. I didn't have the chance to teach you, but I had the chance to know you. On your graduation, I wish you a bright future just like your smile."
— Ms. Nada Al-Juwaijri

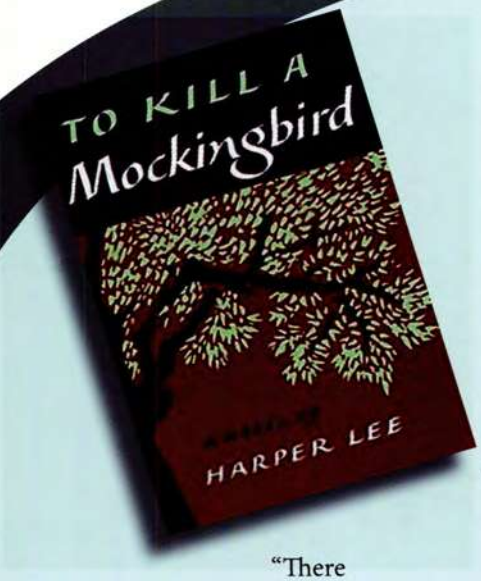
"Live your life with integrity and passion."
— Dr. Manal Ismail

"With every act that you do, word you say, look you give, smile you flash, note you leave, or test you take, remember that each in its own way is a raw representation of you. It's never too early to build a legacy of honorable gestures, and it's not vain to look forward to their positive reverberations."
— Dr. Maimoonah Al Khalil

"Always shoot for the stars. Education is setting the mind free to explore, analyze, synthesize, evaluate, and critique."
— Dr. Eman Kamal

* Collected by Basma Al-Alsheikh

Quotes by the Book



"There are just some kind of men who're busy worrying about the next world they've never learned to live this one."

"I never loved to read. One does not love breathing."

"I never understood the preoccupation with heredity. Somewhere, I had received the impression that Fine Folks were people who did the best they could with the sense they had, but Aunt Alexandra was of the opinion, obliquely expressed, that the longer a family had been squatting on one patch of land the finer it is."

"It's not necessary to tell all you know. In the second place, folks don't like to have somebody around more than they do. It aggravates them. You're not gonna change any of them by talkin right, they've got to want learn themselves, and when they don't want to learn there's nothing you can do but keep your mouth shut or talk their language."

"Before I can live with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience."

"There's four kinds of folks in the world. There's the ordinary kind like us and the neighbors, there's the kind like the Cunninghams out in the woods, the kind like the Ewells down at the dump, and the Negroes." ... "Naw, Jem, I think there's just one kind of folks. Folks." ... "That's what I thought, too, ... when I was your age."

"Do you really think so?" That was Atticus's dangerous question. In Maycomb, if one went for a walk with no definite purpose in mind, it was correct to believe one's mind incapable of definite purpose."

"We acquired no traumas from watching our father win or lose."

"But before I can live with other folks I've got to live with myself."

"I have amazing news for you. Man is not alone on this planet. He is part of a community, upon which he depends absolutely."

"Man was born to turn the world into a paradise, but tragically he was born flawed. And so his paradise has always been spoiled by stupidity, greed, destructiveness, and shortsightedness."

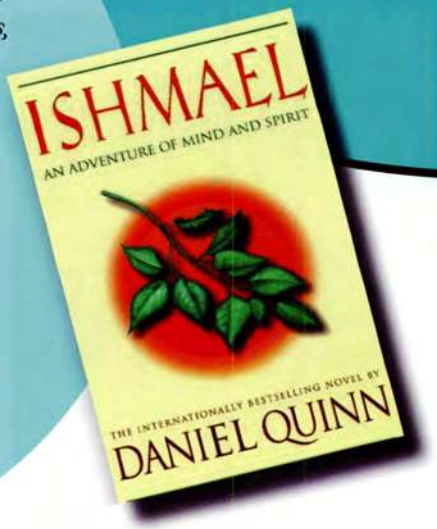
"If the will is there, the method will be found."

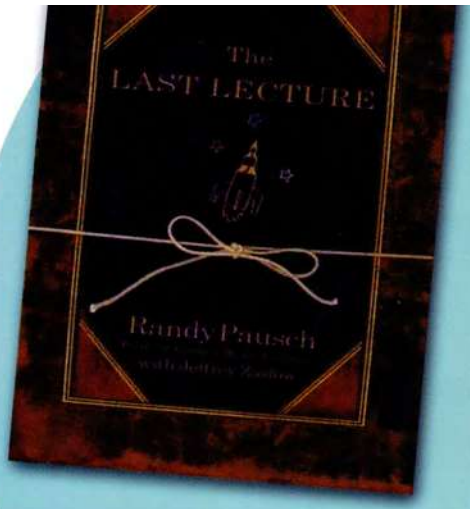
"The gods ruled the world for billions of years, and it was doing just fine. After just few thousand years of human rule, the world is at the point of death."

"You never really know how you're going to handle a problem until you actually have it."

"I spent my day telling myself I couldn't do it, two days doing it, and one day making sure I'd done it."

"There is no one right way to live."





"I sometimes think I got more from pursuing that dream, and not accomplishing it."

"Tell your friend that in his death, a part of you dies and goes with him. Whenever he goes, you also go. He will never be alone."

"All you have is what you bring with you."

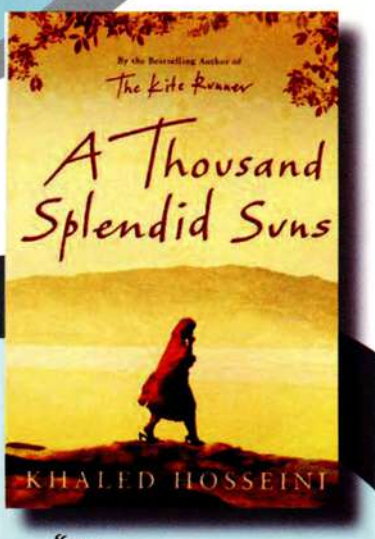
"If you offer wisdom from a third party, it seems less arrogant and more acceptable."

"Ok, I admit that I learned. That is the only way to do it at the ring toss. I am a leaner, but I am not a cheater."

"A lot of people want a shortcut. I find the best shortcut is the long way, which is basically two words: work hard."

"
'Tis better to have loved and lost
Than never to have loved at all. "

Chosen Group Members



"Marriage can wait, education cannot."

"A society has no chance of success if its women are uneducated..."

"Of all the hardships a person had to face, none was more punishing than the simple act of waiting."

"Behind every trial and sorrow that He makes us shoulder, God has a reason."



By Hanan Alhaidar and Norah AL-Sobie

Grades and Us

As students, we humbly admit the importance of our grades. They do not only reflect the quality of our performance in college, but they also measure our future potentials. This explains the importance of these grades on the students' psychological state.

For many students, having a high GPA is the first step towards success. We see some students giving their full potential during their college years; attending classes regularly, submitting their papers on time, and presenting decent presentations. Usually, these types of students have a smooth educational life and graduate with satisfying results. On the other hand, there areother types of students who are the complete opposite. College for them is about having a good time. They barely attend classes and do not pay attention to their progress. These students often end up without a college degree and openly blame themselves for their failure. However, we also encounter a curious third group of students who believe that doing their best and fulfilling all their course requirements is a waste of time, since their grades –as they put it- rarely reflect their hard work.

From their point of view, such pessimism grows from a series of surprisingly low grades they get despite their hard work. Their reaction is related to the way their work has been valued, the distribution of grades and the way it was corrected. They view the evaluation process of their work as an unfair process. In their view, instructors may not accept their answers because it is different from what they want it to look like; giving 'big round' zeros sometimes because the students did not "copy" and "paste" their answers in the same way they were stated in the course textbooks. If students write from their understanding or deviate from copying the material word for word, their answers would not be accepted and as a result they would risk failing the course.

Interestingly, some students in this category go so far as to claim that the reputation of students as hardworking play a role in the grades they are given; regardless of the actual performance of the students during evaluation. Ironically, the same group of students are confused by those instructors who give generous grades to students 'just like candy'. Although this is a rare situation, it contributes to the students' feeling unappreciated and the thought of them being mistreated. Sadly, this has its effect on the students. It does not only destroy the students' creativity and self confidence but it also turns them into copying machines. Moreover, good students who have gone through similar situations stopped caring about their courses; believing that no matter what they do, other factors will determine their results.

Due to this, some students tend to memorize what they need to memorize to pass the test and not to benefit from the materials which are provided by the instructors. What is important for students is to "learn" about their field, not just to memorize sections of their books and "copy & paste" information to get good grades. We should benefit from our courses by synthesizing and analyzing the information according to our understanding. If learning is just about memorizing,our college years would only be about calculating grades.

By Basma Al-Alsheikh

The Dilemma of Writing Courses

The English Department in any college has three major requirements to fulfill and that is to improve the students' speaking, reading and writing skills. Towards this goal, the staff design specific courses based on certain objectives, and ensure that these courses are taught correctly to the students under their care. For instance, the aim of the writing course is to ensure all students learn to write reasonably well. The course is founded on the belief that every individual has a hidden talent for writing; it only needs to be brought to the fore.



Considering that the writing course is designed upon preset impressions and standard curricula, it is possible that it may not prove satisfactory for all those concerned. For instance, a course that starts at the most basic levels of writing may prove to be very easy for some students. Therefore, the students express boredom and do not exhibit much interest in improving their skills. In fact, the only intention of such students is to get through the course as quickly as possible and gain good grades.

It is not the students alone who are to be blamed. There are some professors who accept what is visible on the surface and do not try to dig deeper. They judge the students by the simple essays they submit, believing that they are capable of this much and not more, they merely request them to tackle a few compositions off and on. Since there is a lack of regularity in learning and writing, mistakes are neither recognized nor rectified. It is quite possible, therefore, that the true capacities of some of the students at least, are being underestimated.

It is obvious that the current scenario in the English Departments is not a very heartening one. The staff should try to make the writing courses just a little bit tougher by asking students to write advanced essays, so that students are forced to focus and work hard on their writing skills. Further, writing should be a continuous exercise, if any real skills are to be developed. Thus, professors are advised to extract maximum work from students by asking them to write many essays throughout the duration of the course. Students should be urged to continually improve and adhere to high standards of writing at all times. When the above-mentioned strategies are followed, the existing flaws within the writing courses should disappear. It is to be noted that the suggestions are aimed at development; they are not to be regarded as criticism of the English Department. The role of this department can never be downplayed, for it serves an extremely important role in universities.

By Mishael bin- Alameer

Kony 2012: A Political Mission in a Mask of an Innocent YouTube Video



In this article, I want to discuss a topic that became more than just a topic on the internet. I am referring to Kony 2012. This title emerged from the category of a hot discussed issue into becoming a fast spreading online phenomenon. Students from all over the world, including Saudi Arabia, started forming groups to collect money and design campaigns to spread the word about it. The internet buzzed with this topic for months and months, which on the online world is equivalent to a century, because as we all know the longer a topic remains hot on the internet, another topic in about a week steals its thunder.

However, Kony 2012 is a different case. First, let us observe the subject itself. Kony is the head of Lord's Resistance Army in Uganda. He is an international criminal accused of abducting children and using them as soldiers or sex slaves to serve his mission. I do not want to dive into details of this raised topic because the topic itself transcended its subject. Yes, Kony is a wanted criminal. Yes, Kony uses children and, of course, Kony should be arrested. However, people who watched the YouTube video and enabled themselves to become activists in this mission of encouraging America to interfere in Uganda and arrest Kony have forgotten or neglected to notice the real purpose behind this mission.

Whether it is the music in the video or the inspirational voice of the narrator who is calling for justice to take out criminals one by one, many people were affected by it. People actually fell for that! They started buying the merchandise sold in the website to support the mission. The question is: what kind of mission is this? They are asking people to arrange groups and work at dawn to spread posters of their mission in every building in the city they live in. Basically they are asking for a MOB formation to capture a criminal. The Kony mission became an online institution to raise chaos and simple-minded criminals who are terrorizing the city in the name of this false mission.

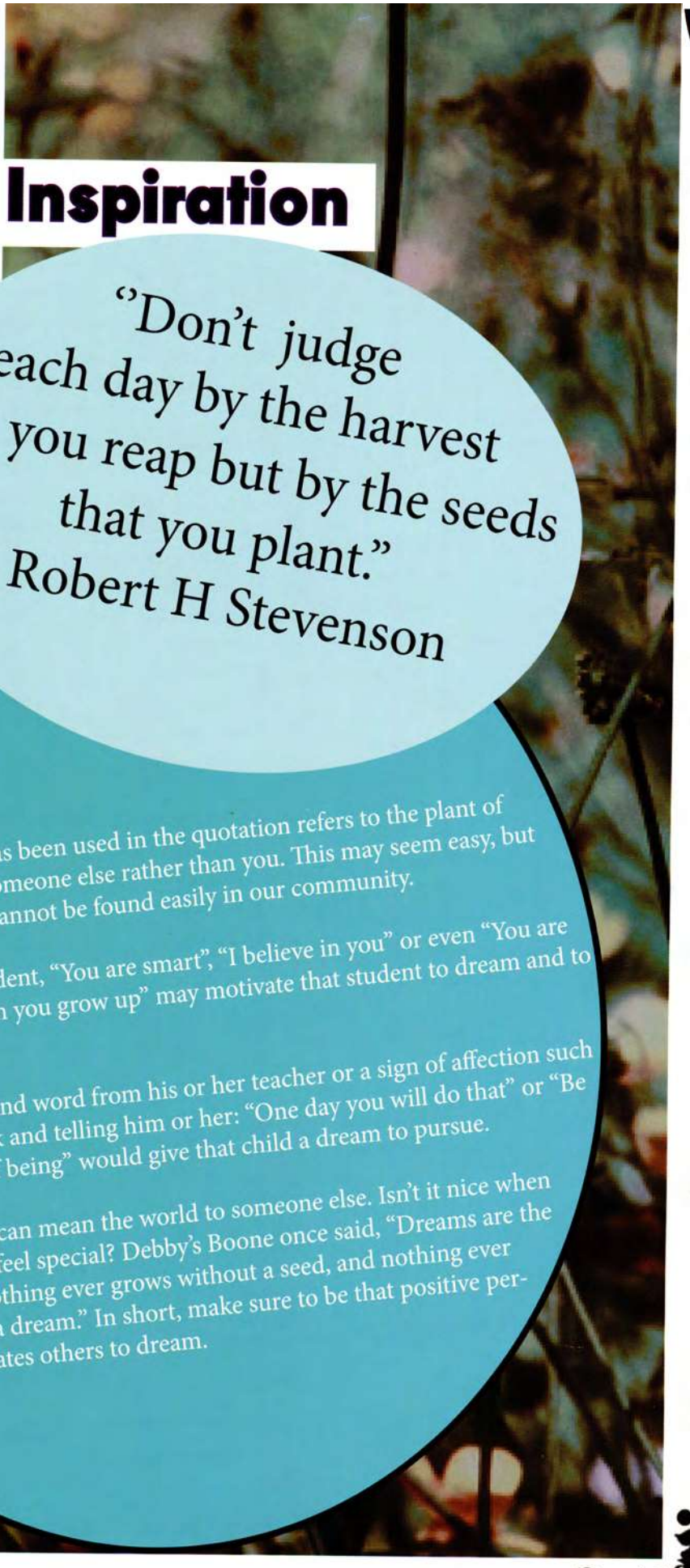
Forgetting all the hidden political reasons in their agenda, they are asking people to riot until America approves this mission of interference and send its troops to capture him in Uganda. What they are doing is making people think it is they who want America to invade Uganda and not the other way around. It is a reverse psychology 101 hidden in the cover of a YouTube phenomenon, where in fact it is a political mission of interference without raising any issues from the media or the public.

I can only admire the way they worked into the system and how they used the voice of an inspirational journalist to become the conscious behind their mission and create an emotional video to touch the audiences' hearts and minds to activate them in this mission, whether the audience realized it or not. The journalist, Jason Russell, who started the mission was arrested months after for his bizarre and irrational actions and was hospitalized for a nervous breakdown.

Whether you agree or disagree with my point of view, one thing remains for sure and that is taking Kony down will not rid the world of all evil. It is just a cover-up for a larger mission that is much more secretive and highly political and perhaps imperialistic. It is a mission that we will not see in YouTube anytime in the near future.

By Hanan Alhaidar

Seeds of Inspiration



"Don't judge each day by the harvest that you reap but by the seeds that you plant."
- Robert H Stevenson

The metaphor which has been used in the quotation refers to the plant of thoughts and dreams in someone else rather than you. This may seem easy, but sadly it is something that cannot be found easily in our community.

A teacher telling a student, "You are smart", "I believe in you" or even "You are going to be something when you grow up" may motivate that student to dream and to have an ambition.

A child receiving a kind word from his or her teacher or a sign of affection such as giving that child a book and telling him or her: "One day you will do that" or "Be that person you dream of being" would give that child a dream to pursue.

The simplest words can mean the world to someone else. Isn't it nice when someone makes you feel special? Debby's Boone once said, "Dreams are the seeds of change. Nothing ever grows without a seed, and nothing ever changes without a dream." In short, make sure to be that positive person who motivates others to dream.

By Nada Al-Arifi

What Made Them Famous?

Since I was a child, I used to be curious about why and how certain people become famous. What they have done in their lives and what made them famous. In this section, I will write brief biographies about some famous people who affected others and who are known by many. You may have never heard of them, and that is why I want to shed some light on their biographies to inspire you as they inspired others.

In 2011, a great soul left this world to return to her creator, that soul belonged to Reema Nawawi, known on Twitter as @RexTomaNawato. Her Twitter account still exists and still attracts new followers. That account is followed by 12,308 followers! Reema is considered to be an exceptional case in the Saudi society. She was struggling with cancer since she was 18 years old. She spent ten years of her life facing different types of cancer that appeared in three different places in her body: left lung, ovarian and spine. As a result, she went to China for a special kind of treatment. Her latest tests showed that her left lung was no longer working and needed to be removed using a Nano-Chemical therapy in Fuda Cancer Hospital.

What makes this girl extraordinary was her brave spirit that was full of hope. It can be said that Reema is a perfect example of a patient who uses hope to face the illness. This is what made her famous on Twitter and other social networks. She used to share on Twitter every single detail of her daily struggling. Her tweets were not pessimistic even though they hovered around cancer because she kept mentioning that she would continue fighting her disease, and ultimately she would win. Usually people do not enjoy reading or hearing about cancer, however, this was not the case with Reema. Somehow, her followers liked her daily tweets because she talked about her cancer in an optimistic way. In addition, whenever Reema was going to have a surgery, she asked her followers not to worry about her. She kept telling them that all the Smurfs – her healthy cells- would help her in her battle.

"I have never considered my cancer as an enemy, he is my friend, a friend who helps me to be very close with my God, a friend who makes many people around the world help and support me."

(Twitter/@RexTomaNawato)

Furthermore, Reema was known as a talented painter and drew magnificent anime. In fact, she expressed her feelings through her paintings. For her, there is nothing worth making you sad because you are already blessed for being alive. She encouraged people to enjoy each moment of their lives. This girl is a real inspiration to many people who had the chance to know her. According to them, she was a real Saudi hero. Reema left behind her a huge space on Twitter once she died. On behalf of Muse magazine, we send our deep condolences to her family and her fans.



Examples of Reema's Tweets:



Rex Toma Nawato @rextomanawato 1 Nov

ربي قادر ربي عادل قد ما اخذ مني انا عارفة انه بيعوضني لو صبرت واحتسبت ورضيت وابتسمت للحياة وتقبلت ابتلاءاتها جسدياً و معنوياً #RexWillBeBack

Rex Toma Nawato @rextomanawato 3 Nov

غداً احكون عملية الدانو كيمو وحيتضموا جيش السناتر الى جيشي عن طريق وريدتحت البطن وحاكون صاحية مو تحت التخدير العام يارب سهّلها #RexWillBeBack

Rex Toma Nawato @rextomanawato 3 Nov

الحمدلله والله الحمدلله اقدر امشي رغم انه رجولي يادوب تتشيلني اقدرادير حالي بيدي رغم انها مخدرةوضعيفة والصحة احسن من غيري :") #RexWillBeBack

Rex Toma Nawato @rextomanawato 4 Nov

هههههه لو في احد حيقول انا اموت فالاولى اقولها انا لما ليا كم مرة حسيت بقربي من الموت وشفته بعيوني :) عشان كده احب الحياة ^_^ #RexWillBeBack

Rex Toma Nawato @rextomanawato 7 Nov

ابغا اعيش :"(لسه في اشياء كتيرة ابغا احققها واسويها في دي الدنيا قبل لا اموت يارب #RexWillBeBack

Rex Toma Nawato @rextomanawato 11 Nov

لاتنسوا اني في السنةالعاشرة لي تقريبأمع الورم ولوعرفتموني في السنين الأولى ربمالتطمئنوا اني امارس الايحاءالذاتي الايجابي جيدا #RexWillBeBack

View location

Rex Toma Nawato @rextomanawato 11 Nov

إن تكلمت عن المستشفيات والادوية والمرض والألم فأني اتكلم عنه من باب مواجهة الواقع والتعايش معه دون ان يمس نفسيتي بسوء #RexWillBeBack

View location

Rex Toma Nawato @rextomanawato 13 Nov

سبحان الله لا إله إلا الله حتى الإحساس بالألم نعمة كبيرة واحنا نحتبرها من الابتلاءات بدونها كان آذينا نفسنا ، احنا ما ندري #RexWillBeBack

Some of Reema's paintings:



Imagine yourself stuck in a dark hole for days without food and the only possible way to escape from this scary place is by cutting off a part of your body. This might sound like a scene from SAW – a horror movie- but actually it is not. It is a true life story which Aron Ralston had to face in 2003.



Aron Ralston is a simple American citizen who works as an engineer and he is 36 year old. Climbing mountains is his real passion which he spent every weekend doing. On April 26, 2003, Ralston left his house to spend the weekend exploring the mountains in Utah, a weekly routine. Unfortunately, this weekend did not go as planned. While he was moving from one mountain to another, he fell into a slot canyon and to make things worse, a rock which weighed 360 kgs fell on his right hand and crushed it. He tried to pull his hand several times but unluckily he failed. Ralston was alone in this dark canyon in the middle of nowhere with the company of a heavy rock crushing his arm.

Ralston began to have dark thoughts about dying alone in this dark and cold place in the middle of nowhere. That's why he decided not to consume all the water which he had and to sip only a small amount of his remaining water, approximately 350 ml. In addition, he was not only suffering from starvation and the pain of his broken hand, he was also suffering from the cold weather.

Ralston did not tell anybody about his weekly trip, and that's why he lost hope that there might be a chance of his survival. On the fifth day, his water ran out and this is when he was getting himself ready to die. With all of his sadness, he wrote his full name and the date of his birth on the canyon wall as a way to recognize his body if someone found it someday.

Ralston was carrying a digital camera and a video camera as well. Therefore, he began filming himself to express his feelings of being in this scary place. When he felt that this place was definitely going to be his grave, he filmed himself saying his full name, his will and apologized to all the people that he may have hurt. He also mentioned his family's address because he wanted whoever found this camera to give it to his family.

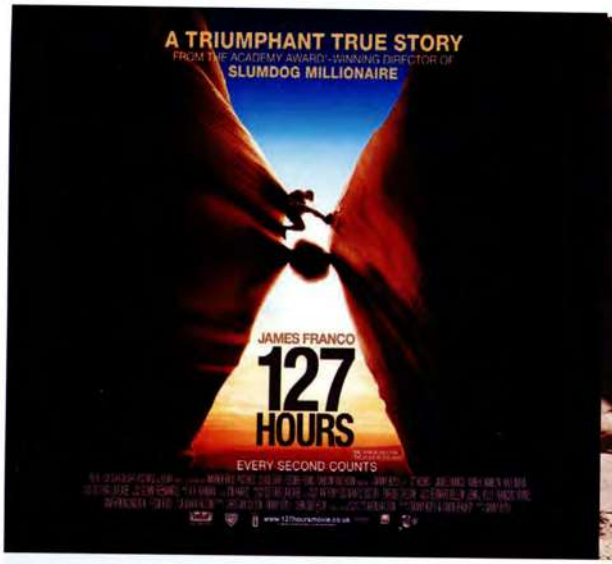
Because of Ralston's fighting spirit, which he is known for, he decided all of a sudden to leave this place even if this meant amputating his right hand. Making such a decision was not an easy thing to do because the only tool he had was a dull two-inch knife that was not sharp at all. He did not care about this problem because he was determined to survive no matter what. To do so, he strongly twisted his right arm in order to break the bones so the amputating process would be kind of easier. After making sure that both bones in his arm were broken, he began cutting his arm.

According to him, cutting the nerves was the most painful part in the whole process. After freeing himself, he climbed the canyon and then he started running to his car which was 13 km away. On his way, he met a family that helped him and called for emergency. After that, a helicopter arrived and took him immediately to the nearest hospital to treat his bleeding arm after six hours of amputating his arm. At that time, the media announced that they have found Ralston. People all over the United States became curious to know where they found him and if he was in a good condition. That is why the media asked him to make a press conference in order to mention all the details about his accident in addition to showing the press some clips of himself when he was suffering back in the canyon.

After Ralston's recovery, he became a motivational speaker, presenting several speeches about life, hope and positive energy. In 2010, Danny Boyle brought Ralston 's story to the big screen in his hit movie 127 Hours.

The movie focuses on the 127 hours that Ralston spent in the canyon in isolation. It also presents the amputation scene which made many of the audience faint during the show. The movie was well received and nominated for six Academy Awards.

Many people around the world consider Aron Ralston their hero and is an inspiration figure to them. He taught them that there is no will that is stronger than the will to live. At the end, if you are wondering what happened to Ralston's hand that he left in the canyon, it was returned to him after it was cremated. Later on, he went back to the canyon in order to scatter the ashes of his arm. He still climbs mountains because he is thirsty for new adventures. If he were a normal person, he would have quit climbing mountains if he went through what Ralston went through.







By Nouf Mohammad Al-Draibi

Mona Shahab; Climb for a Cause

It is a cool April night. The breeze strokes the trees, leading me to the glass door of the café. The café is dark, except for the candles on the tables. I skim through the crowd sitting and there, on the far right corner, I see Mona's wave breaking the darkness of the space. I awkwardly scurry around the tables and sit across her, as my anxiousness escalades to meet someone I am told is "the coolest person on earth". However, her warm smile makes it all fiddle away as she welcomes me. Mona Shahab is one of the eight young Saudis who climbed Mount Kilimanjaro to help raise money for the first early detection center for cancer. Her warm smile, volcano-like drink, and the candle flickering between us made Mona the perfect symbolic image of what the climb stands for.

Mona Kamal Shahab earned her Masters degree in child clinical psychology from Tufts University. She currently works as the program manager of the Saudi National Mental Health Survey at Prince Salman Center for Disability Research. She's very much into physical fitness and health, addicted to tennis, and loves to read. "I also have a super crazy phobia from flowers and plants!" says Mona. Why climb through the forest then? "Yes, I'm treating myself [she laughs]; that's the psychology in me, but it [the climb] did help, definitely."

In 2007, Mona received an email from friends inviting her to join them in climbing Mountain Kilimanjaro, but, unfortunately, she couldn't make it. "That year, however, I promised myself that the day will come when, insha'Alla, I'll find a group of friends who will want to go." Surely enough, by the year 2010, Mona and a group of her friends decided to attempt Kilimanjaro in 2012. "In September 2011, I sent a mass email to all my friends basically saying 'Kilimanjaro in February, who's in?' and about five people confirmed".

Nevertheless, Mona and her friend, Budoor, wanted their climb for a cause. "In the back of my mind I knew I wanted to do it for a cause and Budoor wanted to do it for a cause too." It did not require them a lot of research to look for a certain cause since four of the climbers are members of the Saudi Cancer Foundation (SCF) in the Eastern region. Not only that, but also "each and everyone of us either knew someone that battled or is battling cancer. If I visualize myself sitting in an airport, I'm sure that every single person there either knows or has heard of someone who has had cancer." As a result, the group contacted SCF where Dr. Mohammad Adel AlSais, the medical director, told them about wanting to raise awareness for the first center for early detection of cancer. "And that's basically how the idea came," says Mona.

Things concerned with the climbers, like plane tickets or booking the Kilimanjaro organizing company were all paid from the climber's personal expenses. "We didn't have a sponsor that sponsored the climbers," says Mona. They spread the word through social media where "people who were interested or knew about the idea donated immediately to the foundation in support of the climb."

Climbing for a cause was somewhat foreign to many people in the region. We were constantly asked why climb a mountain or how can you relate climbing a mountain to raising money for a cause? Mona and the group were very much aware of what they were getting themselves into. They were up for a challenge. "We're a team who likes and promotes physical activity. Fitness is part of the cure," says Mona. Thus, they turned their hobby into an ambition for a good cause. "It was like killing two birds in one stone," says Mona.

Most of the team focused on building their stamina and endurance. "We had to train for three to four months in order to prepare for the climb." The treadmill became their home. They set it on an incline, put on their trekking boots and back-

packs. In addition to walking uphill on the treadmill, the team did a lot of cardio such as cycling and spinning. "I'm a runner and I play tennis, so that also helped," says Mona.

Mt. Kilimanjaro; "the roof of Africa" is not only the highest mountain in Africa, but also the highest freestanding mountain in the world. The mountain has six different ecological systems "and this was one of the most stunning things ever," says Mona. Kilimanjaro is a dormant volcano. "It is amazing to see. Then you have the glacier on top," says Mona as she sips from her orange, red swirly juice.

There were a few reasons behind choosing Kilimanjaro for the climb. Members of the team wished to do it for the personal challenge. "[We wanted] to prove to ourselves that we can do it; 'mind over matter' as most yoga instructors say" [she laughs]. In addition, Kilimanjaro is not a technical climb; it doesn't need climbing equipment, like ropes, crampons, and a harness. More importantly, it was to raise money for Cancer and "respect and solute every single cancer patient and every single family that has a loved one who's suffering from cancer," says Mona.

More importantly, Mona and the team saw the side effects of the climb as a way to empathize with the cancer patients. She says, "I think we all know what a cancer patient goes through right after a chemotherapy session: the nausea, the headaches, the weakness, and all of that." Mona stresses that what a cancer patient goes through is of course much more painful and serious. She ads and says ¨we chose to be on that mountain, knew exactly how long we would be on the mountain and were aware of altitude sickness symptoms. A cancer patient did not choose to have cancer and does not know how long he/she will undergo chemotherapy.¨

As any person about to do something as big as climbing a mountain, Mona was feeling very nervous. "We all heard of people who didn't make it to the top because of altitude sickness. Two of my friends who went in 2007 did not make it." However, Mona's excitement took over the feelings of nervousness. "My adrenaline was sky rocketing," says Mona. The team, including Mona, was very excited and wanted to push themselves for the cause.

The team did not only face mental challenges, but physical challenges as well. Mona's friend, Budoor, suffered the most summit night. "Budoor literally turned blue, her lips were blue. She became sick, nauseous and lightheaded." Nonetheless, Budoor promised herself that once she reached the top, she would pray a prayer of Thanks.

The climb consisted of seven days of trekking. Everyday, the team started trekking at eight in the morning and climbed up to ten hours a day. On the other hand, on their last summit, they started trekking by midnight. "We were supposed to start summiting at 11:30 p.m., but of course we're Saudi and we were an hour late [she laughs]."

Before starting the interview, I recall Mona mentioning pushing for summit in the early morning (12:30pm), I was curious to know the reason behind that. There are two reasons why the last summit is at night. First, once the climbers reach the top, they should start going down the mountain in daylight because "it's slippery, especially, on the knees and ankles," says Mona. As a psychologist, Mona believes that there is a second reason, which is that summiting at night can encourage the person because they can't see the top nor the people coming back down who could not continue. "Seeing fit and super healthy people coming down the mountain can demotivate you." Mona could see them because of the headlights on the helmets they were wearing; however, what kept them going was the cause and people they were walking on behalf of. The team used the patients' pain and strength as a motivation for them to continue. "It pushed us. It was all for them [cancer patients]," says Mona.

Finally, the team reached the peak after five and a half days of climbing including the final eight hours of hiking; six of those eight hours in pitch black. "My first thought was 'this is it?' [she laughs], but the minute you stand and get your thoughts together and look around you. You just think 'how can one not believe?' Sobhan Allah, it was magical."

Budoor bravely made it to the top and fulfilled her promise. Just before reaching the "Congratulations! You are now at Uhuru peak" sign, Budoor wrapped the Saudi flag that was in her bag around her and prayed. While on top, the team was silent, "We were all speechless and some were crying." A few of the members took a few moments of silence to pray for

all cancer patients, cancer survivors, and those who passed. "Everyone was quiet because there were a lot of thoughts of the cancer patients, family, and friends," says Mona.

After going through such an experience, Mona learned and discovered things she wasn't aware of before. Before climbing Kilimanjaro, Mona has always had a great respect for cancer patients, "but I have so much more respect for them now because what we felt up there was but a third of what they feel." In addition, Mona was greatly moved by the porters who helped them climb the mountain. "They carried what is needed for the whole week. They carry the duffel bags, the restrooms, the tables, and the chairs. They climbed the same route as us. Part of the route was the Barranco wall, which is so steep that you have to climb on all four." However, their positive spirit was inspiring, they continued to smile and sing throughout the whole journey. "If you asked one of the assistant guides 'are you feeling nauseous?' He'd say, 'No, I'm feeling fine and you're feeling fine; let's go." The minute they feel you're down or ready to quit, they start singing. They're risking their lives to help us. We take so much for granted," says Mona.

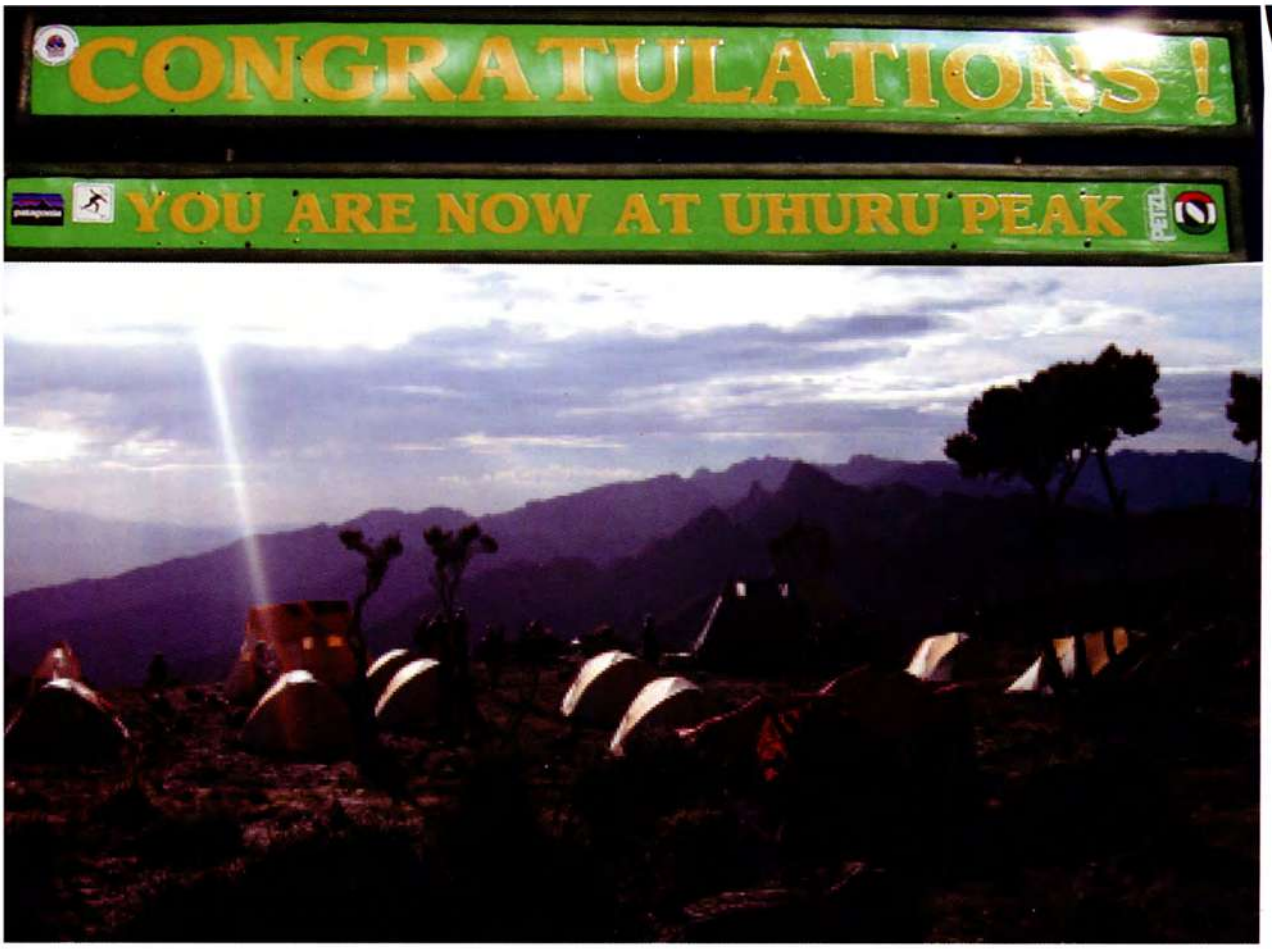
On behalf of the team, Mona would like to thank everyone who donated through Twitter and Facebook. They would especially like to thank Abdulaziz Mohammad Al Rajhi and his sons who sponsored the cause by donating 50,000 riyals to the Saudi Cancer Foundation. Last but not least, they thank their parents who were great support, as well as family and friends.

For their next attempt, the team plans on forming an organization that supports trips for a cause, "so it doesn't have to be for cancer or climbing a mountain." The organization plans to support any cause by doing a certain activity. Once the organization is completed, the team will set up its own Facebook page, twitter page, and email.

In conclusion, Mona Shahab is one of the eight young Saudis who made a major difference by turning their aspirations into an affective action by climbing a mountain for a good cause. They are a great example of what the ambitious young Saudi generation can accomplish. After all, "Don't give up! Give yourself a chance by freeing yourself from that comfort zone and try something challenging. If you really put your mind to it, you'll do it," says Mona.

As Mona gives me a warm reassuring smile, suggesting that she completed what she wanted to say, I had to blink twice and readjust my posture. For the past hour, I've been transferred to another realm. Her volcano-like drink is half full now and the candlelight is starting to fade as the melted wax began to overflow.

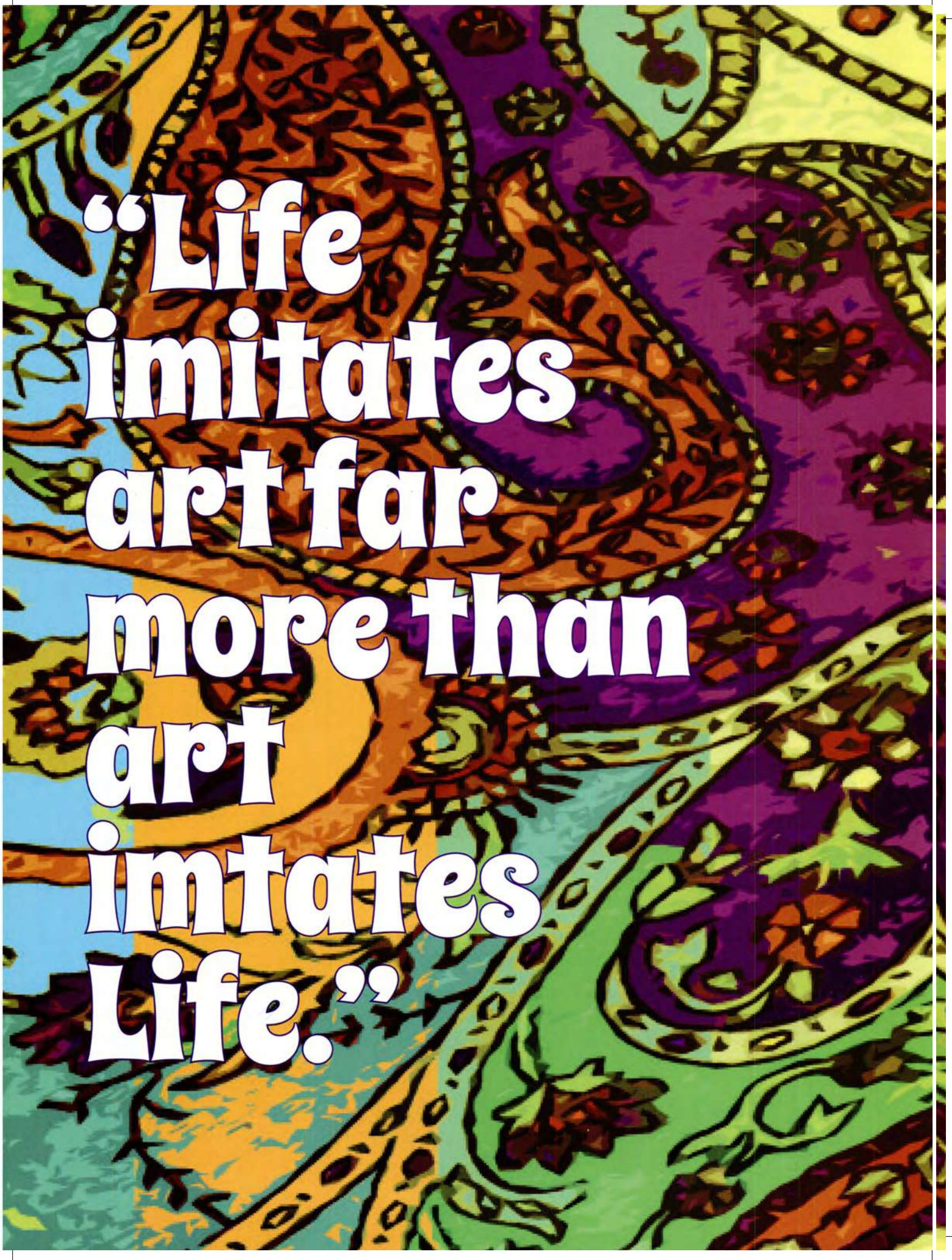


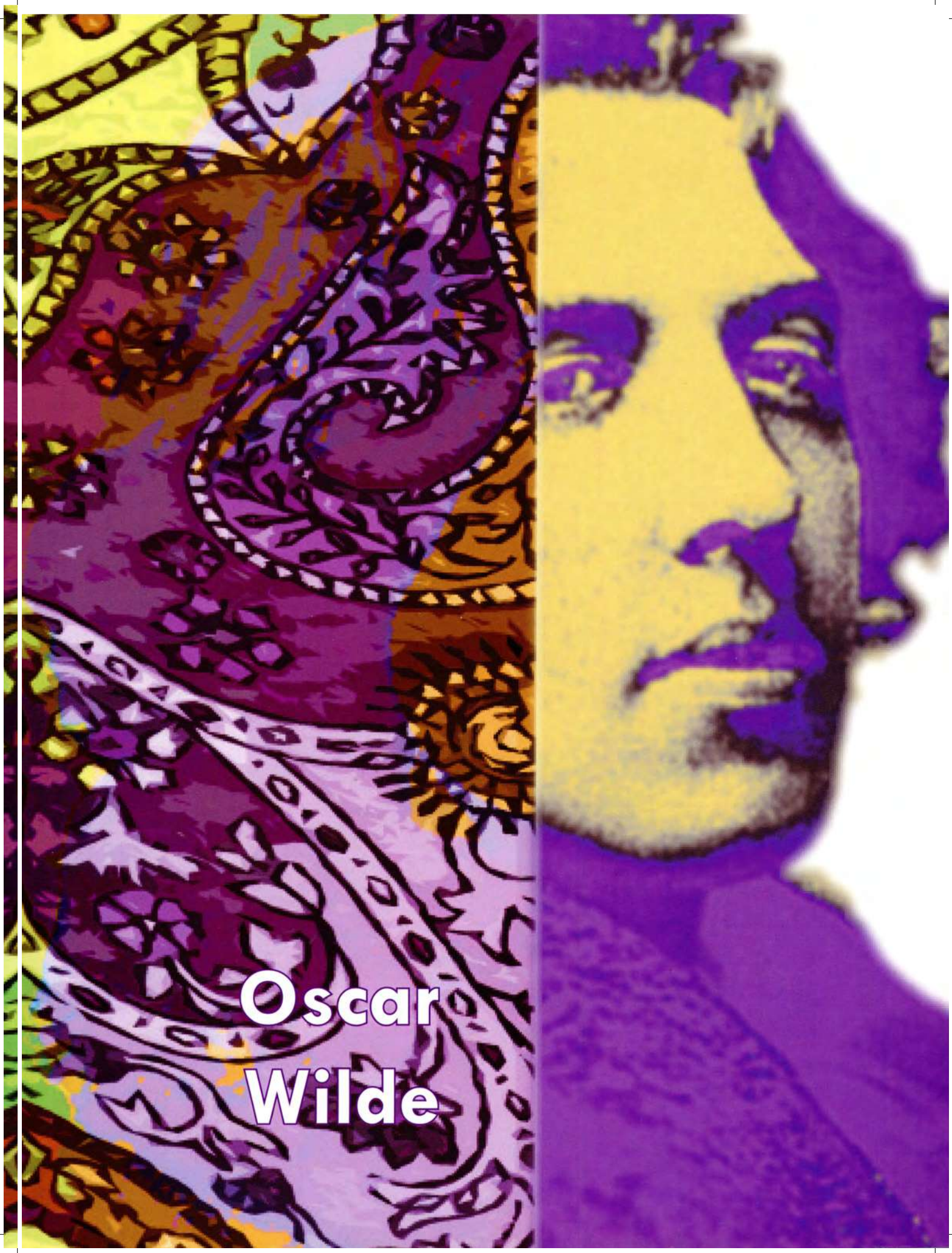


جمعية السرطان السعودية
Saudi Cancer Foundation

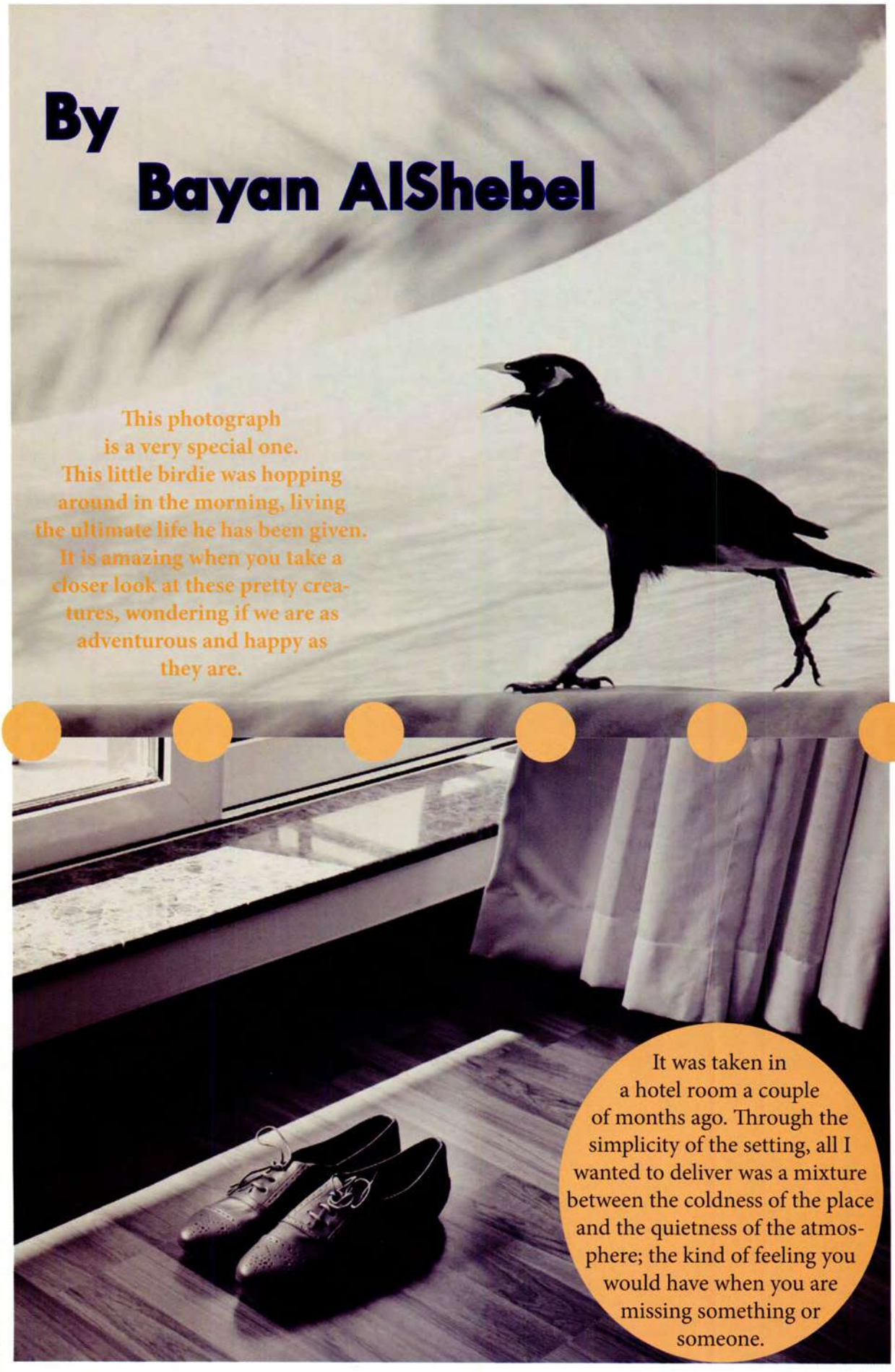
KILIMANJARO 4 CANCER

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"Life
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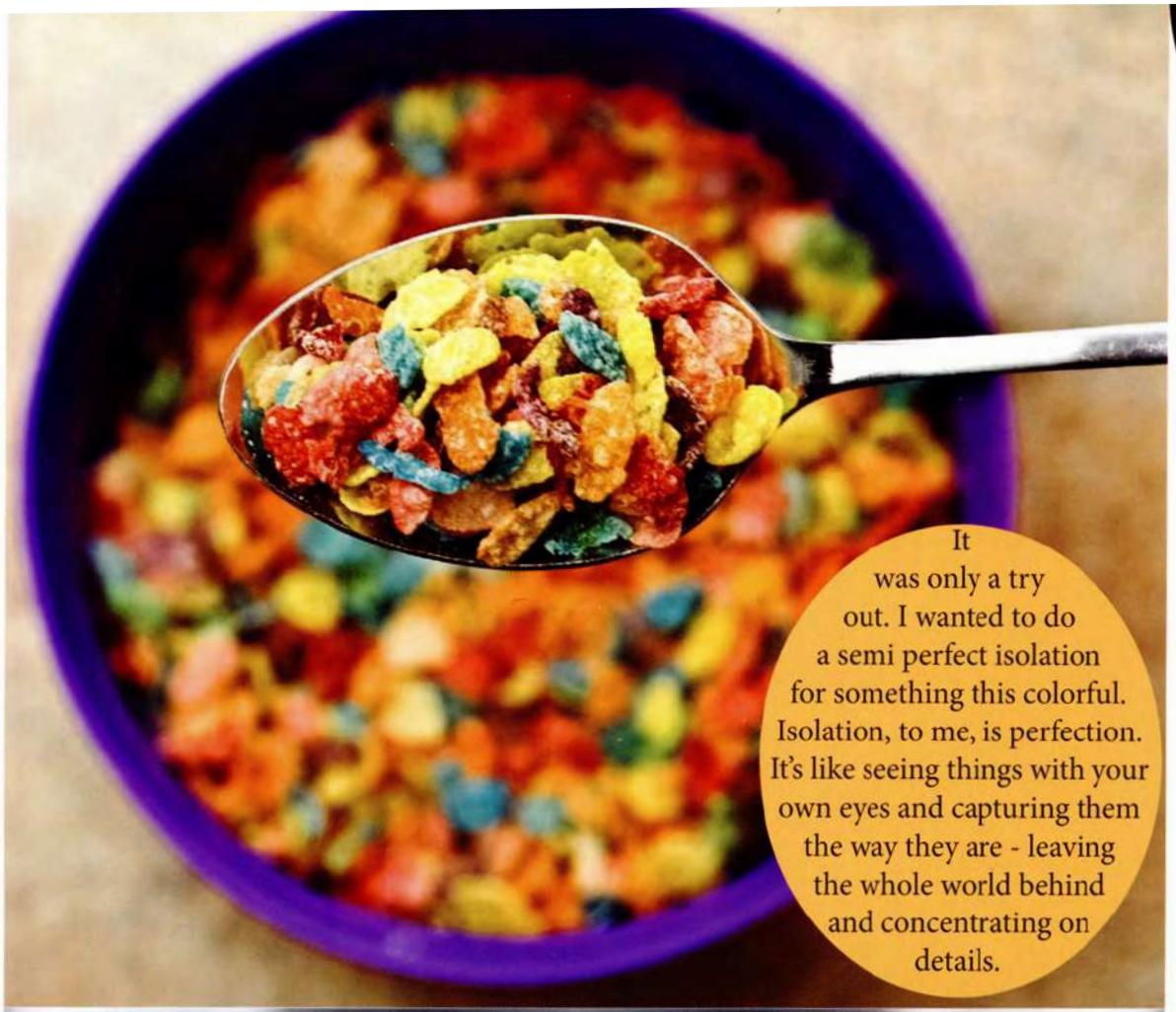

Oscar
Wilde

By Bayan AlShebel

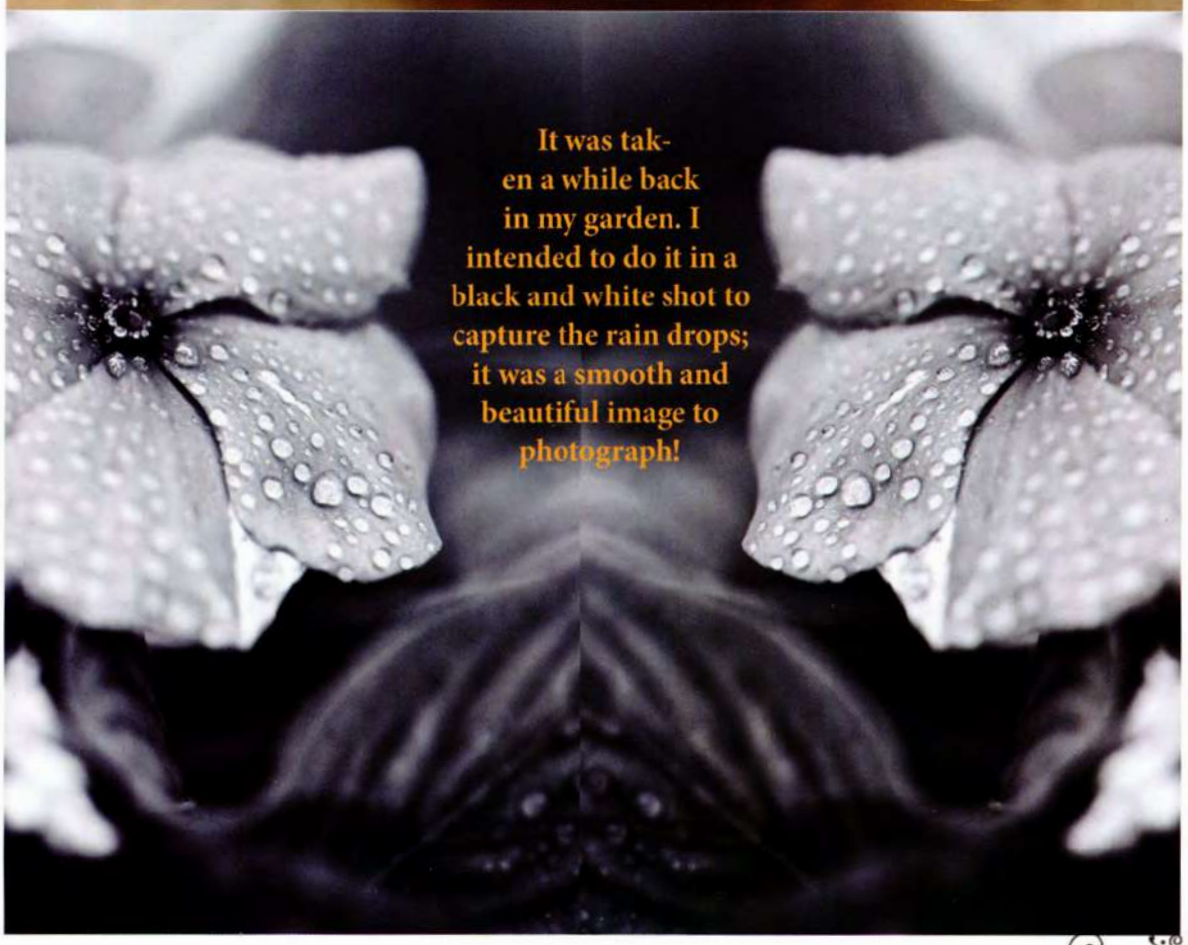


This photograph is a very special one. This little birdie was hopping around in the morning, living the ultimate life he has been given. It is amazing when you take a closer look at these pretty creatures, wondering if we are as adventurous and happy as they are.

It was taken in a hotel room a couple of months ago. Through the simplicity of the setting, all I wanted to deliver was a mixture between the coldness of the place and the quietness of the atmosphere; the kind of feeling you would have when you are missing something or someone.



It was only a try out. I wanted to do a semi perfect isolation for something this colorful. Isolation, to me, is perfection. It's like seeing things with your own eyes and capturing them the way they are - leaving the whole world behind and concentrating on details.



It was taken a while back in my garden. I intended to do it in a black and white shot to capture the rain drops; it was a smooth and beautiful image to photograph!

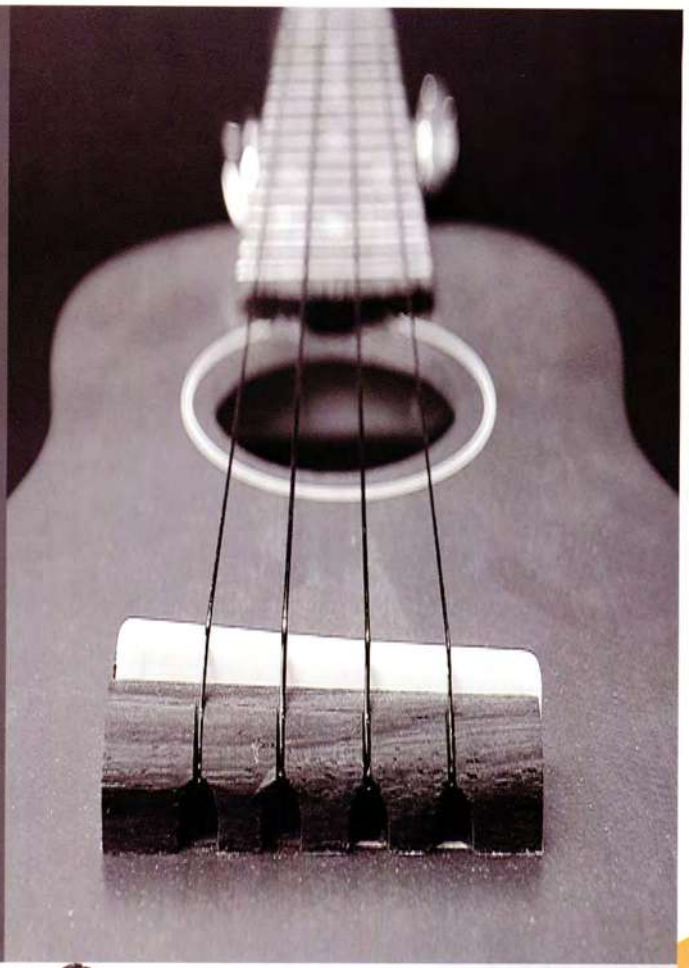


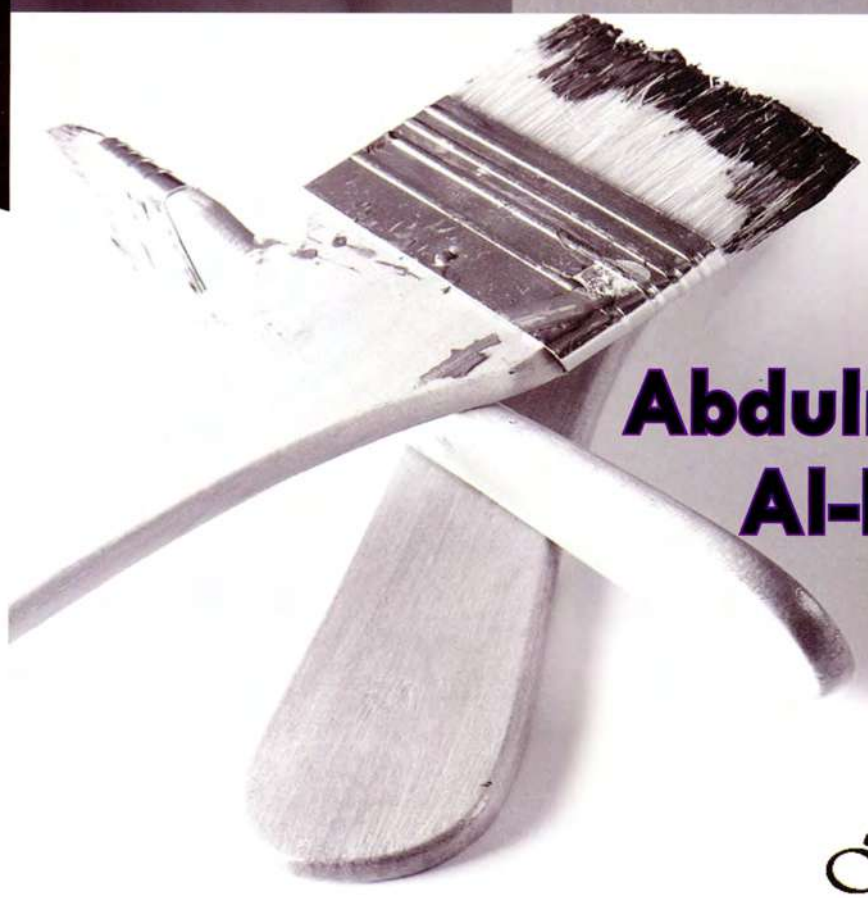
What matters
is to live in the present,
live now, for every moment
is now.
It is your thoughts and life's moments that create your future.
The outline of your future path
already exists for you created
its pattern from your
past.



By
Entisar
Nasser
Aldaghri







By Rehab Abdulrahman Al-Humaid

BoB PhotoGraphy





By Noura Mohammed Almahmoud









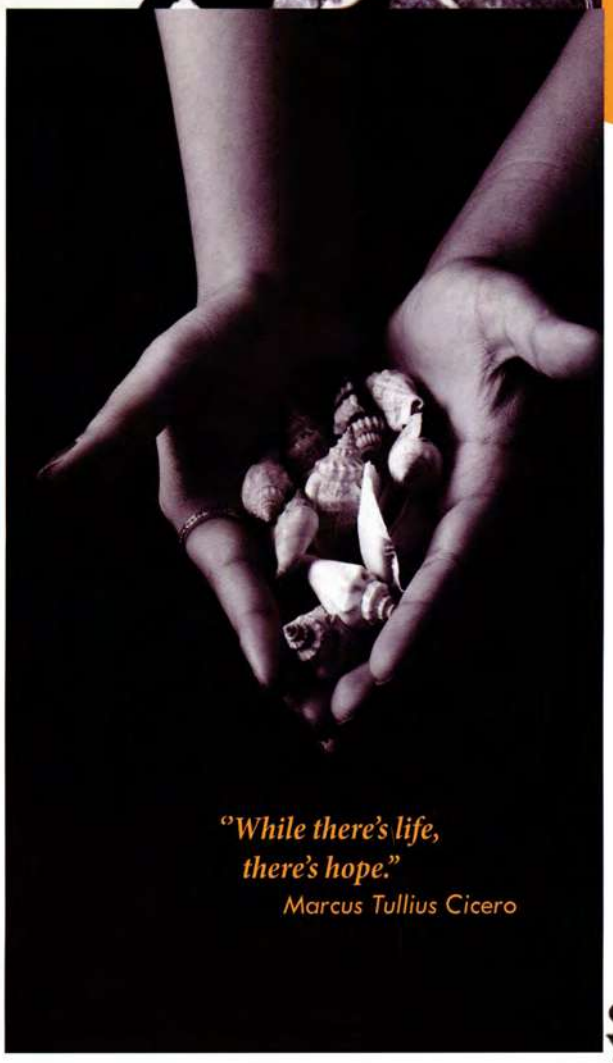


"Tears are words the heart can't express"
Anonymous

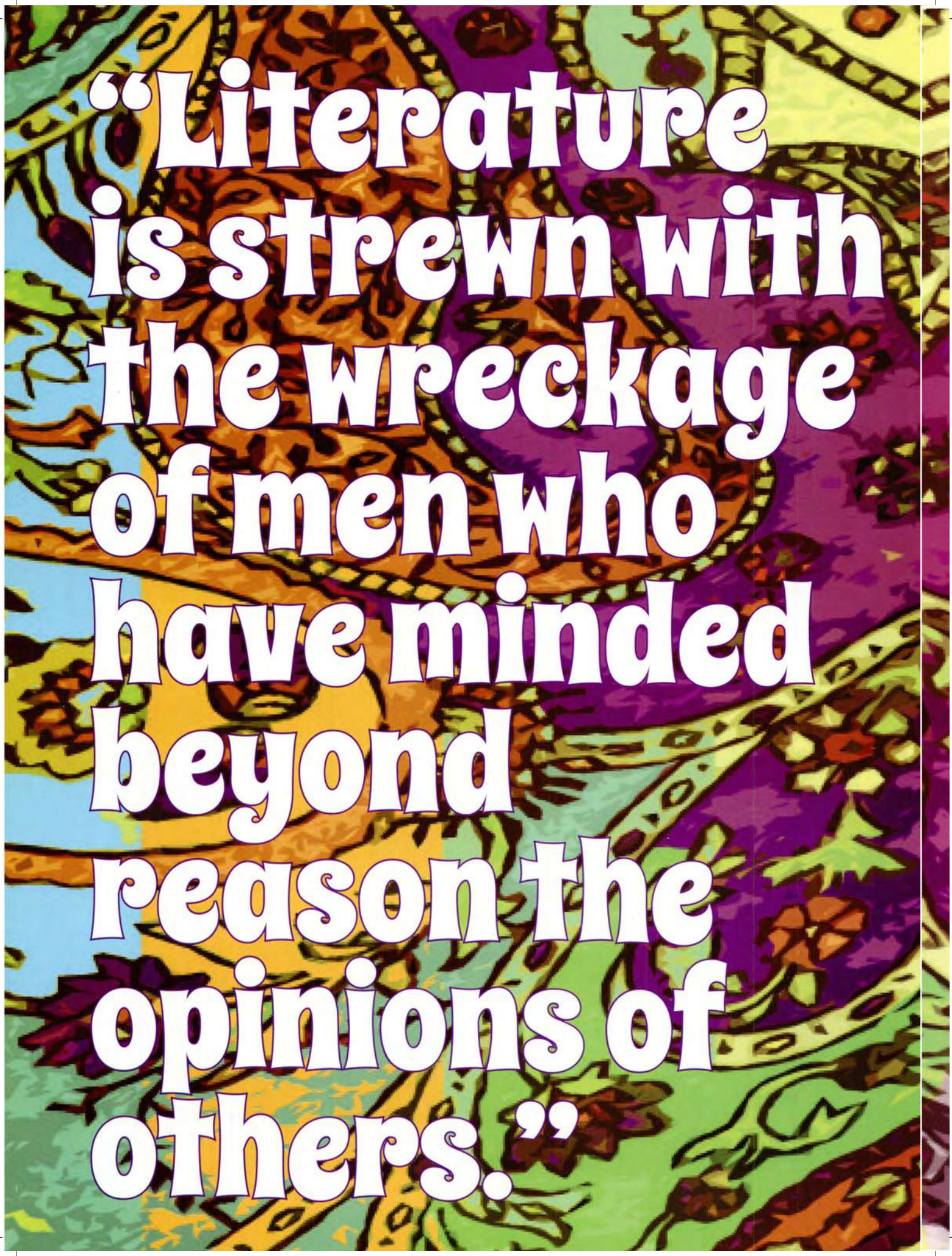
By Rawan Saleh Al Nowaisir

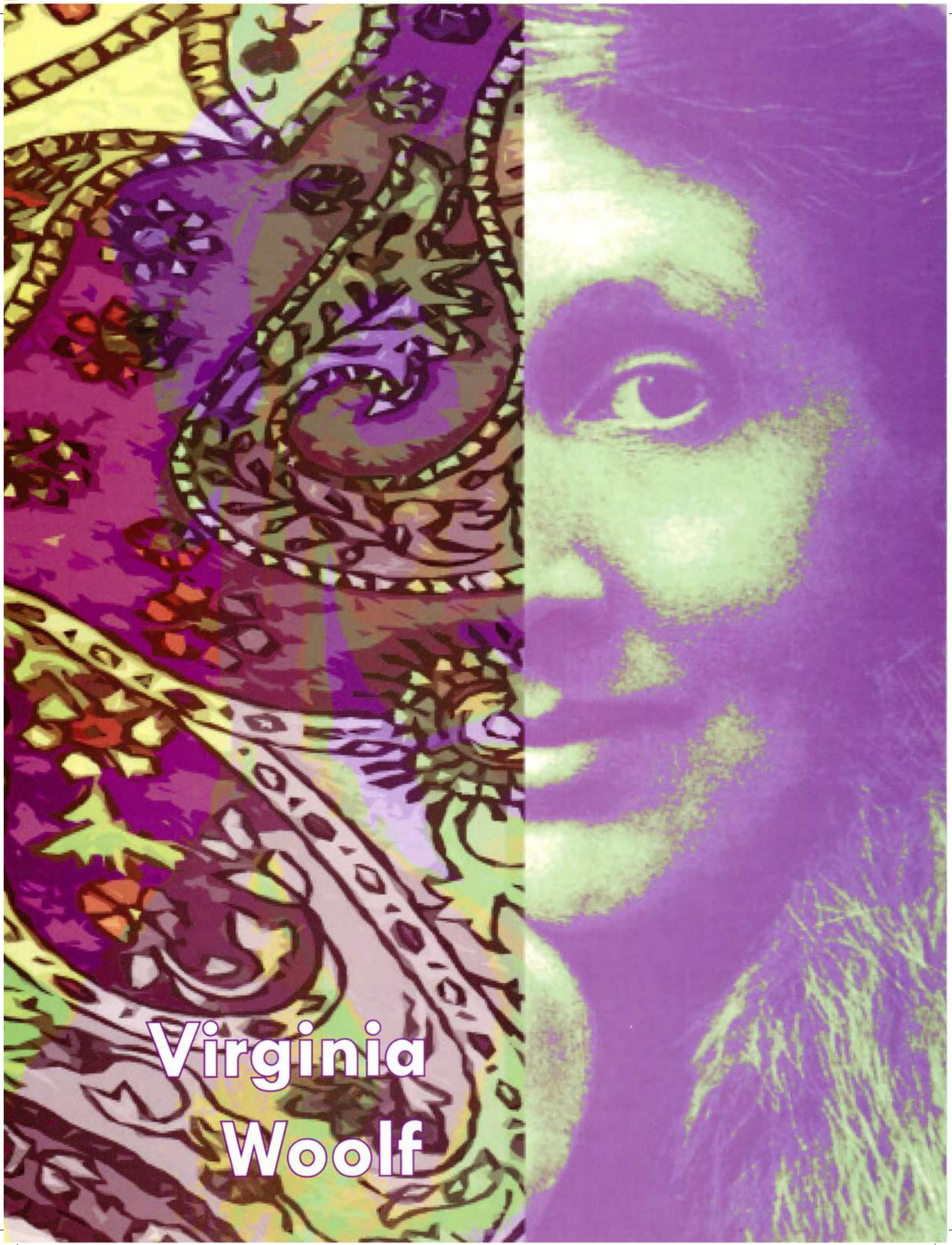


"When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has been opened for us."
Helen Keller



"While there's life, there's hope."
Marcus Tullius Cicero


"Literature
is strewn with
the wreckage
of men who
have minded
beyond
reason the
opinions of
others."


Virginia
Woolf

By Elham Ali Galfan Geshaish

A Meeting with the Moon

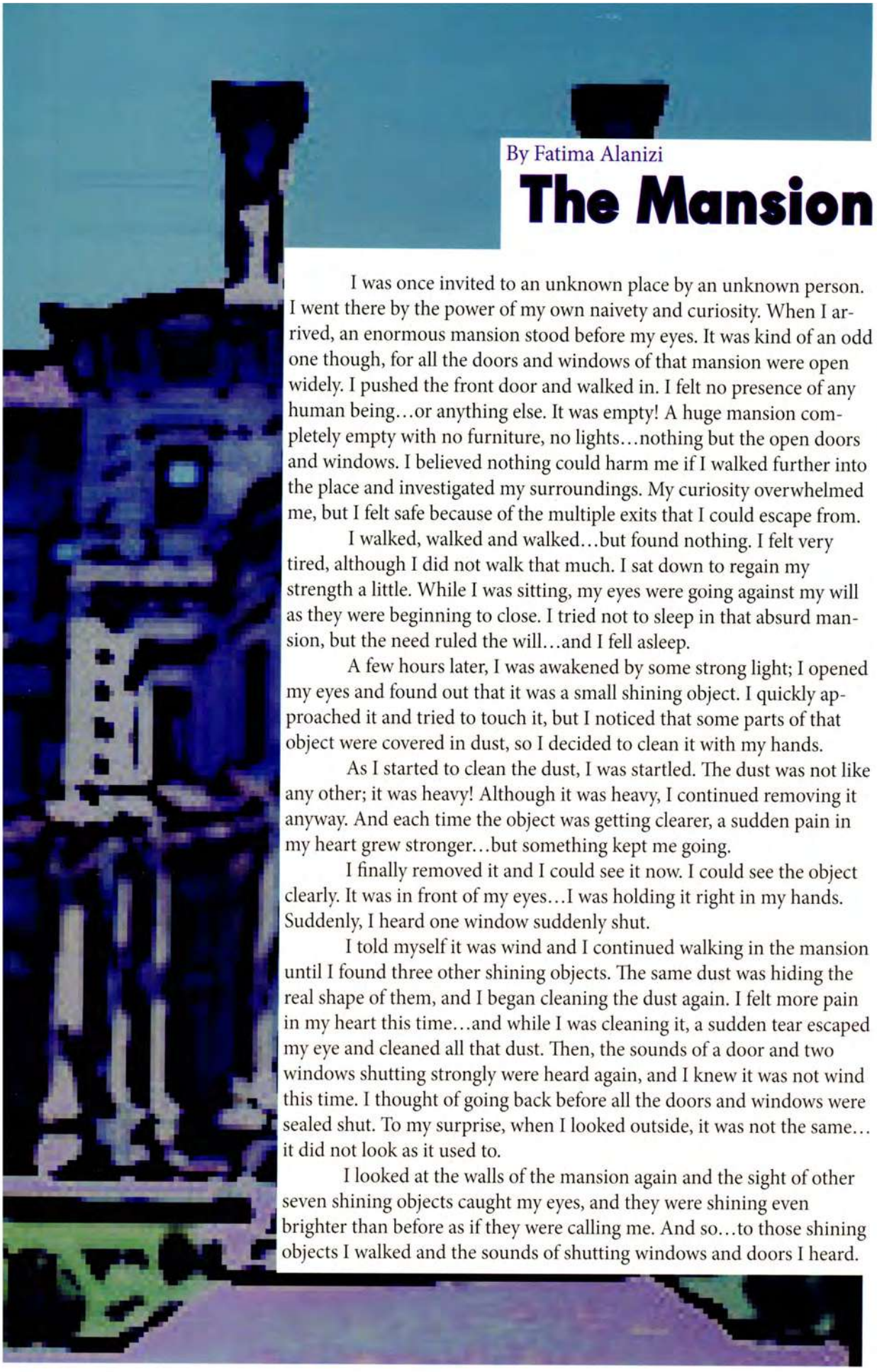
One day, my sadness dragged me into a gloomy desert. My heart was thirsty, even my soul was hungry. All I could see was the moonlight which seemed so dim and hopeless. Darkness has colored the desert with its hideous color with the silence that filled the place with a dreadful sound. The wind sent misery in every part of the desert, even the sky was crying for this desolate desert. The stars were clouded by a dark color except for the moon that seemed the only happy thing in this horrible desert. I sat under the moonlight and scattered all the sorrows of my broken heart. At the same time, fear began to reach my heart and increase its pain. My sad tears kept falling to mourn my broken heart and my soul felt pity for my shattered dreams. The moans of my broken heart reached the sky and whispered very loudly in the ears of the moon.

Meanwhile, I heard someone calling my name and fear was controlling me, so I looked left, right and everywhere but I saw no one because of the darkness that blinded my eyes. Then, the sound vanished and the silence kept filling my heart with gloominess. Later, the same voice that I heard before called my name again. So, I looked towards the moon because the sound seemed to be from that side and I saw the moon's smile which enthralled my heart and filled it with jealousy. Hastily, I asked him, "Did you steal my smile?" and my tears kept on falling and searching for my lost smile. The moon was gazing at me and never stopped smiling which increased jealousy in my heart. After that, he replied very softly,"What a miserable girl you are! Tell me, what has broken your heart?" I said nothing to him and kept on crying.

He asked me to trust him and tell him what was inside my broken heart. I told him that my heart is crying because of my shattered dreams. I wanted to fly so high and stand beside the stars. I had dreams that made people look at me with envy. All I could hear from them was a bunch of words that pushed my soul lower and lower. I told them that I had a dream and they said that it was an impossible one. The smiling moon came near me and whispered some words in my ears, "Little girl, look inside your heart and you will find your lost smile hiding there. Take your dreams and cuddle them, so they can take some of the strength of your soul. Believe in yourself. What people say will never define who you are or what you can be. What they say will only kill the soul of your heart and steal your dreams from you. Let your wings spread so they can take you far away where you believe you should be."

These words gave me the power to smile and the gloomy desert turned into a piece of a beautiful island and all of a sudden the moon disappeared and left me his light which lightened my whole life. Now, I have faith in myself and the moon's words are engraved in my memory but I wish I can meet the moon again to thank him.





By Fatima Alanizi

The Mansion

I was once invited to an unknown place by an unknown person. I went there by the power of my own naivety and curiosity. When I arrived, an enormous mansion stood before my eyes. It was kind of an odd one though, for all the doors and windows of that mansion were open widely. I pushed the front door and walked in. I felt no presence of any human being…or anything else. It was empty! A huge mansion completely empty with no furniture, no lights…nothing but the open doors and windows. I believed nothing could harm me if I walked further into the place and investigated my surroundings. My curiosity overwhelmed me, but I felt safe because of the multiple exits that I could escape from.

I walked, walked and walked…but found nothing. I felt very tired, although I did not walk that much. I sat down to regain my strength a little. While I was sitting, my eyes were going against my will as they were beginning to close. I tried not to sleep in that absurd mansion, but the need ruled the will…and I fell asleep.

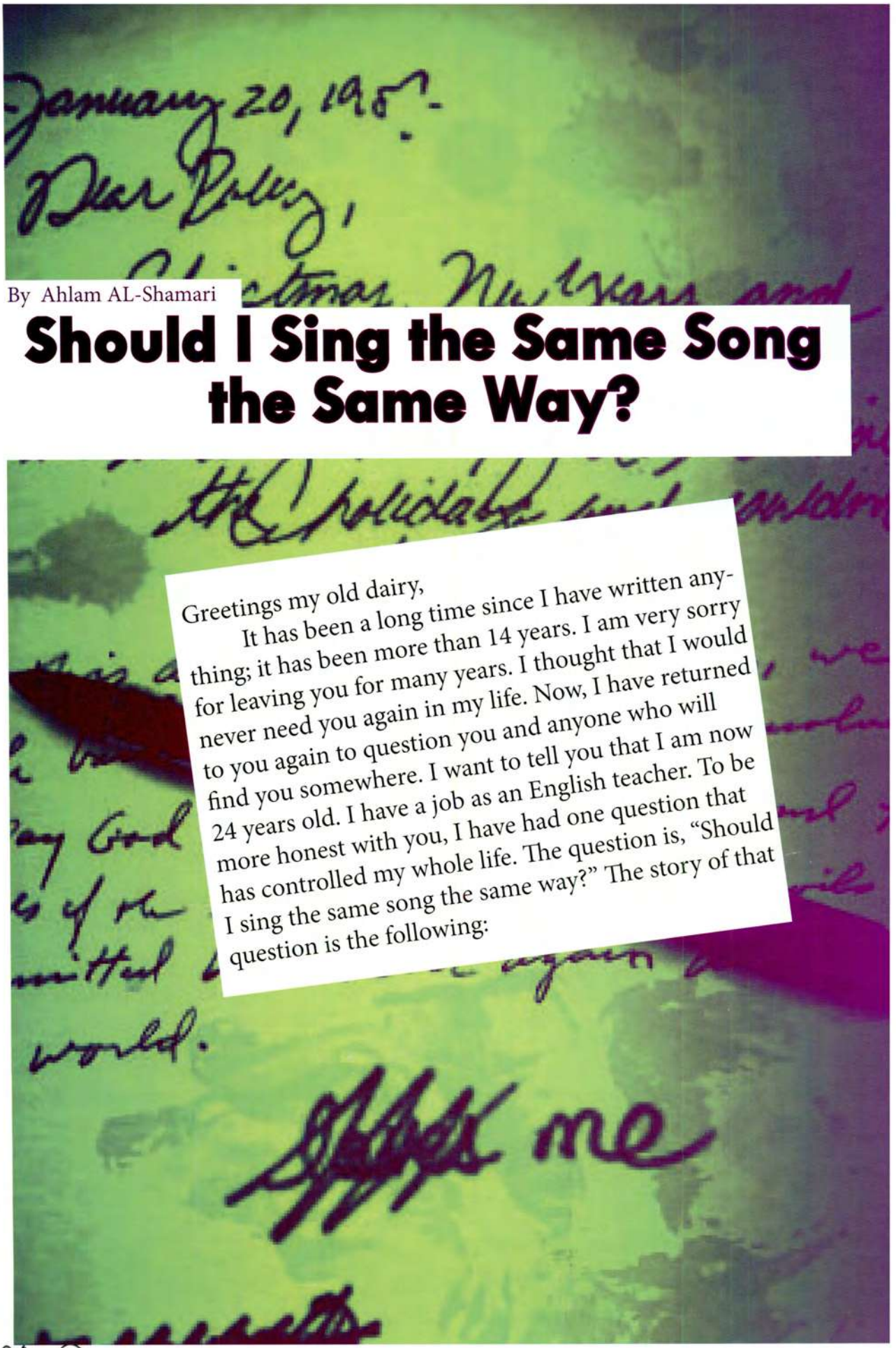
A few hours later, I was awakened by some strong light; I opened my eyes and found out that it was a small shining object. I quickly approached it and tried to touch it, but I noticed that some parts of that object were covered in dust, so I decided to clean it with my hands.

As I started to clean the dust, I was startled. The dust was not like any other; it was heavy! Although it was heavy, I continued removing it anyway. And each time the object was getting clearer, a sudden pain in my heart grew stronger…but something kept me going.

I finally removed it and I could see it now. I could see the object clearly. It was in front of my eyes…I was holding it right in my hands. Suddenly, I heard one window suddenly shut.

I told myself it was wind and I continued walking in the mansion until I found three other shining objects. The same dust was hiding the real shape of them, and I began cleaning the dust again. I felt more pain in my heart this time…and while I was cleaning it, a sudden tear escaped my eye and cleaned all that dust. Then, the sounds of a door and two windows shutting strongly were heard again, and I knew it was not wind this time. I thought of going back before all the doors and windows were sealed shut. To my surprise, when I looked outside, it was not the same… it did not look as it used to.

I looked at the walls of the mansion again and the sight of other seven shining objects caught my eyes, and they were shining even brighter than before as if they were calling me. And so…to those shining objects I walked and the sounds of shutting windows and doors I heard.



By Ahlam AL-Shamari

Should I Sing the Same Song the Same Way?

Greetings my old dairy,

It has been a long time since I have written anything; it has been more than 14 years. I am very sorry for leaving you for many years. I thought that I would never need you again in my life. Now, I have returned to you again to question you and anyone who will find you somewhere. I want to tell you that I am now 24 years old. I have a job as an English teacher. To be more honest with you, I have had one question that has controlled my whole life. The question is, "Should I sing the same song the same way?" The story of that question is the following:

I was six years old and my little brother was five years old. We used to play together. I used to play with a pink piano. My brother was playing with cars and trains. Of course, playing with a sword was not allowed for me simply because braveness was only associated with boys. The only toys that we used to share were plastic animals. We preferred the raccoon toy. The subject of the game was always about family members facing hard times; for example, the mother being kidnapped by a villain while the father is being held in jail. We always had a fight about the ending. We were always shouting at each other to decide who was going to be the hero of the last scene. Like always, we needed our mother to figure out who the hero was.

She was in the kitchen preparing dinner. I was thirsty for her answer. I was running so fast towards my mother unlike my brother. I dashed into the kitchen. I asked her the question. I was shouting so loudly. I assumed that the roof might fall on us at that time. He was beside me and I was shouting the question.

- ''Who are the best? Boys or …"
- ''Boys," she said.

She uttered her answer. She answered even before letting me complete my question. She answered with one word; which was "boy." That was the exit signal for him. He got out of the kitchen happily as always. I was standing there alone, in front of her. I had to put my small hands behind my back. I lifted my head towards my mother

and I asked her in a low voice.
''Why are boys much better than we are?"
She smiled and said, "They buy bread for us."
Bread!
That was the reason?!

My mother left me there alone. She went to the living room with dinner. My father was sitting on the carpet while reading a newspaper as usual. Of course, my brother was very happy helping mother with the table. I was beside the stairs watching them from a distance. I was still not satisfied with the word "bread." So, with heavy steps I went upstairs while counting my steps. I couldn't eat with them. I entered my room, my private world, and closed the door behind me. I jumped on my bed, covering my body with my blanket, staring at the ceiling, moving my eyes from one corner to another, side to side, and thinking about the reason that made boys much better than us. I remember that many hours had passed and I couldn't find one reason.
I put my head on one of the pillows, my little tears started pouring although I had sworn not to let them out for any reason. After that, I fell asleep and had a beautiful dream. I traveled to space. I saw a pink planet surrounded by purple stripes. There were blue lights around it. All the ones who lived on that planet were girls. I did not see a single boy there. I came near an old woman and asked her:
''What is the name of this place?"

She said, "We are living on a star"
I was very happy being with all the girls, talking, laughing and they were singing a special song. It was a lovely song. However, at that moment when I started to sing with them, my mother woke me up telling me it's time to visit grandma.

I dressed up and was at my grandma's door thinking of her old lesson that I didn't enjoy. My grandma used to always say that I have sharp eyes and she did not like me because she believes that I do not look like an innocent child. Besides that, she does not consider me as a lovely girl. She always describes me as the little ghost who starts all the problems.

Grandma had certain rules: nice and quiet girls are the only loveable ones who don't play with boys or even whistle like them; girls play with dolls and don't play football with boys; girls have to dance properly and have to avoid arguing about any subject.
Mother and I reached grandma's house. I had to be with them. I had to wait for my relatives' daughters to come. Before I began greeting them, I noticed something that I hadn't noticed before. All the women were addressing the little girls with one word: "Bride," with different modifiers such as: the beautiful bride, the tall bride, the smart bride, the lovely bride....etc. After that came the boys' turn. All men were saying: the teacher, doctor, Sheikh…etc. Every boy was being called with a name of a career which was supposed to reflect their future.
Of course all girls were happy and shy except for me!
Dear diary, I do not know how to describe it. I only saw one image while the girls were moving in roles, being addressed as brides only. I saw them as if they were falling into hell by their own will! However, that word rings a bell in my ears.

Back then, at our second home, which is school, I once had a complicated lesson. I was thirteen years old. The English teacher had to give a lesson about the English alphabet. She wrote "A, B, C, D" on the board. Then, she drew in the middle of that board a big capitalized letter:"M." She started talking about that letter in particular. She said that the letter "M" is very important in our lives, we can't live without it; it is the sun that shines on us and the water which makes us survive. We can find it in many words like: mature, mighty, miracle, magnificent, mind, magic, manner, music, melody, money and marvelous. Unlike the letter "W," which is so weak; it gives only worthlessness. We can find in many words like: worm, weak, war, witch, wicked, weird, wild, wolf and weasel. It's like the shape of a disgusting worm. On the other hand, the shape of the letter "M" is stronger. It has lifted shoulders which can protect you wherever you are, unlike the letter "W" which can't hold that much and will fall at anytime.

She was calm when she was saying all that. The students were listening to her silently. I looked at my right side and the left side; some of them were sleepy. I was assuming they were dead because she was talking so much. I decided to participate with her. I stood up and told her that we can find the letter "W" in words like "Wisdom" and "Warrior." Dear diary, I can say that she wasn't happy with my answer and I can tell you why, because she only said, "Thank you dear" emotionlessly.

I thought that I had to give her another answer that is related to the letter "M." She did let me participate for the second time. I told her that we can also find the letter "M" in many words like (she started smiling before listening to my answer), "mask, murder, monster, mouse and monkey." You would never guess her reaction! She screamed at me, "Out." I quickly got out because I did not want her to change her mind. I was very happy being outside alone rather than inside listening. It was very cold outside because it was winter and being there alone wasn't a good idea. Shortly after that, she carried on with her lesson. Finally, she concluded her lesson saying,

> "Well dear students you have to know something that "M" like in the word "Male" can survive in this life alone but, the "W" like in the word "Woman" can not."

She continued saying,"Keep that in mind dears." At that moment before the bell rang, I raised my hand and told her that there is the letter "m" in the word "women." She started staring at me and ordered me to collect the students' notebooks. She left the classroom quickly. Some students smiled at me, some left the classroom with their friends. I did what she asked me to do and went straight ahead to her office. She put me aside and said to me in a low voice, "Well dear, the "M" in the word "women" is small; it doesn't affect that much, so forget all about it and even the lesson if you want to!"

Dear diary, I am starting to know my path. I am telling you about certain stuff that I used to do which no one knows about. I used to whistle every Thursday morning when my parents were asleep. I told my classmates that this is the only way to whistle safely. I play football and fight with boys. I argue about any subject, I don't dance because I believe that women weren't born to dance for men and, finally, I am still not a bride.

However, tomorrow is a big day for me. I will give my first lesson to my students since I have been accepted in my new job as an English teacher. The first lesson will be about the letters of the alphabet. Now it's 3:45 a.m. and until now I do not know whether to "sing the same song the same way" or not.

Perhaps I should sing my own song?





By Reham Al Rassi

Carnival

The sickly sweet smell of cotton candy caused his face to wrinkle in disgust. He hated being here. It was too loud, too bright, and the emotions were too heightened. The crowd around him made it hard for him to maneuver his way into the carnival. After what seemed like an eternity, he finally crossed the candy cane-like gates, and found himself walking past some very peculiar signs.

Ask Madame Zelda: She Sees All, was written on a brown banner, but one step later it was hazel, then gray, blue, green; by the time it had reached black, he had forced himself to look away and lucky he did before he ran into a man so large he could have made his head roll with one punch from his trunk-like hand. He would have liked to think he'd be more of a challenge, but truthfully had this man been his target, his tactic would have been to shoot from a distance. A great distance! Only as the giant walked away did he notice his companion, a man who would get no praises in the looks department, easily overlooked had it not been for the small fact that, and he only assumed here as the man was wearing shorts and a sleeveless shirt, every inch of his body was covered with tattoos. Beautiful, breathtaking works of art. He longed to go inspect them further, but he was here on a job and if there's one thing he knew for certain, it's to never enjoy yourself while working on a job.

He spotted a secluded passageway, between two red and white stripped tents, and there he stood for the next two hours, hidden in the shadows, his index figure tapping the side of his leg, in a clearly agitated manner, checking his watch every few minutes, as he watched the mass of people go by.

He thought of the last time he had been in a place like this. He had gone there with his parents, the summer he'd turned eleven. His father, in a foul mood like always, threw insults at him, increasing throughout the day. It was nothing strange really; he had gotten used to it by then. At the end of the evening, he was slapped around like a rag doll, while by the sink, shoulders rigid, his mother stood. What made this night memorable were the life alterations that took place the next day. After all, when your father is murdered and your mother goes missing, things are bound to change. Like most of his childhood memories, he would have preferred that this one stayed hidden in his subconscious, but in the same way a loathed song constantly replays itself in a person's mind, so it would seem he would be forced to relive it until a more heinous memory took over.

Brought back to reality by the sudden pop of a balloon, he glanced at his watch with forced casualness. It was almost ten. He sighed with relief and pulled out a creased paper from his jacket pocket. The words The Illusionist were written on it in clear, frigid handwriting. The i's were dotted a little too forcibly, either with anger or anticipation, he could not guess, having never met the writer. Discretion was the pillar upon which his profession rested. After rereading it, he put the paper back in his pocket, straightened, and with the air of someone going through a ritual, he patted his ankle, gave a slight nod, readjusted his hat to make sure his face was covered, and began moving again.

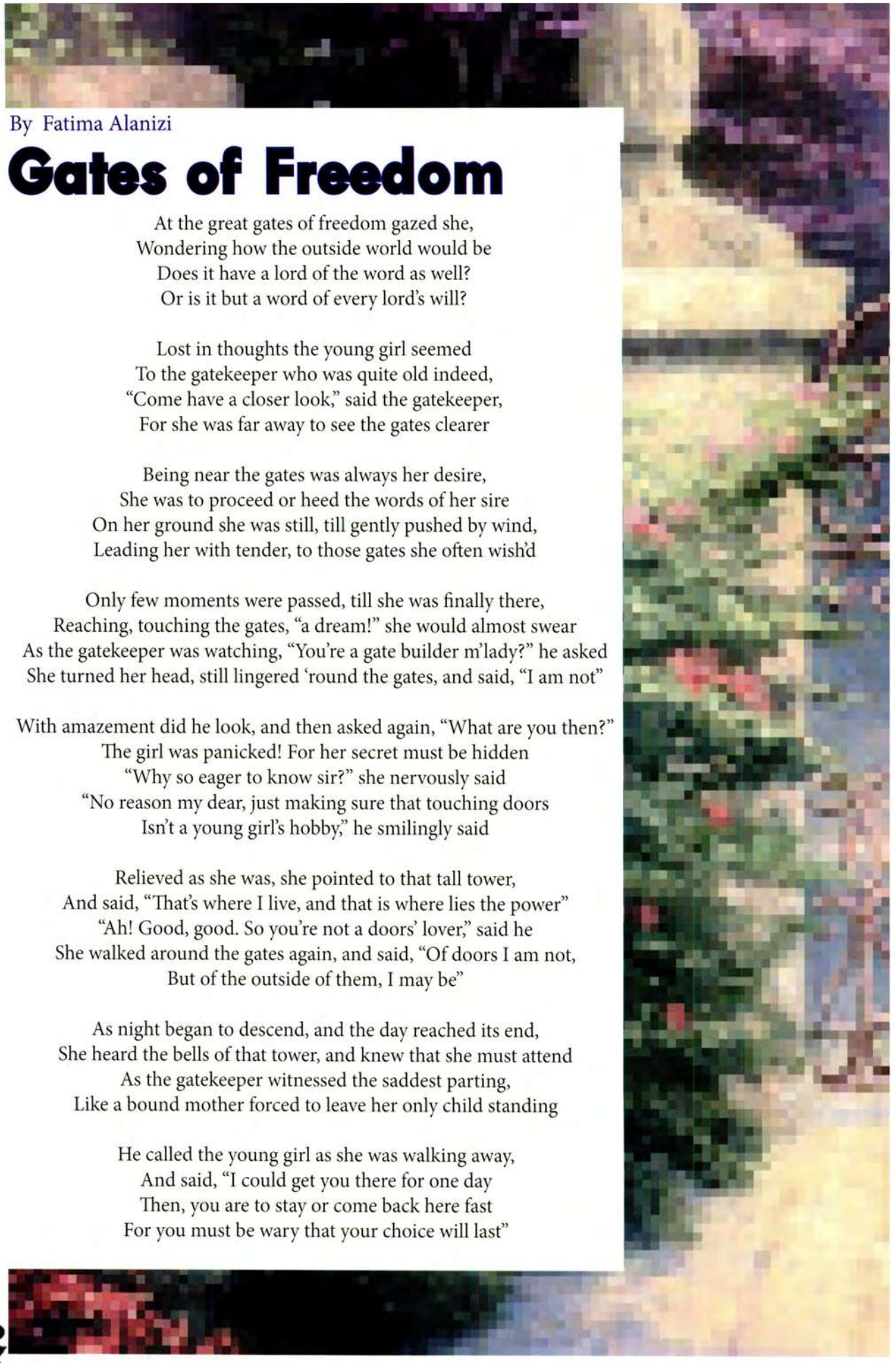
He weaved his way through the rest of the carnival, the cold air hitting his face as he passed numerous carts, with mouth watering aromas wafting from them, and signs claiming ridiculous things, the likes of elephants playing tennis. Tents were everywhere, every size and shape, with boards out front announcing their occupants, whom he was able to catch glimpses of as he went on his way. One of whom were tightrope walkers seemingly suspended in the air by mere determination, others he noticed as he shuddered past them, were mimes.

As he turned into a wide pathway, a red tent loomed before him. It was by far the largest he'd seen so far, and it was without a doubt where most of the patrons were spending their time. There was a large board standing beside the tent's entrance, with the show times of popular acts written in chalk. The Extraordinary Illusionist: 10:30 PM was scrawled beneath a juggling act that had started at 10. He could see them through the opening, their balls soaring higher and higher in the air. Mesmerized, he stood there, until all the flying balls had landed in the juggler's perfectly steady hands, and with a flourished bow they left.

A man with a top hat and a shiny vest came onstage, spouting some nonsense about how he wished everyone was having a wonderful time on this lovely night and to not forget to buy a reminder from the lovely lady at the door. Then, with more drama than was necessary, he announced the grand finale.

The illusionist pranced on stage, wearing a hat identical to that of the ring master, but instead of a pantsuit, she wore a long sleeved flowing gown, and her red lips were spread into a wide smile. Upon seeing her, he took a few steps closer to the stage, bent down and relieved his knife from the sheath on his ankle. As he took aim, he wondered for a brief second what she had done to warrant such an execution, but his curiosity was not enough to save her. Eyes narrowed, he threw the knife, turned and coolly walked away, as people screamed and ran, either towards or away from the body slumped on the floor with a knife buried between her eyes.

As he walked away, he randomly chose a tent and entered to escape the chaos and with an amused smile, he watched as the tightrope walker lost her footing and fell, her scream echoing those on the outside.



By Fatima Alanizi

Gates of Freedom

At the great gates of freedom gazed she,
Wondering how the outside world would be
Does it have a lord of the word as well?
Or is it but a word of every lord's will?

Lost in thoughts the young girl seemed
To the gatekeeper who was quite old indeed,
"Come have a closer look," said the gatekeeper,
For she was far away to see the gates clearer

Being near the gates was always her desire,
She was to proceed or heed the words of her sire
On her ground she was still, till gently pushed by wind,
Leading her with tender, to those gates she often wish'd

Only few moments were passed, till she was finally there,
Reaching, touching the gates, "a dream!" she would almost swear
As the gatekeeper was watching, "You're a gate builder m'lady?" he asked
She turned her head, still lingered 'round the gates, and said, "I am not"

With amazement did he look, and then asked again, "What are you then?"
The girl was panicked! For her secret must be hidden
"Why so eager to know sir?" she nervously said
"No reason my dear, just making sure that touching doors
Isn't a young girl's hobby," he smilingly said

Relieved as she was, she pointed to that tall tower,
And said, "That's where I live, and that is where lies the power"
"Ah! Good, good. So you're not a doors' lover," said he
She walked around the gates again, and said, "Of doors I am not,
But of the outside of them, I may be"

As night began to descend, and the day reached its end,
She heard the bells of that tower, and knew that she must attend
As the gatekeeper witnessed the saddest parting,
Like a bound mother forced to leave her only child standing

He called the young girl as she was walking away,
And said, "I could get you there for one day
Then, you are to stay or come back here fast
For you must be wary that your choice will last"



Stunned, was the young girl, of the words that were just uttered,
Her eyes filled with tears, trying to hold her heart that fluttered
She then approached the gatekeeper and held his hand,
And said, "Do not let go of my hand, until I find my wand"

At last! Outside the great gates of freedom was she,
Filled with happiness, of all the pleasant things to see!
"I never thought how wonderful it could be," she told the gatekeeper
But he kept his silence as they walked, and they walked deeper

She passed by one of the lords, sitting there on his fancy chair
"Oh! How lucky he must be," she said, "to do things that he sees fair"
And the gatekeeper held her hand stronger and angrily said, "Look again!"
She was frightened from her keeper, and said, "I see it, and it's still plain"

They left the lucky lord and went deeper, and then they heard some singing
To find some maiden oddly singing, holding flowers, walking but tripping
"I wish I were her, singing all day in my own garden," the young girl said
"Look again!" said the angry gatekeeper, she looked, and silently went ahead

As they were walking even deeper, she was staring at the silent gatekeeper,
Till suddenly they were stopped by some wishes dealer
"Name a wish, and I will grant it. And then, even more," the dealer said
"This must be paradise!" the young girl thought, although she was not dead,
She moved toward that dealer, as the gatekeeper felt her fingers slowly slipping
When she looked at her keeper, to say goodbye, she saw him staring,
And he was staring at that dealer, staring, staring when a tear shed from that old gatekeeper!
Then she quickly held his hand, and held it strongly! And said, "I see it now clearer"

As they went back home, she heard the bells still ringing,
And the sun was on that tall tower shining,
And the gatekeeper was now smiling,
And the young girl said, "I never saw that tower and I never heard this ringing."



By Yara Al-Khathlan

If Only

If only I were normal much
To enjoy how I feel
If only I were brave enough
To face my inner fear

If only you were here before
A long time ago
I wish I weren't broken much
So I can be with you

If only you were cruel to me
If ever you were bad enough
If only you made me sad
This wouldn't be so tough

If only I could be ever strong again
I'd walk you through the door
I'd tell you how I feel
I'd tell you I'm aching
I'd tell you I'm sore

But I'm too shattered baby
To spend time collecting me
And I'm the worst for you
There's no way to fix me

There is no place in my heart
For you to ever be
A close one or a loved one
I'd better set you free

By Mai K. AL-Duwais

A Daydream in the Fall

Once, I wanted to do it all
To have no limit and never be stopped by a fall

But I met you
And you became my all
And my hardest fall!

Now my all is withdrawing,
My all is shrinking and fading,
Into a vague memory of daydream in the fall.

Is it possible to let it go?!
To let tears wash it away like a meteor withering glow?!

By Wafra'a Ali Y-Hamidaddin

Thoughts on Paper

Thinking Out Loud

Isn't it just ridiculous the way we feel when we watch these kinds of movies such as ***Moulin Rouge?*** We immediately relate to them. For sure, we enjoy it when we see how love is so easily developed. However, once it comes to reality, we put all of those obstacles in front of it, in front of us. We build a filter of love or a test to the heart to know who deserves us and who doesn't. Who would push all the way through and who wouldn't? Why can't we enjoy the moment? Why do we complicate things? Why can't we just live and enjoy the moment. This is the difference between what we see and like and what we actually do. As time goes by, we tend to forget about these sweet and pure moments that we once lived. We lose that feeling, yet once we see it, that sour tired smile is drawn on our faces. We recognize it, as if it were nothing but a dream; a glimpse of a long lost fated memory happened in another world at another time. We recognize it, yet in the end we grow to see our reflections and not recognize ourselves anymore!

Monsters; We Are

Sometimes, and only sometimes, we reach that level when we lose interest in everything. We reach that sort of Self-Sufficiency - as we might call it - until we adjust to this new cold-blooded phase we have reached, until we transform into monsters. One of my favorite quotes goes:

"He who makes a beast of himself gets rid of the pain of being a man"
-Samuel Johnson

Until that tiny ray breaks into our icy cave and we start confusing ourselves and thoughts and not trusting our own judgments, then, and only then, can all these walls of our creation fall down. Only then can we begin to care. Once we are shattered and scattered and lost, our process of self-rejection gets reactivated by our inner demons.

Pictures, Pictures Everey Where

Some believe that you can capture the soul with a picture. Thinking about it, what brings a picture to life? They are nothing but a mixture of beautiful colors. A picture can capture the emotions that colored our lives. We capture moments to remind us of sweet seconds we have lived, afraid of letting memories fade away, nothing more and nothing less. It is part of our nature: "we murder to dissect." We kill the magic of the world by overanalyzing, rationalizing, and putting things down in numbers and figures. To capture time; to reach beyond the physical world. Some things are better to left unsaid.

Just a Step

When am I supposed to wake up? When am I supposed to open my eyes and see reality as clear as it might be? When am I supposed to break the habit? When am I supposed to get out of this circle of circumstances and elope to an environment that is stress-free? When can I be myself without being misunderstood and misread, in a place that accepts me without any pressure and negativity, a place where I can be myself without fear? When can I stop dragging myself and holding on to the same old hope that happiness is just around the corner? When am I supposed to create my own life with unlimited freedom? When am I to be set free?! One can only wonder while wandering these grounds we live on. One can only rewrite his own destiny and change his own stars. Ah my friend, when are we to take a step and start something?!



John Winthrop

By Amjad Al-Shala'an

Selections from American Literature

A Model of Christian Charity (1630)

John Winthrop in his sermon, ***A Model of Christian Charity***, gives the American experience a religious nature and aim. He says, "For we must consider that we shall be as a city upon a hill. The eyes of all people are upon us. So that if we shall deal falsely with our God in this work we have undertaken, and so cause Him to withdraw His present help from us, we shall be made a story and a by-word through the world."

The religious nature lies in the fact that he relates it to God and the Christian nature by emphasizing the Christian love and how all Americans should be bound to this love to secure the social contract from dissolving. He gives it an aim by representing America as a model to the world. He wants Americans to monitor their behaviour and not to be drawn to chaos. In order to achieve such position, he asks Americans to follow the Christian doctrines as a form of devotion to God and as a means to become a nation which other nations seek as their model.

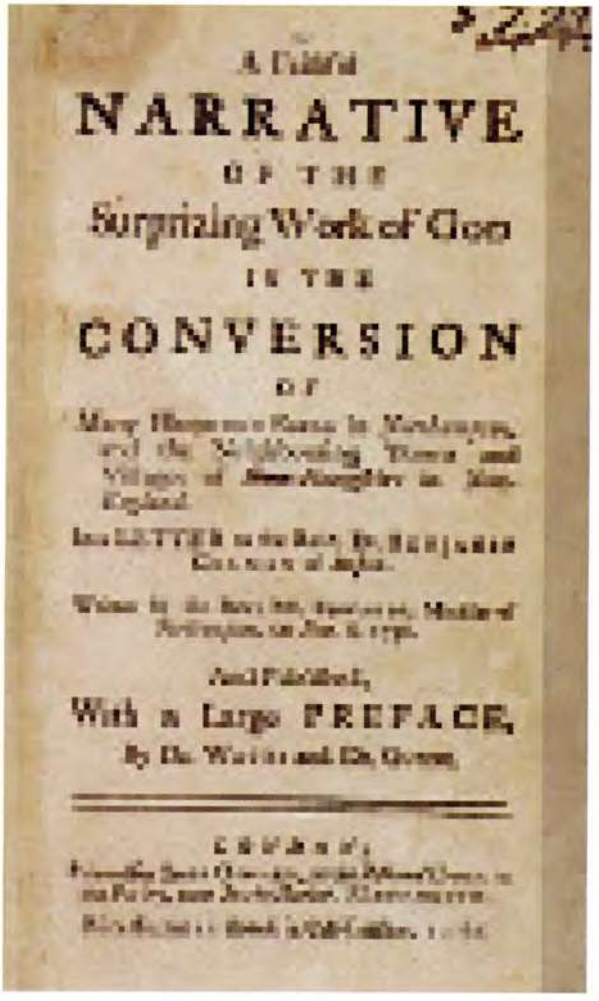
We sense a superior tone because he places America in a position where it controls the order. The phrase "a city upon a hill" means that America can be seen by everyone. This is where we see the conscious self; everyone is watching America. He is warning Americans from being too arrogant and vain which may risk all what they have built and lose that position. His message is significant because the American experience is based on that position; being at the top and being able to define other nations in terms of power. We see that in Thomas Paine's ***Common Sense*** and Thomas Jefferson's ***The Declaration of Independence*** where we see the same self-consciousness present and asking to be separated from the British control in order to lead the order. Moreover, this desire to be the leading nation can be also seen in Washington Irving's ***The Sketch Book*** where Geoffrey Crayon, the narrator, is hunting for antiquity in order to give America a heritage to rely on and not to be only equal to England but to be the best out there.

Jonathan Edwards' *Personal Narrative*(1737)


Jonathan Edward

Jonathan Edwards' ***Personal Narrative*** marks the philosophical change which shaped the 18th century. The work is significant because it reflects the intellectual forces which shaped the Enlightenment age. It has its own distinctive voice which depicts a religious experience within a philosophical framework. In the 18th century, John Lock and Isaac Newton presented a new reasoning to view this universe as something which can be perceived and analysed according to our own perceptions. They made viewing the universe something that has nothing to do with the collective self but with the reasoning of each individual. Lock provided a system that is based on the senses. The concept of the "tabula rasa" reflects his belief that we are born without innate ideas and we gain experience through our senses. Isaac Newton provided a law that is autonomous and has no relation with "the Divine power" which is represented through God's presence. Those two affected the religious base which has been controlling the behaviours of people at that age.

In the Puritan community, the members have to go through a "conversion" to have a full recognition from that community and to have a respectful place in the church. After the establishment of America, it became hard to go through such purifying experience and this is why Edwards' narrative describes this purifying experience through the senses to trace God's presence in our surroundings. He adopts a new paradigm to produce a religious knowledge in order to be accepted by his audience. His new paradigm is based on Locke's model; sense, experience, knowledge. Edward uses his own voice to present a proof that God can be sensed. From the narrative, you understand how, for Edward, God's presence is too overwhelming for the senses to be sensed. He uses "swallowed" and "I don't know how to express" to show how it is difficult to sense a holy presence; it is not something we are meant to sense but to believe in it. The narrative is a religious experience to prove that anyone can be purified if he allows himself to feel the presence of grace. He followed Lock's model to make religion palatable.


A Faithful
NARRATIVE
OF THE
Surprizing Work of God
IN THE
CONVERSION
OF
And Published,
With a Large PREFACE,



The Autobiography of Benjamin Franklin (1771)

In Franklin's ***Autobiography***, we see the emergence of the new self during colonial America. This new individualistic voice has been created not to share an experience but to sell it. Franklin created a persona in his ***Autobiography*** to relive his past and to tell it in a form which can be sold. We have to question the nature of the self that presents the narrative to us. Is it really Franklin himself who is telling the story? There is no doubt that it is a crafter persona to sell a story. This persona presents a new model for what America is, a successful individual who controls his own existence. Franklin is presenting himself as a role model to be imitated. It is called an autobiography but it is not meant to share his past experience. It is a means to market his life by writing something that is appealing to the masses.

He uses a smart strategy to make the readers relate to what he is selling by initiating it with a personal promotion: I wrote this to my son so he would be as successful as I am. The moment he establishes his story with this personal sentiments, it affects the readers and makes his story a hit among the Americans because they want to be successful too. They want to follow his advice which he has given to his own son. Also, the confessional nature of this autobiography makes it easier for the readers to be attached to the story and to be affected by it. Franklin knows exactly what he has to do in order to make his autobiography appealing to the masses.

In the early colonial writings, we see the individual representing himself as a part of the whole but here we see a case where the individual is marketing himself as something that represents the whole. It is not a private conversation between a father and son but it is a work that is meant to affect the public. It is ironical to see how he begins his autobiography with "Dear son" but finishes it with "to be imitated" because it shows that he wants people to imitate him and not only to share a document about his life.

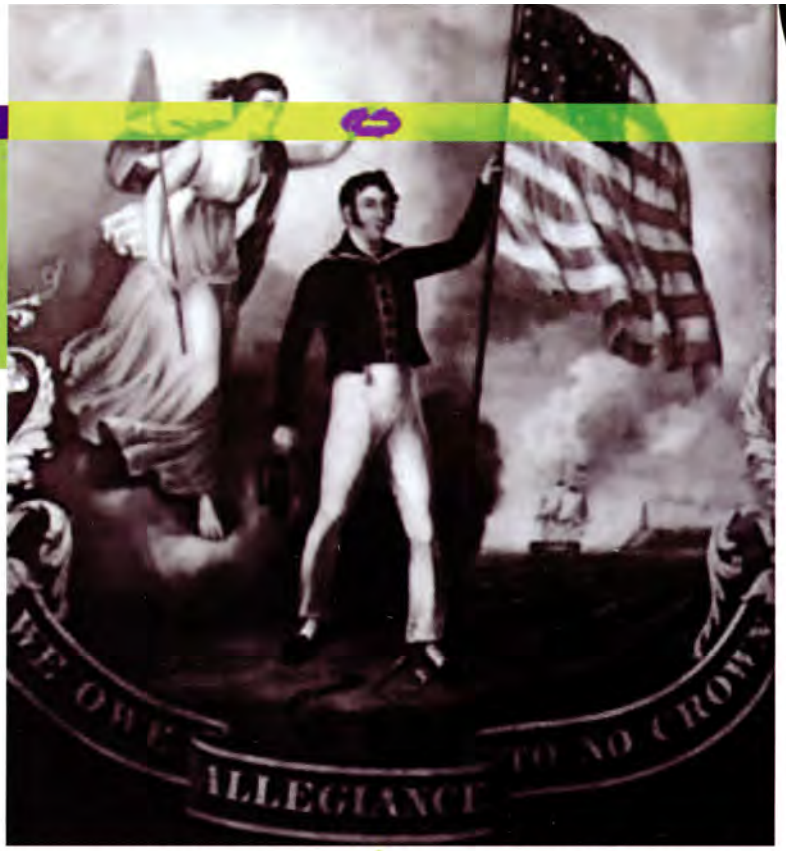


The Declaration of Independence (1776)

The Declaration calls for the independence of America from the British control. It contains four parts. The first explains why it is necessary for America to be one nation that is separate from Britain. The second part is about the purpose of the government. For Jefferson, the government's purpose is to protect the basic rights. He explains that all men are meant to be equal and have the right to life, liberty and the pursuit of happiness. No government should take away those rights. The third section covers the wrongs which were done by the king, King George III, for example, the king refuses to approve of laws that will help them. He made them pay large amount of taxes. The last part is the declaration of independence. He states that all colonies are free and are able to declare peace or war if it is needed. It declares America as one separate nation from Britain. Jefferson's philosophical views are influenced by John Locke in which he focuses on the Natural Law in constituting the 'social contract'. He stresses the fact that the individuals in America are politically independent from England and asked for their recognition as an independent nation. His government is not chosen by the king but by the Americans to protect their own rights.

By saying that, he declares that America is not only a place, but also a model of freedom and democracy. He is confident that America will pave the way for other nations to be free by following America as a model. It should be noted that ***Common Sense*** contains the same argument which can be found in ***The Declaration of the Independence***. The other author who talks about the same topic is John Winthrop. What survives is what is mentioned in Winthrop's sermon, ***A Model of Christian Charity***; the idea of the self consciousness of the American self. Both of these writers portray America as a country that has a mission, to secure freedom for its individuals and to set a good example for other people. ***Common Sense*** demonstrates the philosophy of the democratic politics and provides definitions of the minority and majority.

The American Nationalism



The "WE OWE ALLEGIANCE TO NO CROWN" banner was a popular symbol of American pride for many years following the War of 1812. Public domain image.

The creation of an American nationalism is not a simple step which has been done easily. The creation of this nationalism went through a substantial transformation from the early days of Colonial America up to our modern days. From the start, this nationalism was set on a social contract which bound its participants to secure their existence. This contract was established in opposition to the presence of the British Empire which became "They" in many American texts to form a strong presence which is, if not equal, stronger than the British control.

William Bradford in ***The History of Plymouth Plantation*** provides us with a historical document that examines the lives of the early Americans after their banishment from England. It explores the daily experiences of the early Americans and how they were able to adapt to their cultural isolation. His history book is a valuable source for understanding the forces which helped the social contract to take a form that is different from the one in England and which led ultimately to the creation of the American nation. That period of time was essential in the American history because it was the first step to what became present day America. Due to their banishment, they looked at England as "They" (something that is different than them) and the Mayflower Compact marks how the presence of "They" became the essence of the existence of their community. Their position in relation to what forms "They" during that time had religious connotations based on Puritan beliefs.

After securing their position in terms of religion, a new social structure began to evolve that aimed at being a recognized nation. This is when "They" begins to have a political connotation. Thomas Jefferson's ***The Declaration of Independence*** is based on treating "They" as a political entity which the American nationalism has to overcome by being fully separated from its control. The fact that God is mentioned only in Deistic terms to describe his "future" America shows how "They" is detached from its religious connotations at this point. Jefferson elaborated on the social contract, between the governor and the governed, to describe his future state. He seeks to create a state that is equal to England, France, and Spain in terms of power. He seeks independence from England not because the colonies have the freedom to do so but because they have the power to accomplish such a thing. This is where American nationalism takes a strong political form against the presence of "They." From the argument in the Declaration, we learn that this pronoun stands against the progress. It doesn't believe in the social contract or the ideas of the Enlightenment. But most importantly, it is founded on the "mixing of state powers."

The story of "Rip Van Winkle," in Irving's ***Sketch Book*** depicts this transition with all its political and cultural implications by emphasizing American nationalism before and after its association with Britain. We are presented with the shift which happens in the American lands leading people from being subjects in their own country to becoming citizens and forming a public sphere. The old self

becomes synonymous with 'they'; and the new self is set in contrast to it. This is significant because it says a lot about American nationalism and how it evolved after the American Revolution.

After that stage, America has been trying to establish its own politics in order to be autonomous to enhance its nationalism in relation to other nations. In ***Common Sense***, Thomas Paine begins his argument about the necessity of having an independent America that has no relation with England. For him, the government exists to protect its lands. This denotes the importance of having a separate government of pure American nationalism. In ***The Federalist***, the American nationalism became purely political. The focus was on creating a unity that will group the people together to create a strong government. The aim is to have a new constitution that will be applied to every class in the society to limit their ambition and to provide a better environment for the individuals to voice their freedom. This is when American nationalism is presented with a democratic image.

This image has been criticized in Irving's ***Salmagundi*** because it is, for Irving, not the right way to project American nationalism. Irving gives his argument an oriental form by embodying it in Mustapha's letters. Mustapha is an oriental traveller who is presented as a critic of the American politics. He uses the word "Logocracy" to refer to the American democracy mocking the system and the participants of that system: "what a country must that be, which bears its political safety on ruined character and the persecution of individuals."

It appears that this "They" shifted from being something external to being internal in defining the American nationalism. This is seen in Irving's ***The Sketch Book*** and ***Salmagundi***. The desire to have a heritage is pronounced in Irving's ***The Sketch Book*** and how the narrator is hunting for antiquity. Geoffrey Crayon is a traveller in the British lands to find stories for his America. In ***Salmagundi***, on the other hand, the focus was not on England but on America itself and what forms American nationalism. This involves criticizing the forces which formed the political system and promoted "Logocracy." This nationalism did not become something which can be described in relation to England anymore. It is something that is related to the individual's position in his own society. Social factors were inserted into the equation and this nationalism is focused on America internally instead of its association with other countries.

These social factors are exposed in many American texts. Melville's ***Billy Budd***, for example, presents a paradoxical situation to present a sad reality; the conflict between justice and law. It is an ethical issue which questions any society based on laws without any consideration to justice. Also, in Twain's ***Huckleberry Finn***, we see a similar ethical issue but instead of viewing the external factor, we are able to view it internally by examining the journey of Huck and how he is able to transform and be freed by being with Jim. He is able to be freed from the social construction by following his own intuition instead of following the social codes. His being American has nothing to do with his position in that society anymore because he is already American.

From this, it is quite obvious how the American nationalism evolved overtime. From defining this nationalism in relation to external forces, it became an internal process of identification. It is a long journey which has been characterized with both external and internal struggles which led a nationalism that did not only dominate America but the rest of the world.





John Milton

By Mishael bin Al amee

The Two-handed Engine in *Lycidas*

Critics over the years have argued about Milton's poem ***Lycidas***. Of course they disagreed in many issues from the multiple narrators to the distance between the audience and Milton himself and not to mention the genre itself of the pastoral elegy. However, none of these issues are even close enough to the biggest issue in ***Lycidas***: the image of the "two-handed engine."

> Grate on their
> scrannel Pipes of wretched
> straw,
> The hungry Sheep look up, and are not
> fed,
> But swoln with wind, and the rank mist
> they draw,
> Rot inwardly, and foul contagion spread:
> Besides what the grim Woolf with privy paw
> Daily devours apace, and nothing sed,
> But that two-handed engine at the door,
> Stands ready to smite once, and
> smite no more
> (124-131)

My aim in this paper is to try and paint an image of this mysterious engine in this poem. First, we have to consider the main theme of this poem and that is death. So, the first impression of this engine is that it represents death. We may assume that this is the simplest way to interpret this complex Miltonic image.

We may also assume that the presence of the engine is not meant to enhance or clarify the theme of death; it is the absolute opposite where its function is to attract our attention to the living, human actions, good vs. evil and most importantly our free will. All of these elements can be combined easily through this amazing image of the two-handed engine.

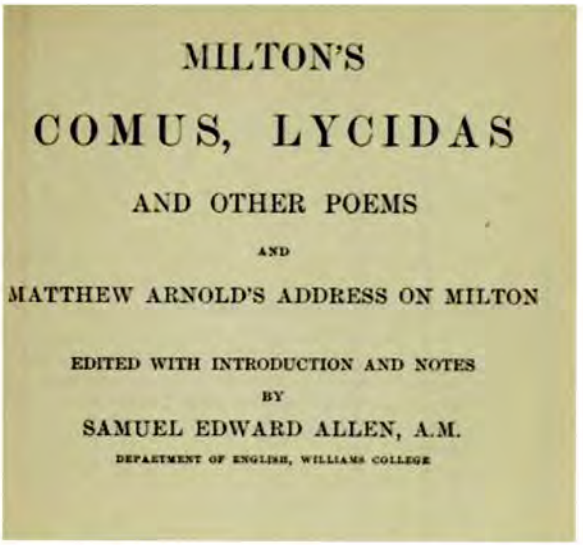
Let us think of this image of the two-handed engine in a humanistic manner; that is, the basic human machinery God created us with. Humans are born at a certain point; their lives are suddenly turned on just like any kind of engine. Also, like any engine, they will stop at some point which is the turning off point.

Now the engine has two keys and we have to stop here and ponder upon this odd choice of number. Why is it only two keys? Why not just one or three? Two is the number of opposites; everything in our universe is in two: light and dark, sun and moon, black and white, pain and relief, sadness and happiness and finally life and death.

The presence of the two keys could only mean our choice; no matter how many choices we are faced with, we will find ourselves between two extremes. We may further assume that the keys to our engines are good and evil; we have the choice to turn whatever key we find best suitable for us. This automatically leads us to the powerful but hidden presence of free will in Lycidas. After all, whether the engine represents us or some other mysterious force, we still have two keys and we can choose which key to operate with.

To focus more on the two keys, we have to notice what they are made of: one made out of gold representing eternity and possibly heaven and the other made out of iron, which can represent earth or other worldly elements. Therefore, based on this theory, if the two keys are good and evil, then the substances they are made of can show us the consequences of our choice. We could either choose good, which in such case would be the golden key or we could choose evil or worldly pleasures, which would be the man-made iron key. The formula is simple: operate with the golden key and you will go to heaven or operate with the iron key to follow this world's pleasure and you will not be rewarded.

Now to the final piece of this puzzle:


MILTON'S

COMUS, LYCIDAS

AND OTHER POEMS

AND

MATTHEW ARNOLD'S ADDRESS ON MILTON

EDITED WITH INTRODUCTION AND NOTES

BY

SAMUEL EDWARD ALLEN, A.M.

DEPARTMENT OF ENGLISH, WILLIAMS COLLEGE

"Stands ready to smite once, and smite no more." For the first time, we have an indication of the function of this engine. So far, we have only read the description but now we have a role. This role is in fact disturbing because, no matter what this engine is, it will "smite" you and the power of this word alone will bring the intensity of this whole image to the readers' hearts. If we go back to the image of free will and good and evil, we find that this line can fit easily as our "only" chance on this earth; assuming that the engine is the human will and the keys are good and evil, the substances that the keys are made of are the consequences and the smiting is our only chance.

The image of the two-handed engine serves as another poem within ***Lycidas.*** It represents both the power of human beings and also their vulnerability and the fact that we are all running on borrowed time. The image also brings to life the theme of free will and how this free will is restricted. For instance, the free will is our choice of keys and the restriction is that we only have two keys! But isn't that what free will is all about? The freedom to choose what we think is right. Free will is not about how many choices we have in life; it is about what we will choose at the end.





By Norah Al.faadhel

The Psychological Differences between Women and Men in *Trifles*

Trifles by Susan Glaspell provides a psychological analysis of the differences between women and men based on their observation and the way they perceive each other. Glaspell focused on using body language to channel the observation made by these two genders to put more emphasis on the difference between women and men. It can be said that the title of the play establishes the main irony which can be traced throughout the play. According to the male characters' point of view, women think about unimportant things; they notice only trifles. Glaspell did not use this irony to establish only the difference but also to establish the fact that women and men complement each other.

The play, ***Trifles***, focuses on highlighting the issue of the differences between men and women; Holstein describes it as "different understanding of the home space" (282). She supported her argument by representing others' observations on the differences between males and females, that women are different in their responsibilities and concerns. They are still different even after the opportunities which became available for women after the twentieth century (288). Furthermore, Moore tackled this difference by saying, "In everything from the things they notice to the things they say, men and women behave completely differently" (Moore 1).

The method used by the female characters, Mrs. Hale and Mrs. Peters, in this play led them to the discovery of the murderer, Mrs. Wright, and also the motive which led to such murder. Their method was based on paying attention to trifles; it is all about the details they come across which are considered as trifles and unimportant things to the men, the county attorney, Sheriff and Mr. Hale. Their method is a reflection of the title of this play, ***Trifles***. This shows women's abilities and their power to observe things men tend to overlook. By finding the dead bird that was kept in the sewing box, the women, Mrs. Hale and Mrs. Peters, realized the motive of the

murder by discovering that the husband broke the bird's neck for silence and peace, just like when he, Mr. Wright, silenced his wife from singing. "In her sewing box, they discover Minnie's dead pet bird, and this discovery would be the missing piece to the men's 'puzzle'" (Holstein 283).

The details which were noticed by the female characters are considered unimportant by the male characters. For example, the attention the women, Mrs. Hale and Mrs. Peters, gave to the quilt is not only because it is a female interest, but because, in their view, it reflects the murderer's, Mrs. Wright, recent psychological state; how she started it neatly then it became more chaotic than before. That small detail shows that she was disturbed but the men did not get that clue. Instead, what they did is making fun of it; "they wonder if she was going to quilt it or just knot it (the men laugh)" (***Trifles*** 10).

On the other hand, what the men, the county attorney, Sheriff and Mr. Hale noticed is completely different from what women observed; while investigating the crime scene, the men were looking for visible and clear evidence to prove the wife's guilt. They were looking for signs for physical fight, a knife, a gun or even blood; this explains why they were always aiming for the kitchen and spending longer time there because it was a mess. However, by looking for evidence this way, they did not really find any clue although the attorney has said that they did not leave anything out "nothing of importance" (***Trifles*** 8). "Men cannot "read" the messages Minnie Wright sends silently through the details of her house" (Holstein 286) but the women in this play were able to read the atmosphere leading them to their discovery.

The lack of knowledge of the psychological differences between women and men in ***Trifles*** shows how women were underrated in the twentieth century in America. The reason for the presence of Mrs. Hale and Mrs. Peters in the house is not because of the men's need for their help in solving or discovering the murderer; it was all about collecting few things which are needed by the suspect (the wife) while being held in the prison.

Glaspell used symbolism to highlight the women's position at that time. She used the bird to symbolize how Mrs. Wright was before and after marriage; free, sweet, and pretty. Marriage changed her; she became a bird in a cage.



She was not even allowed to sing like she used to before. The death of the bird, which gave her joy, symbolizes the new stage she developed into. There is no repressed woman anymore. She, Mrs. Wright, reacted against her state at that time and that takes us to the investigation which happened after the crime and how the men, the county attorney, Sheriff and Mr. Hale, dealt with the women's, Mrs. Hale and Mrs. Peters, observations. Men underrated the women's intelligence in solving the crime. That is why, because of their powerless role in the society at that time, the women, Mrs. Hale and Mrs. Peters, kept silent and hid their conclusions from them.

It seems that, during the present time, there is a rapid acknowledgment and appreciation of the different skills that women and men have. According to the U.S Federal Government, teams of investigators that are composed of men and women are more successful and effective in results. They recognize the talents and the different skills which women have, saying that they are critical and much needed in the FBI.

Glaspell, in her play ***Trifles***, highlights the issue of how women's skills were underrated by men, using the position of women in the early twentieth century in America. The lack of acknowledgment of these differences made men depend on their analysis, ignoring women's observations. Glaspell makes a hidden statement in her play, stating that without the cooperation and appreciation of these differences between women and men, life would not be in rhythm. Whether it is an investigation scene or life itself, differences between women and men should be recognized and respected. That was stated cleverly in Glaspell's great play ***Trifles***.

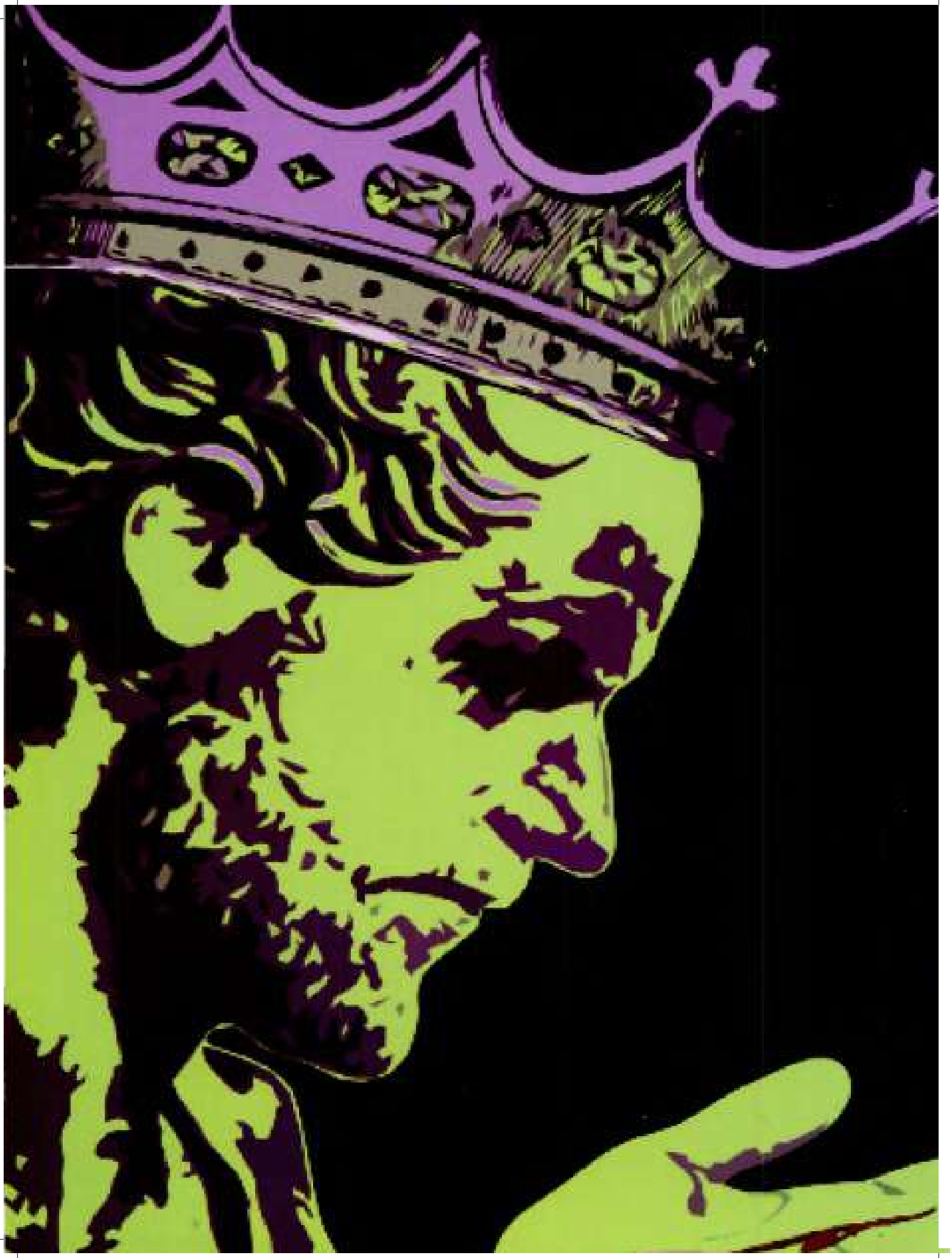
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By Sita Al-Qahtani

Macbeth: A Suitable Aristotelian Tragic Hero

Aristotle has laid down the foundations of what characterizes a tragic hero, and most of Shakespeare's tragedies present unique tragic heroes. One example is the great tragedy of Macbeth. I believe that Macbeth is a tragic hero because he possesses most of the qualities that identify a tragic hero, as quoted by Aristotle.

In Aristotle's Poetics, six major features of a tragic hero are listed. First, the tragic hero must be of noble birth or stature. Second, he must have a flaw. Third, he must arouse fear and empathy for the audience. Fourth, he must be doomed from the start. Fifth, he must experience the reversal of nature and recognize that it is his own responsibility. Last but not least, he must be physically or spiritually wounded by his experience often resulting in a tragic death. All of these features classify Macbeth as a typical Aristotelian tragic hero.

The first quality that characterizes a tragic hero is nobility. The tragic hero must be of noble birth or stature. We should be dealing with a man of high estate. Often, in a Shakespearian tragedy, we hear about the hero from others before he makes an entrance on stage. The audience is given the first impression of his greatness through the eyes of others. In ***Macbeth,*** Act I scene 2, the Captain praises Macbeth for his bravery after being wounded in a battle before he makes an appearance on stage:

> For brave Macbeth.....
> Disdaining Fortune, with his brandished steel,
> Which smoked with bloody execution,
> Like Valour's minion, carved out his passage,
> Till he faced the slave,.....
> (16-20)

King Duncan is proud of the noble Macbeth and exclaims, "O valiant cousin! Worthy gentleman!" (I.ii. 24). Macbeth is further elevated in his noble stature and is given the title "Thane of Cawdor" after the soldier bearing that title betrayed the Scottish Army. Duncan is proud to give Macbeth this honour. He says, "what he hath lost, noble Macbeth hath won" (I.iii.70). Banquo also refers to Macbeth as being a noble man. After meeting the witches and hearing their grand predictions, Banquo says, "my noble partner/you greet with present grace, and great prediction/of noble having and of royal hope" (I.iii. 54-56). Macbeth upon contemplating the murder of Duncan confesses that he has gained a great reputation of honor and nobility:

> We will proceed no further in this business:
> He hath honoured me of late; and I have bought
> Golden opinions from all sorts of people,
> Which would be worn now in their newest gloss,
> Not cast aside so soon. (I.vii.31-35)

Lily Campbell in her book, ***Shakespeare's Heroes, Slaves of Passion***, notes that the audience throughout the play view "the military courage of Macbeth, his excited valour and excessive bravery in action" (238), such qualities typical of a hero.

Another characteristic of a tragic hero is that he "must be an intermediate sort of person, a man not pre-eminently virtuous and just, whose misfortune, however, is brought on him not by vice or depravity but by some error of judgment, or Hamartia" (Aristotle, ***Poetics*** 687).

Hamartia is a concept used by Aristotle to describe tragedy. It leads to the fall of a noble man caused by some mistake in behavior or error in judgment, not because of a willful violation of the gods' laws. Hamartia is related to hubris, which is more of an action than an attitude. The tragic hero must appear to be human-like yet be morally elevated with heightened powers of intellect and will. He should also be filled with goodness. Nevertheless, the tragic hero must have a flaw in his character. This flaw will cause his downfall. It is important for such a character to be portrayed in such a way so that the audience will feel fear and empathy for the hero. Such feelings of fear and empathy will cause what Aristotle refers to as "tragic catharsis." Catharsis in Greek means purification. By having an emotional attachment to the tragic hero, the audience will fear what may befall the hero. They will pity the suffering hero and an act of purgation will follow. The tragic hero should not be wholly good or purely evil. A perfect man falling from his rank will not cause fear and pity for the audience but will instead shock them. It would be unfair and so will not result in pity or fear. Similarly, a wicked man falling will be just and the audience will not sympathize with him because he deserves to be punished. A tragic hero should rank between those two extremes.

Macbeth does, in fact, have a tragic flaw. It is ambition for power that causes his downfall. In ***The French Academie***, ambition is described as "an unreasonable desire to enjoy honours, estates, and great places" (92). This ambition is the single driving force for the killing of Duncan and others that follow. It becomes very obsessive and Macbeth undergoes a killing expedition in order to secure his throne. Frances Dolan notes, "Macbeth uses female characters-the witches and Lady Macbeth-to instill ambition, translate that ambition into violent action, and thus cast doubt on ambition and agency as associated with violence" (227). After hearing the prophecies of the witches and the immediate grant of the title, "Thane of Cawdor," Macbeth says, "Glamis, and Thane of Cawdor/The greatest is behind" (I.iii. 117-118). He is not content with just that title. He aspires to be more and envisions the possession of the throne. Macbeth's ambition is enhanced when Duncan announces his son as his heir:

> The Prince of Cumberland!- That is a step
> On which I must fall down, or else o'erleap
> For in my way it lies. Stars, hide your fires!
> Let not light see my black and deep desires
> (I.iv. 48-51)

Lady Macbeth confesses that it is Macbeth's ambition that will cause him to proceed with the plan of murder. She says, "that wouldst be great/art not without ambition" (I.iv.16-17). However, the killing of Duncan will need more than Macbeth's ambition. Lady Macbeth vows to encourage him:

> That I may pour my spirits in thine ear,
> And chastise with the valour of my tongue
> All that impedes thee from the golden round,
> Which fate and metaphysical aid doth seem
> To have thee crowned withal.(I.v. 24-28)

As Macbeth commits the murder of Duncan, the audience goes into a state of fear. They fear the consequences that may befall this noble and honorable man. With the downfall of Macbeth, the audience feels pity for him. He has fallen from very superb heights and died a tragic death. The audience goes through a "catharsis" and become purged. They are now more knowledgeable and aware of what may become of a man who commits regicide and is led by his ambition.

A tragic hero must also be doomed from the start. With the opening of Macbeth, there are three witches doing curses and spells. They embedded the idea of kingship in Macbeth's mind. Upon meeting the witches, Macbeth's fate is doomed. Their repetitive statement, "Fair is foul, and foul is fair" (I.i.11) portrays a situation of mystery and evilness. Macbeth echoes the witches' statement, "So foul and fair a day I have not seen" (I.iii.38). The witches hail Macbeth and say, "that shalt be king hereafter" (I.iii.50). Upon hearing this, Macbeth is startled and Banquo notices this: "Good Sir, why do you start, and seem to fear/Things that do sound so fair?" (I.iii.51-52). The idea of kingship intrigues Macbeth and slowly he feeds on this idea until it is fulfilled and his fate is doomed:

> My thought, whose murder yet is but fantastical,
> Shakes so my single state of man, that function
> Is smothered in surmise, and nothing is
> But what is not.(I.iii.139-142)

Reversal of nature and the recognition that this reversal was brought about by the hero's own actions also classify a tragic hero. In Greek, the reversal of nature is called "peripeteia" and the recognition of the mistake is called "anagnorisis." Aristotle defines "peripeteia" as "a change by which the action veers round to its opposite" (188). For him, peripeteia, along with discovery, is most effective when it comes to drama, particularly in a tragedy. According to Aristotle, "the change of fortune should be not from bad to good, but, reversely, from good to bad" (189). Tragedy as defined by Aristotle is the discovery of one's own identity or true character or of someone else's identity or true nature by the tragic hero. In his ***Poetics***, he said, "a man cannot become a hero until he can see the root of his own downfall" (189). The hero's downfall is his own fault. Along with "peripeteia" and "anagnorisis", I believe the tragic hero experiences an immense inner torment. This torment may cause sleeplessness, rage, violence, and hallucinations.

Macbeth undergoes "peripeteia" and "anagnorisis." After killing Duncan, Macbeth enters a dark world filled with horrors and madness. He experiences extreme torment and despair. After killing Duncan, Macbeth believes he has killed sleep as well:

> Macbeth does murder sleep, -the innocent sleep
> Sleep, that knits up the raveled sleeve of care,
> The death of each day's life, sore labour's bath
> Balms of hurt minds, ... (II.ii. 35-38)

Other signs of torment in Macbeth are rage and violence. He continues to murder innocent people after Duncan. He feels the need to secure his throne. He hires murderers to kill Banquo, Fleance, and Macduff's wife and child. After the death of Banquo, Macbeth hallucinates. He sees Banquo's ghost sitting at the dining table with all his guests and is horrified:

> Avaunt! And quit my sight! Let the earth hide thee!
> Thy bones are marrowless, thy blood is cold
> Thou hast no speculation in those eyes
> Which thou dost glare with.(III.iv.93-96)

Lady Macbeth calms her guests and says, "the fit is momentary" (III.iv.55) and will pass soon. Joyce Van Dyke in his dissertation "The Decomposition of Tragic Characters in Shakespeare" implies that Macbeth is "afraid to look at or think of what he has done; he recognizes the self-alienation to which his act has committed him to" (140).

Macbeth recognizes that he is solely responsible for this change of nature. He realizes he can no longer proceed with his killing expedition because "blood will have blood" (III.iv.122). He plans to visit the witches:

> .....I will tomorrow
> (And betimes I will) to the weird sisters:
> More shall they speak; for now I am bent to know
> By the worst means, the worst. For mine own good
> All causes shall give way; I am in blood
> Stepped in so far, that, should I wade no more,
> (III.iv.132-137)

Preceding the killing of Duncan, Macbeth's heart is hardened. Macbeth senses that he has forgotten the feeling of fear. He admits that he is undergoing a process of degeneration. Robert Kimbrough believes Macbeth "has sentenced himself to solitary confinement" (186).

The last quality identifying a tragic hero is that he must be spiritually or physically wounded by his experience and often results in death. Usually, a tragic hero's death is seen as a waste of human potential. However, his death is not a pure loss because it results in greater knowledge and awareness. Macbeth experiences both a spiritual and a physical wound. In Act 5, scene 3, Macbeth confesses the pain residing in his heart:

> ..... I am sick at heart
> .....
> I have lived long enough: my way of life;
> And that which should accompany old age,
> As honour, love, obedience, troops of friends,
> I must not look to have; but, in their stead,
> Curses, not loud but deep, mouth-honour, breath,
> Which the poor heart would fain deny, and dare not.(19-28)

Robert Kimbrough, in his essay "Macbeth: The Prisoner of Gender," notes that the above speech "allows us to pity Macbeth because it shows he retains a vision of a fuller, healthier, "wholier" life, even though he has narrowed his life, repressed his nature, choked his human kindness" (187).

Macbeth's statement "Out, out, brief candle/Life's but a walking shadow, a poor player, "That struts and frets his hour upon the stage" (V.v.23-25) portrays the despair that Macbeth is going through. Carol Tufis in her essay, "Shake-

speare's Conception of Moral Order in Macbeth", uses this speech as an example because it shows the tragic state Macbeth has brought upon himself. She portrays "how he has undone himself and the world, how he has unmade his life, reducing it to no more than 'a walking shadow'" (179). Towards the end of the play, Macduff fights with Macbeth. Macduff slays Macbeth and cuts his head off. He is proud with his deed and carries Macbeth's head and exclaims, "behold, where stands th' usurper's cursed head" (V.ix.20-21). With the death of Macbeth, the characters in the play and the audience are aware of the dangers of regicide. They have seen the consequences and tragic ending of a noble man committing regicide.

In conclusion, Macbeth has been proved to be a suitable tragic hero according to the standards set forth in Aristotle's *Poetics*. He is the victim of an obsessive ambition linked with the witches' prophecies. Though he is responsible for his tragic fall, he is not to be blamed fully. External circumstances caused his fall thus making him a tragic hero. Kenneth Muir notes:

> Macbeth observes the functioning of his own organs with a strange objectivity: in particular, he speaks of his hand almost as though it had an independent existence of its own. He exhorts his eye to wink at the hand; when he sees the imaginary dagger, he decides that his eyes have been made the fools of the other senses, or else worth all the rest; later in the same speech his very footsteps seem, as it were, to be divorced from himself. (59)

As Aristotle said, "a tragic hero is a morally blameless man" (190). This is the reason why the audience sympathizes with Macbeth and pities him. Such a noble man falling from superb heights is a tragedy indeed.



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By Malak Al-Rashed

'Hotel California' by The Eagles New Historicism Reading

On August 1971, five naked young men sat in a sauna in Laurel Canyon, Los Angeles. Four of them were musicians while the fifth one was the owner of the sauna, who was an agent that moved to Los Angeles from New York City to establish himself as a broker. That man was David Geffen telling the four musicians- Glenn Frey, Don Henley, Jackson Brown and Ned Doheny- about his plans for his record label.

Later on, those musicians became what the world knows now as The Eagles. One of their greatest hits was the song ***Hotel California*** which "traces the amazing journey from the dawn of the singer-songwriter era in the mid-1960s to the peak of the Eagles' success in the late '70s" (Burney Hoskyns). ***Hotel California*** was first released by The Eagles on February 22, 1977. This song has been ranked by charts and critics as one of the best and most profound songs that has ever been performed. It has achieved a great amount of fame which resulted in the crew winning the rock band Grammy award in 1977. Moreover, according to the ***Rolling Stones magazine***, this song sold over sixteen million records worldwide. Many theories, assumptions and speculations have emerged, as people around the world have been debating over its meaning for more than 40 years. This paper will attempt a new historicism reading which will explore the multiple interpretations that are affected by change in cultural movements; this includes the understanding of the time and the place of production.

In the 1960s, numerous historical events happened in America. For instance, John F. Kennedy became the first president from a Catholic background in the United States. This was a historical moment because in the previous years the United States was ruled by White Anglo-Saxon Protestants. Furthermore, "the civil rights movement led by Martin Luther King, Jr. made an anti-establishment atmosphere. The Vietnam War was a "Catch 22" [meaning a no-win] situation in many people's eyes" (Toshinobu Fukuya). These events made people develop social awareness which resulted in them longing for an alternative sense of value. This sense rose especially among the youth of America, as they were very sensitive to the lack of spiritual values which were hidden behind the shadow of material wealth that was caused by the economic growth of that time. The outcome of these events gradually developed into the counterculture-which refers to the cultural movement that mainly developed in the United States- scene that was fighting against the mainstream culture during the 60s. They addressed topics such as "the war in Vietnam, race relations, sexual mores, women's rights, traditional modes of authority, experimentation with psychoactive drugs, and differing interpretations of the American Dream"(George Cassutto). Many songwriters, singers and musical groups from the United Kingdom and America came to impact the counterculture movement.

This counterculture emphasized 'Love and peace' at the Woodstock Music and Art Fair in August 1969. The festival turned out to be one of history's largest happenings as it featured the moment where the youth of the 60s explicitly displayed its strength. That is why it can be ranked as one of the significant political and sociological events of that age. Unfortunately, after less than a year, this group-the counterculture-was not able to

acquire the "togetherness" that they were aiming for because of what happened "at the Altamont Rock Festival…[a] group of white working class motorcycle riders [were] hired as the guards of the festival… [and] killed an innocent black man [named Meredis Hunter because he had a white girl friend]" (Toshimobu Fukuya).

A "celebrity magazine gave the … comment that all the wild idealists of the 60s were safely parked in their offices by the 70s" (Toshimobu Fukuya). It is ironic how the movement of 'Love and peace' ended with a violent case that resulted in the counterculture collapsing in 1969. This incident along with other events made everyone question whether or not the values of the 60s disappeared. Therefore, it can be said that this struggle of living in the 70s while having the incidents of the 60s lurking in peoples' memories can be understood by examining the lyrics of the song ***Hotel California***.

On February 24, 1977 the Rolling Stones magazine covered a review about the concert of the Eagles in which they said that "***Hotel California*** showcases both the best and [the] worst tendencies of Los Angeles-situated rock, but more strikingly its lyrics present a convincing and unflattering portrait of the milieu itself" (Charley Walters). Thus, the song ***Hotel California*** is a metaphor where the 60s generation can dream of their ideal past.

The lyrics of the song begin with the smell of the 60s "on a dark desert highway… warm smell of colitas rising up through the air." It may perhaps be assumed that "colitas" in this line might be referring to a kind of cactus that holds ingredients for psychedelic effect, which makes the audience recollect the drug culture in the 60s. Then the song moves to illustrate how the traveler sees a "shimmering light" of the ***Hotel California***; there he saw a woman who "lit up a candle and …showed [him] the way" while he describes her as being "Tiffany twisted she got the Mercedes Bends." Here this female loves luxury, therefore, she might be a symbol of how America sold the dreams of the 60s to worship the life of luxury. Moreover, the guests of the Hotel "dance in the courtyard; some dance to remember, [while] some dance to forget." At this point, the audience realize that this missing object that some are trying to forget or remember must be the 60s.

Furthermore, it becomes clear that this song is talking about the corruption of the 70s (as they neglected the morals of the 60s), especially when the singer-who is also the narrator- requests the captain to bring him his wine. However, the captain rejects his order by saying, "we haven't had that spirit here since 1969." In this context, the wine has a double meaning: on the surface it is an alcoholic drink but the connotation can be that this wine represents the soul of human beings; in other words, it represents the counterculture movement of the 60s. Thus, an assumption could be made which is that the spirit of the 60s died after the Woodstock event, in 1969. Consequently, all the guests and the staff do not want to admit the reality which is that they are all just prisoners of the counterculture. That is why the woman says, "we are all just prisoners here of our own device," as they are still affected by what has happened in the 60s. Hence, when the audience hear the people in the hotel humming the words "welcome to the ***Hotel California***", they immediately understand that this is a way to lure the listeners to call for the values of the 60s.

The last part of the lyrics can be disturbing as the singer says, "And in the master's chambers, they gathered for the feast. They stab it with their steely knives, but they just can't kill the beast." It is assumed that this beast can be a representation of the establishment. This term is used during the 60s to refer to the government and the unelected ruling authorities, as the government, the media and powerful corporations created a threat to the American society. Thus, no matter how hard the antiestablishment movement tries, "they just can't kill the beast." So this traveler tries to get out as he was "running for the door [where he] had to find the passage back to the place [he] was before." It is harmless to assume that this place that he is talking about is the 70s but he cannot escape the illusion of the 60s as it lays in the hotel. The man realizes that he is trapped when he expresses that "the night man" tells him "you can check out any time you like, but you can never leave." This final part can be a reflection of the struggle the people of the 70s had, in which they want to forget about the 60s, yet they feel it is almost impossible to do so.

The lyrics of this song reveal the complexity of both periods and it can act like an 'Aesopian indirection' that has the power to awaken



people, and to make them aware of the destruction of the American dream.

This song had multiple meanings and was understood differently throughout the ages. The situation and the circumstances have a major role in shifting its meaning or its significance.

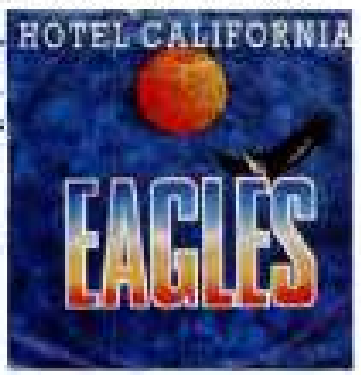
Moreover, since the lyrics have an abstract nature, several listeners had their own interpretations on the song over the years; their interpretations were affected by the period, the place, and the religious beliefs. For instance, in the 1980s, some Christian evangelists alleged that ***Hotel California*** referred to a San Francisco Hotel which was purchased by Anton LaVey, who turned it into a Church that worshiped Satan. Accordingly, many parents, teachers and schools forbade their pupils from listening to such music as they were afraid that it may destroy and affect their virtue.

On the 24th of May 2007, Barbara Mikkelson explored the claim of ***Hotel California*** being about Satanism. In the year 2000, she received the following via e-mail:

> My fellow high schoolmates and I (class of '85) were warned of the "evils" of certain types of music and were not allowed to play anything that was not approved by the nuns, at our school dances. Music by the Eagles was not allowed due to the "fact" that the song ***Hotel California*** was about a Satanic Cult organized in California in the year 1969. Reference was made to the lyric "we haven't had that spirit here since 1969," as meaning the spirit of Christ had not been present since 1969 upon organization of the cult. The mentioned lyric is a reply to a request for wine, in the song. According to my very protective, but wonderful teachers, this was yet "more proof" that the song was about a Satanic cult. Wine is an important symbol of the blood of Christ for Catholics and many Christian denominations (Barbara, Mikkelson).

It may seem extreme to ban this song; nonetheless, if one tries to see it from those peoples' perspective, one might understand their point. The lyrics may contain some allusions from the Bible such as heaven and hell and the story of the scarlet-colored beast which is found in the book of Revelation: "So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet-colored beast, full of names of blasphemy, having seven heads and ten horns" (Revelation 17:1-18). This is a story of a woman who corrupted kings along with other people, which is reflected in this song as the woman in the hotel that could be the reason for trapping the traveler who sold his soul for the price of money and fame. Hence, this explains why the person who wrote that letter was not allowed to listen to such music at that time. It may be assumed that this song was an issue back then in the 1980s because of the establishment of the Satanic Church. However, nowadays there is a whole generation obsessed with movies like Twilight, series such as Dexter and The Vampire Diaries; thus, people rarely argue about the idea that this song could be a bad influence.

In conclusion, ***Hotel California*** reflected each group who listened to it whether this group was a religious one, impious one, or simply an open-minded one. In the words of ***Rolling Stones magazine***, "The Eagles are inestimable influences, and for millions of listeners, young and old, encountering them — in whatever form, whatever the quality of a specific performance…" (Anthony Decurtis). Hence, this song has the power to affect all generations, yet each generation will have its own interpretation.



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By Amjad Al-Shala'an

Meaning: From Linguistics to Literature

Literature is not a specific kind of text that is generated by a select few in society. It represents us and what has made us the way we are. It depicts our nature and our philosophy, which can be implicit in our actions. It documents our intellectual and historical journey aided by the aesthetic nature of our language and the cultural factors that shape our civilization. Literature is not only a text but also the content of our lives and the context of our intellect. It is a model of us as it is a model of language.

In literature, meaning is not based solely on the words; meaning is a part of the interpretation of the text as a whole. Social forces, among others, play a role in the creation of meaning in that they shape the discourse that delivers the meaning. Thus, literature is important in the study of language and meaning, which can be generated by the use of any language. Works that are studied today as literature in English classes in schools and universities were not always treated as literary but as fine examples of the use of language and rhetoric. Students were not asked to interpret them, as we now interpret literary works, seeking to explain what they are "really about." On the contrary, students memorized them, studied their grammar, and identified their rhetorical devices. Texts such as Virgil's *Aeneid*, which is studied today as literature, was treated very differently in schools prior to 1850. Thus, it may be said that literature is whatever a given society considers to be literature – a set of texts that society recognizes as being literary. Most of the time, what leads readers to treat something as literature is the context that identifies the content of literature as literary.

The context of the literary text is shaped by the language used by the author. The attempt to study language has led to the emergence of many theories in linguistics in the hope of defining what creates meaning from words and sentences. Saussure instigates a substantial transformation in understanding what language is when he defines the "word" as a linguistic "sign." The sign, he argues, is "the union of a concept and a sound image," which he calls "signified and signifier" (trans. Baskin 66-67). The nature of their combination is functional in that neither the signified nor the signifier is the "cause" of the other; rather, "each [derives] its values from the other" (trans. Baskin 8). In this way, Saussure defines the basic element of language, the sign, relationally and lays the basic foundation of the identity of the units of language and signification (i.e., "words"), allowing them to be subject to detailed analysis. The reason that we can recognize different occurrences of the word "tree" as the "same" word is not because the word is defined by inherent qualities but because it is defined as an element in a system, the "structural whole," of language. Saussure describes the general rule of language as follows:

> In language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system. (trans. Baskin 120)

Accordingly, linguistic identities are determined not by inherent qualities but by systemic relationships. These systemic relationships are more explicit in literary texts than in other kind of texts. The first scholar to publish work on Saussure's study of anagrams says, "Since poetry is not only realized in words but is something born from words, it escapes the arbitrary control of consciousness to depend solely on a kind of linguistic legality" (Starobinski, 121). This refers to the idea of language as a form and not a substance (Course, trans. Baskin 122). Thus, it is not the words themselves that create the meaning. The meaning is generated from the systemic relationships that bound the words together in a given text.

To explore this idea, we have to examine Derrida's concept of "difference." Derrida's concept takes the relational qualities of linguistic systems and applies them to reality as a whole. Derrida's concept identifies a "process of differentiation at work that affected everything having to do with language, thought, and reality" (Rivkin and Ryan 258). The concept was coined to explain how meaning is generated based on "what it is not" rather than "what it is." In other words, how a word is different from other words through the meaning that it is generated in a specific context. The meaning of the word is based on how the word is different from other words and not how it is similar to other words. What is significant here is that this concept applies not only to language but to reality itself. You may wonder how such thing is possible. The answer depends on understanding the textual nature of reality. Derrida uses the word "text" to refer to the way the structure of difference in reality resembles signification, and this accounts for his conclusion that all reality is "textual":

> If every object derives its identity from its difference from other objects, then everything or object and every idea or concept refers to something else to be what it "is." Like signifiers, all things bear the "trace" of something to which they refer in an ongoing network of relays and references. The structure of signification is internal to reality and to thought. Yet signification is normally thought of as something added on to reality that stands outside its substantive presence. Reality is matter, and signification is a network of differences. (Rivkin and Ryan 258)

This gives rise to the following question: "what does reality have to do with meaning and literature?" Derrida here tries to establish his system of differences as integral to reality and not as an external system of identification. He aims to make our identification system autonomous and part of our own reality so we will not rely on an external signifier to extract the meaning. He wants to establish a system that is self-referential and to provide its own meaning/interpretation. This autonomous nature is more prevalent in literature than in other forms of speech acts produced by humans because literature relies on its own content to communicate meaning.

"Trace" is a very important feature/element in Derrida's difference because it is what gives his system an autonomous aspect. "Each presence bears the 'trace' of its others. When you see the world, what you see is not identities but a network of relations between things whose difference from one another allows them to appear to be separate and identifiable" (Rivkin and Ryan 258). This network of relations is infinite and leads to one of the key principles in Derrida's theory. There is no complete truth; there are only differences. For Derrida, difference is essential in producing meaning through differences that can be traced among elements/objects (words, thoughts, concepts) in a network of relations.

The idea of tracing the meaning of a certain element through its difference from another element explains why we find many interpretations for the same element. The meaning of the element is drawn from a network of relations based on the position of that element in the network; the position is not fixed, so the meaning is not fixed. Again, this is more pronounced in literature because, in literature, there is no fixed interpretation; a certain text can have multiple interpretations; it has a certain autonomy with respect to disciplinary criteria. For example, in terms of generating meaning, literature is freer and less confined by the disciplinary rigour with which linguistics, for example, is restricted, in spite of the fact that linguistics must, ultimately, study literature.

The fact that literature is autonomous means that it does not need an external reference to define the meaning. However, to linguistics, literature can be considered a transcendental signified. The transcendental signified is an essential term that will enable us to understand the interrelation between literature and linguistics. This concept was

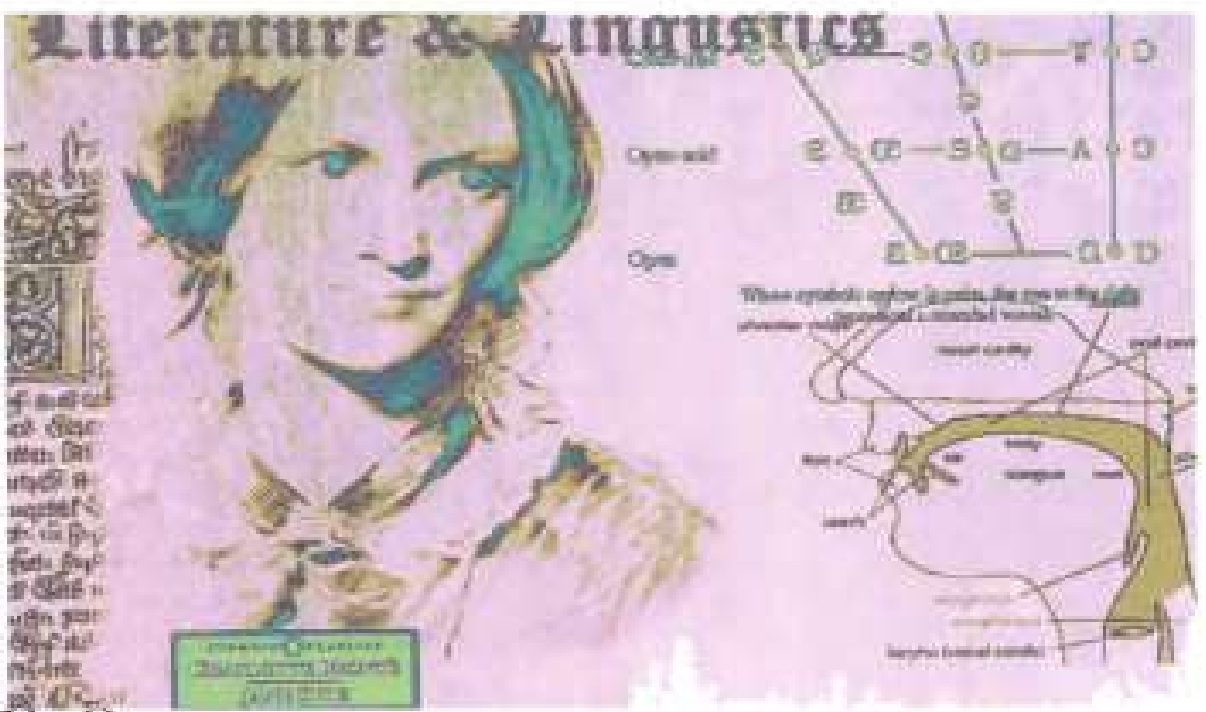
explained in an abstract way in deconstruction, but the application of this concept can be clarified once it is related to the relationship between literature and linguistics. Derrida assumes that the entire history of Western metaphysics from Plato to the present is founded on a classic, fundamental error: the search for a transcendental signified, an "external point of reference" (such as God, religion, reason, science, etc.) upon which one may build a concept or philosophy (*Of Grammatology*). This transcendental signified would provide the ultimate meaning and be the origin of origins. For Derrida, this is an error because: a) there is no ultimate truth or a unifying element in the universe and, thus, no ultimate reality. What is left is only difference; b) any text has an almost infinite number of possible interpretations, and there is no assumed one signified meaning. The term has been explained as "the possibility that ideas somehow exist apart from signification. Such ideas are not themselves signifiers; they exist outside the differential network that makes signification possible" (Rivkin and Ryan 269).

This transcendental signified in literature is best described by Toni Morrison, the famous Nobel laureate, who says:

> To think about the full implications of my situation leads me to consider what happens when other writers work in a highly and historically racialized society. For them, as for me, imagining is not merely looking or looking at; nor is it taking oneself intact into the other. It is, for the purposes of the work, becoming. (1006)

Morrison here tries to explain how literature is not a mere form of writing; it is an activity that involves historical, social, and cultural aspects. These aspects are what shape the language used by the author to reflect his own self in relation to his surroundings. It is "becoming" because it is what forms our existence. In other words, literature functions as the transcendental signified of many disciplines because it expresses being.

Literature is not only a form of art that is based on the aesthetic value of any given language; it enables humans to mark their presence in this universe by providing a form of documentation about their own being. This form is not accessible to all as a medium of expression. Those who are able to write their own being are able to apprehend the beauty of their own language, motivated by their apprehension of the depth of their own existence, and are able to produce a timeless work that can be added to the corpus of mankind's literature. Literature ranges free as a transcendental signified, whereas linguistics exists because of the existence of a language. In sum, literature is the transcendental signified of linguistics because it serves as the external point of reference for linguistics.



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By Mishael bin Al-Ameer

The Role of Comparative Literature

One way to perceive the world is by dissecting it into parts that are made up of culture, political affiliations, language, or religion. These formative elements help to both express form and to establish identities all over the world. Literary studies is one of the few disciplines that incorporates all these formative elements and involves both the producer and the receiver, meaning that literature can transcend differences by establishing a communicative bridge through a thought-sharing process. Literature influences politics, establishes cultural identities, expresses the individual, represents nations and gives life to language. In this sense, literature is a universal vehicle of representation.

Through comparing world, we will, in effect, be comparing politics, language, societies, and cultures. The aim of this paper is to argue that comparing literature from around the world is in itself an act of cultural reconciliation, a means of bringing the world closer without effacing differences. Comparative literature allows us, in Wordsworth's famous claim, to perceive "similitude within dissimilitude" and to see both similarities and differences.

In spite of the fact that comparison must note contextual specificity, it nonetheless allows for a transcendence of this contextual specificity to communicate a universal experience, the human universal experience of life. Comparison then can be a medium of unifying the world through unifying literary experience.

The greatness of literature is that it belongs to the world, with all its immortal pages and infinite sources. It will always be culturally and socially specific. Therefore, comparison can be our tool to transcend literature from its contextual restrictions and presenting it as pure of any distinctions or restrictions. Our goal through comparison is to use literature as a proof of the universal experience.

In his essay ***Their Generation***, Roland Greene, who is a scholar of early modern literature and culture of England, Latin Europe, and the colonial Americas, and of poetry and poetics from the sixteenth century to the present, tells us that comparative literature is "the laboratory or workshop of literary studies, and through them, of the humanities. Comparative literature compares literatures, not only as accumulations of primary works, but as the languages, cultures, histories, traditions, theories, and practices with which those works come." (Greene 143)

In reference to this definition, comparison is a bidirectional process: it constructs and deconstructs either by separating cultures based on religion, society, or culture itself or through highlighting the differences between the two works involved. This is a constructing process of comparison in which walls are constructed to separate and signify each literature as separate from the other. On the other hand, comparison can be a process of elimination, deconstructing these distinctive walls to take literature outside cultural and social specificity. Comparison is a tool that can bring the world together or break it apart if only one of these processes is undertaken.

Comparative literature can be a process of deconstruction when it becomes a factor to distinguish between literatures in order to establish a literary national identity, or when it becomes the deciding element in an international literary competition to achieve literary superiority. For example, literature can be taken as a scale to mark the superiority of one nation over another. Johann Herder, who is one of the first literary critics to contribute to the development of comparative literary theory, is a German philosopher and a literary critic associated with the periods of Enlightenment, Sturm und Drang, and Weimar classicism. Herder believed that through comparison he could establish a German literary identity.

Pascal Casanova, a literary critic, journalist, and a researcher. She became famous for her book *The World Republic of Letters*, which is a work about twentieth century literature. In her essay *Literature, Nation, and Politics*, she presented comparison as a means to achieving literary legitimacy through literary competition. She claims:

> In the literary world, by contrast, it is the competition among its members that defines and unifies the system. Not every writer proceeds in the same way, but all writers attempt to enter the same race, and all of them struggle, albeit with unequal advantages, to attain the same goal: literary legitimacy. (Casanova 335)

Viewing comparison in this light enhances its ability to construct a wall of difference instead of unifying by deconstructing difference. Here, the walls of the separation still stand, when literary legitimacy becomes a competition, the factor of universal experience is over- shadowed by the power of social and cultural context. Nonetheless, highlighting the universality of literature through comparison results in the opposite, which is to deconstruct differences.

These two processes may seem mutually exclusive, but in comparative literary studies, this need not be the case. We do not have to choose between the two. Both processes can be accommodated, and in fact, it is in this accommodating factor that the importance of comparative literary studies is gained.

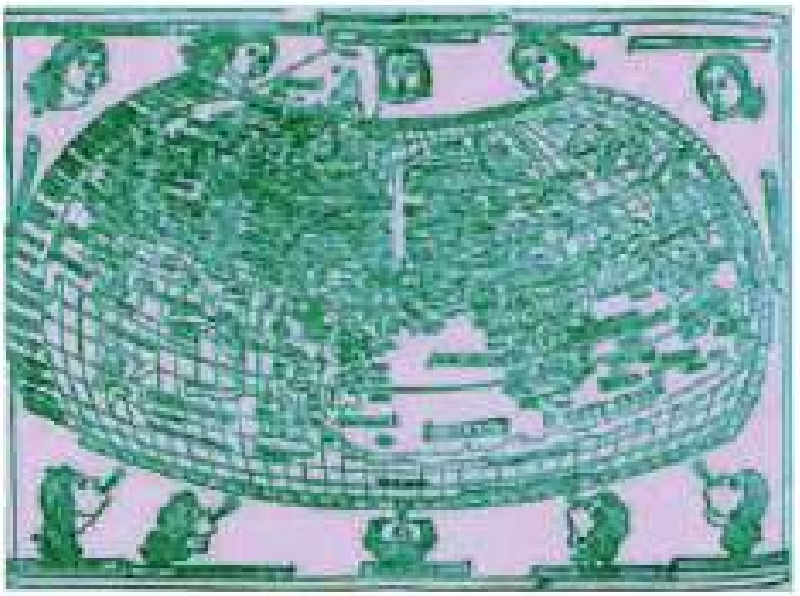
Accommodating comparative Literature as both constructive and deconstructive can be studies through Edward Said's Worldliness. The key to achieving this is in Edward Said's concept of "worldliness", which frees literature from its contextual restrictions and establishes it as a property of the world, without affecting differences. Said's worldliness asserts that a text is culturally, socially and thematically incomplete until it is shaped by the reader's worldly experience. Experience is the factor of completion. Here, the reader's experience helps in enhancing the text and making it an interaction between the author, the reader, and finally the critic. This is in essence a comparative event in which the original literary text is reborn, carrying within it an interpretive blend of not only two different literatures but also of two different cultures: The text's and the reader's. The role of the comparatist in this process is that of a critic above all else, a critic who functions as a connecting factor linking the generality of the world as a whole and the specificity of the text.

The experiential factor is the compartist's key to achieving cultural reconciliation; through the reader's experience we can connect similarities in the text to divert the differences between cultures. Therefore, we arrive at a point of cultural reconciliation: by acknowledging differences in the world yet relating them to similarities in the text through the experiential factor.

Cultural reconciliation that is based on the experiential factor works best when one is comparing two works of literature tackling one idea presented to the reader through an experience. Postcolonialism is just one comparative method that is based on the experiential factor. The experience of colonialism occurs across borders with different countries experiencing it differently, but more importantly, colonialism is experienced from two opposing viewpoints: the colonizer's and the colonized's.

Post-colonial theory effectively highlights the potential of comparative literature; it tackles differences through the sameness of experience and through its distinctive forces of cultural deconstructions. We arrive at an experience that will surely evolve into a new holistic understanding of not only colonialism. But also of how literature can shift and change our understanding of colonialism's concept and how we define this concept when we compare works of art about colonialism.

While comparing two novels about colonialism, we become both the colonizers and the colonized. Just as comparison takes literature outside time and space, colonialism takes the



reader outside the text and into a very harsh aspect of the world. With any work of art about colonialism, there is a lack of identity in a colonized culture that the reader fills in. One approach in comparing two novels about colonialism is a thematic approach based on characters and similarities in the experiential domain of the two different literary works. To experience literature outside time and space, we need to dive deeper into its content rather than swim around on the surface. A thematic approach is the perfect way to present two different novels that consider one thematic scheme.

For instance, we can attempt to break down the walls between the Saudi culture and the West as a whole through two novels: ***Heart of Darkness*** by Joseph Conrad and ***Death Lingers Here*** by Abdu Khal. The two novels are about different forms of colonization, whether it is a physical and cultural mission of interference (external) or an internal self-applied form of colonization (internal). A thematic approach is the best method of handling the two novels as universal representatives of one idea. The aim behind this thematic approach and the use of post-colonial theory is to show how the world basically colonized itself externally as much as it did internally.

Comparison deconstructs the walls of two different literatures and mingles them together, enabling us to get a complete understanding of colonialism. In much the same way, colonialism itself breaks the cultural walls between the two nations or the two races that are colliding. However, the difference is that comparison breaks to restructure and reshape an idea to its full potential, while colonialism breaks cultural rules, resulting in a chaotic cultural identity. Gavri Viswanathan in his essay ***"Currying Favor: The Politics of British Educational and Cultural Policy in India, 1813-1854"*** said that "cultural assimilation is the most effective form of political action" (85). This caused destruction or a replacement of the native culture.

The unity of the concept of colonialism can be reached through comparison between two different cultures. In this case, Khal is representing the Saudi culture through the orient (the other) while Conrad stands at the other end of the spectrum, representing the occident (the self). We then become both the self and the other by experiencing colonialism as a whole and not standing at the borders of one side. In ***Death Lingers Here***, Abdu Khal is speaking through the voice of the suppressed "other" the voice of the colonized. Abdu Khal was born in a village in Jizan making it easier for us to relate the story to his real life and to Saudi society as a whole, a society that technically was never imperialized but always has been internally colonized by privileged discourse.

To become part of the world, a person must read the world as one page rather than separate chapters. The first step might be in comparing two novels about colonialism to see how the West views colonialism and how the East perceives this view and counter-acts it. Comparison can be the guide in the process of worlding literature; through its bidirectional process of constructing and deconstructing differences and similarities in the world through the text.

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By Fatima Al-Anizi

'Work without Hope': A Sign of Coleridge's Disenchantment with Nature

Nature has always played an important role in poetry. For the Romantics, nature was the divinely fundamental source of inspiration for their poetry, in which they expressed their feelings and showed their appreciation for nature. Not only was it the inspirational source of their poetry, but also a source of self-consciousness, a means to know who they really were, and a healing refuge for the lost and hopeless. In light of this, it would be quite striking to see one of the Romantic Movement's founders think otherwise. In the later years of his life, Samuel Taylor Coleridge expressed a disenchantment with the ideal of nature in his poem 'Work without Hope'. In this poem, Coleridge explains that the loss of hope was the reason for nature not blooming for him, but this research will demonstrate that he lost nothing but his illusions regarding nature, and not hope.

At first glance, the poems looks like any Romantic poem: this is particularly evident in the description of nature as a reflection of man's internal drama. However, its deeper meaning is closer to Victorian realism because it expresses a disenchantment with an idealized and romantic conception of nature. In the first stanza, the speaker, who is most likely the poet, explains how 'all nature seems at work' (line 1) by describing all kinds of natural beings, active and inactive, as parts of nature. For example, he describes men as 'slugs' who 'leave their lair' (line 1). When he describes animals, he gives them a more active and vibrant description: the bees are constantly moving and 'stirring'; the birds are always flying, they are 'on the wing' (line 2). Even the season of sadness and death 'WINTER, slumbering in the open air' (line 3) is hoping for a 'dream of spring' (line 4). In the following lines, the said comparison appears between those parts of nature and Coleridge. He reflects upon himself as being a rather useless creature in nature, not able to do a simple job like making honey, nor having a partner to be with, nor doing something useful like building or anything pleasing like singing. He says, 'and I, the while, the sole unbusy thing/nor honey make nor pair nor build nor sing' (line 5).

This contrast is clearly explained in the second stanza. Coleridge confirms that he is close enough to nature for it to bloom for him, 'yet well I ken the banks where amaranths blow/ have traced the fount whence streams of nectar flow' (line 7-8). Thus, he implies that nature is the source of eternal joy and happiness, and that this depends primarily on our appreciation of nature. However, the boon of nature does not bloom for him. He says, 'bloom for whom ye may/for me ye bloom not' (line 9-10).). In an earlier poem, 'Dejection: an Ode', Coleridge says that we only receive from nature what we give; he believes that nature does not bloom for him because he is not sufficiently appreciative. In 'Work without Hope', he has done more than his share of appreciating, but has not received anything back from nature. In the last two lines, he says 'WORK WITHOUT HOPE draws nectar in a sieve/and HOPE without an OBJECT cannot live' (line 13-14). He concludes his poem with the message that without hope, nothing is possible or worth doing&no matter how good or delicious 'nectar' it might be.

To emphasize, for those natural beings mentioned above, nature does bloom because, unlike him, they are integral parts of nature like the 'bees' and 'birds'. Although it was believed that nature was the divine healer for the lost and hopeless, Coleridge blames the loss of hope as the reason for nature not blooming for him. This is exactly where his realism and disenchantment appear in believing that nature has nothing to do with happiness and that, to the contrary, happiness is all about what one believes in and hopes for. As a result, the Nature in which Coleridge took refuge after the disappointment of the French Revolution does not seem as sufficient a font of recovery at this point, compared to what it used to be.

Coleridge was not by nature a hopeless man. As his friend James Gillman testifies: 'Never did the sun shine on a more joyous being!' (117). Gillman was a physician whom Coleridge lived with from 1816 until he passed away, to help cure Coleridge's addiction to opium. Gillman states that even in his later life, although faced with horrid difficulties, he never gave up hope and 'sought literature as a trade', and that 'he wrote to develop truth that at which he aimed' (118). It has to be remembered that Coleridge was hopeful in spite of having a life full of difficulties. His father died when he was only eight years old, after which he knew nothing but a miserable life, but he always managed to emerge from these difficulties with a





delightful and hopeful spirit and with a fascinating imagination.

If we are to understand the source of this disenchantment with nature we have explore his idealized response to the French Revolution. Initially, the French Revolution filled young poets, like Coleridge, with enthusiasm . After the harsh awakening following the revolution's 'Reign of Terror', Wordsworth and Coleridge turned to nature. In E. P. Thompson's (1999) book *The Romantics*, he discusses how the early success of the Romantic poetry of both Wordsworth and Coleridge was a result of a temporal conflict between a 'harsh' reality and 'a boundless aspiration' (37).

> They were champions of the French Revolution and they were sickened by its course... They had broken out of the received culture and they were appalled by some features of the new. They wished to espouse the cause of the people, and they were afraid that the mob might turn first on men of their kind. (Thompson 37).

Thompson's argument is that

> There is a tension between a boundless aspiration - for liberty, reason, *égalité*, perfection – and a peculiarly harsh and unregenerate reality. So long as that tension persists, the creative impulse can be felt. But once the tension slackens, the creative impulse fails also. There is nothing in disenchantment inimical to art. But when aspiration is actively denied, we are at the edge of apostasy, and apostasy is a moral failure. (37).



Accordingly, the creative impulse in Coleridge's early poetry came out as a result of this conflict. Once this conflict subsides the creative impulse, likewise, subsides. In other words, Coleridge's love of nature, the source of his poetic inspiration, was a result of this tension, and when that tension weakened, he began to realize the extent of the illusion and to see the sad reality. He saw that nature did not have the ideal qualities he thought it did, and he became disenchanted.

In fact, disenchantment was a regular feature of Coleridge's life. Therefore, his disenchantment with nature must be understood not as a complete loss of hope, but rather, as a change of path for him. Throughout his life, he had 'this sense of shifty foundations', as Thompson describes it. Coleridge, Thompson says was always 'trying out phrases before he knew whether they were apt' (38). Traill says that Coleridge 'fell in love with Sara Flicker as he fell in love with the French Revolution and with the scheme of "Pantisocracy," and it is indeed extremely probable that the emotions of the lover and the socialist may have subtly acted and reacted upon each other' (13). The same process occurred with his obsessive love of nature. In fact, his love of nature lasted the longest, but its stages of development can be traced through his writings. In some of his poems, such as 'The Nightingale', nature was a focus that inspired man with its joy. In other poems, like 'Dejection: an Ode', the beauty and joy of nature was isolated and unreachable for man because humans did not appreciate it enough. And in this poem, 'Work without Hope', nature seems rather a mysterious being that gives its boons for whomever it chooses, whether appreciated or not—that is, it does so randomly.

Coleridge's mind was constantly changing but it was always in search of truth, as he says with regard to his writings, 'Whatever I write, that alone which contains the truth will live, for truth only is permanent. The rest will deservedly perish' (quoted in Gillman118). As a result of his disenchantment with nature Coleridge returned to his initial field of inquiry: metaphysics and theology and not poetry. Although he believed that through nature one is able to reach the ultimate truth of being and that worshiping nature is alone sufficient to be religious, he left poetry aside, and turned to the philosophy of Being and the studies of God. Coleridge in fact admitted his early love of metaphysics and theology in his ***Biographia Literaria***: 'at a very premature age, even before my fifteenth year, I had bewildered myself in metaphysicks, and in theological controversy. Nothing else pleased me. History, and particular facts, lost all interest in my mind' (15).

In light of this, it may be claimed that his interest in metaphysics and theology was the more lasting and that was interrupted by the French Revolution and his consequent disenchantment with it. His poem 'Work with Hope' can be taken to indicate yet another turning point in Coleridge's life. This poem signals his turn away from poetry and nature and his return to metaphysics and theology. In light of this, it may be said that the French Revolution and its effects on Coleridge acted as a sort of diversion for him from his more enduring interest in metaphysics and theology.

Finally, had the French Revolution never occurred, such intellectuals as Coleridge may have never existed. He was indeed one of the founders of the Romantic Movement, but he was also the first one to question its basic concept, nature. We cannot blame him for such disenchantment, for he was only seeking truth. Throughout his life, we see nothing but the great development of his mind. His poem 'Work without Hope' is an example of such development, although a sad realization, but a great poetic development of his mind.

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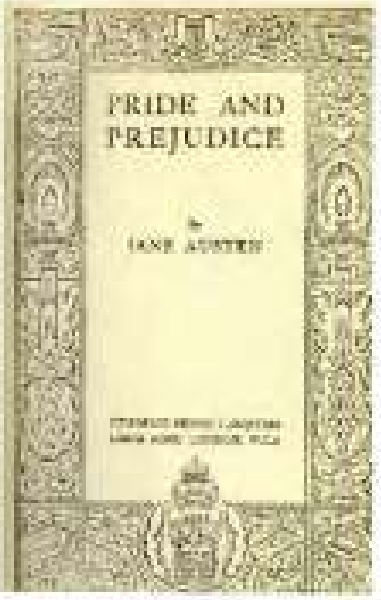
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By Wafa AL-Jaithen

A Psychoanalytic Approach to *Pride and Prejudice*



Literature enchants people with its portrayal of human beings and their relationships. Some of them like to understand the behaviour of realistically drawn characters in the same way they understand the behaviour of real people. These characters are not flesh-and- blood creatures, of course, but are 'imagined human beings' who have many parallels with people like ourselves.

However, many people have maintained that it is inappropriate to explain the behaviour of a fictional character in motivational terms; i.e. terms used to describe real people . Yet, an application of the psychoanalyst Karen Horney's theory will show that literature is more fascinating when a reader utilizes psychological approaches alongside formal methods to analyse characters. This theory explains behaviour in terms of its function within the present structure of the psyche rather than in terms of infantile origins. In other words, it focuses on the present and does not look for what a person's past has done. Jane Austen's ***Pride and Prejudice*** is used in this paper to clarify Horney's theory. The psychology of both Austen and some of her characters in this novel will be examined and analysed. For example, , Mr and Mrs Bennet, Miss Jane Bennet, and Miss Elizabeth Bennet, will be portrayed in terms of how they fulfil Austen's theme, as well as the strong motivations for their personalities.

Karen Horney has many theories, but her 'mature theory' represents a significant contribution to the field of psychoanalysis. Her 'mature theory' provides an explanation of human behaviour in terms of a currently existing constellation of defenses and inner conflicts that we can find nowhere else, except in psychoanalysis. It is this aspect of her thought that is of most value for the study of literature and will be described here even though it is an old theory. According to Horney, "[people] are not simply tension-reducing or conditioned creatures like being controlled in everything they do but have present in [them]" (Paris 15).She said that "evolutionary constructive" forces urge people to "realize" their "given potentialities" (Paris 15). Hence, applying Horney's theory to literature enables the reader to come up with a profound psychological intuition about the characters in a work of art, especially the mimetic characters. In literature, one cannot discern the full history of a story's characters, and this is why Horney's theory is highly relevant. In addition to revealing characters, Horney's theory can help us to "illuminate authors through their works" because in the course of artistic creation "their defensive strategies tend to manifest themselves in a variety of ways" (Interdisciplinary Applications of Horney). Literary works can be seen, among other things, as efforts to reinforce characters' predominate situations and to reduce their inner conflicts by revealing to themselves, as well as to others, the good and evil consequences of "various conflicts within the authors"(Interdisciplinary Applications of Horney). Authors, like Jane Austen, will tend to glorify characters whose strategies are similar to their own and to satirize those who embody their repressed solutions (Paris, 264).

Jane Austen is a brilliant creator of mimetic characters. In fact, there are different modes of mimesis. Bernard J. Paris who is an important critic in the fields of literature and psychology, claimed that Austen's fiction belongs to the low mimetic mode in which "the hero is one of us" and we demand from the author "the same canons of probability that we find in our own experience" (qtd. in Clark and Higonnet 33-34). One of the features of mimetic characters is that they have a life independent from their creators' aims. As the characters are mimetically portrayed, readers are given an opportunity to understand them on the characters' own terms and to arrive at their own judgment. Mimetic characters are part of the fictional world in which they exist, but they are also "autonomous beings with an inner logic of their own"(Paris 7). They are, in E.M. Foster's phrase, "creation[s] inside creation[s]" (64) who tend to go their own way. In this case, the framework of the characters controls the author. The author becomes absorbed in imagining human beings, motivating their behaviours, and supplying their reaction to the situations in which they have been placed. Therefore, in encountering a fully drawn mimetic character, Paris said, "we are justified in asking questions about his/her motivations based on our understanding of how real people are motivated" (qtd. in Kellogg, Phelan, and Scholes 87). For example, Miss Elizabeth Bennet is a realistically portrayed woman who is fascinating in her own right and comprehensible in terms of her own motivational system. Mr Collins' proposal to Elizabeth was both awkward and arrogant since Mr Collins took for granted Elizabeth's consent and delivered his proposal in a very condescending tone. "She, of course, promptly rejected it, leaving Mr. Collins confounded and exasperated"(Paul 22). In this case, readers should view Elizabeth's motivation for rejecting Mr Collins in the same way they view the motivations of real people. The reader's understanding is realistic and not necessarily literary in the same way that they do not connect her rejection to Austen's theme of marriage, which should be built on love (Paul 43).

If people were asked to name the most attractive – and the sanest – heroine in nineteenth-century fiction, a great many readers would probably nominate Elizabeth Bennet(Paris 116). The object in analysing her character is not to prove that she has psychological problems, but to gain a fuller understanding of why she acts and feels as she does. According to Horney's terms, Elizabeth is a "self realized" and "expansive" person (Paris 118-150). Horney sees healthy human development as a process of self-realization. If the humans' basic needs are relatively well met, they shall develop

> The clarity and depth of [their] own feelings, thoughts, wishes, interests...; the special capacities or gifts [they] may have; the faculty to express [themselves], and to relate [themselves] to others with [their] spontaneous feelings. All this will in time enable [them] to find [their] set of values and [their] aims in life. (1950, 17)

Elizabeth's initial reaction to Darcy's letter, in which he defended himself against her accusation, was a mixture of anger and denial. Then, her resistance collapsed, and she was flooded with 'self-hate' and depression. The significance of the letter, from a psychological point of view, is that it led Elizabeth to realize her own prejudice and made it more difficult for her, thereafter, "to maintain her feelings of superiority and detachment" (Caramagno 80). The narrator's comment on this is that:

> She grew absolutely ashamed of herself. – Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd.
>
> "How despicably have I acted!" she cried. – "I, who have prided myself on my discernment! – I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. – How humiliating is this discovery! – Yet, how just a humiliation! – Had I been in love, I could not have been more wretchedly blind. (Austen 230)

The self-realization that Elizabeth gained does not, of course, rid her of her faults, as the implied author would have us believe, but it does contribute to the changes in her defence systems that have prepared her for marriage to Darcy. Moreover, Horney claimed that people try to overcome feelings of being "unsaved, unloved, and unvalued in a potentially hostile world by moving toward, against, or away from other people" (69). Actually, when Elizabeth was let down by Darcy at the Longbourn ball, she moved against and away from him. When Bingley urged

Darcy to seek an introduction to Elizabeth, Darcy looked at her for a moment and then coldly replied, "She is tolerable, but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men (Austen 8). Elizabeth overheard this remark and was deeply offended. Being an 'expansive' person herself, she could not easily forgive Darcy's pride. She worked hard to ease her pain, to restore her pride, and to protect herself against further injury. Her immediate reaction was to make a joke of what has happened: "She told the story...with great spirit among her friends; for she has a lively, playful disposition, which delighted in anything ridiculous" (Austen 9). The implied authorial analysis here is rather misleading: Elizabeth's reaction was not out of lively disposition, but a defensive technique which served several purposes. It distanced her from her hurt feelings. It also denied the significance of the event by turning it into an object of laughter. Horney believed that there are various devices to restore pride. Sometimes, "humour is used to take the sting out of an otherwise unbearable shame" (106). Therefore, when the reader understands Elizabeth as a person a creation inside a creation, he/she shall have a reason to marvel at Jane Austen's psychological intuition and to admire her genius in characterization.

The other contribution that Horney's motivational theory makes to the understanding of representation is in the arena of psychobiography, in which Pride and Prejudice is used as a source of insight into the inner life of its creator. Undoubtedly, the relationship between authors and their works is a vexing question. Even so, it is possible to tell a good deal about authors from their works. Usually authors use characters that reflect their personality or the personalities of the various types of people around them. Yet, readers must always make allowance for artistic creation. Some critics believe that a person can learn a great deal about Jane Austen by analysing her fiction. They call it her " authorial personality"(Paris 168). This can be also done via Horney's theory. To begin with, the major unvarying element in Jane Austen's fiction is the code of values and conduct that serves as the norm by which all deviations are satirized and judged. No character wins her sympathy or appeal if he/she does not subscribe to this norm from the beginning or come to feel its force at some point in his/her development. "The more serious violations of Austen's code can be found in the 'worldly' type of people" (Paris 179). The cult of worldliness is remarkably parallel to Horney's description of the 'aggressive' personality. Worldly characters "rely upon feelings rather than upon judgment. They also tend to be gullible, helpless, dependent, and selfish" (Horney 113). From Austen's point of view, "the cult of [worldliness] represents a form of immaturity"(Paris 178). For example, Lady Catherine de Bourge and Miss Caroline Bingley are extremely selfish and proud for empty reasons. Paris' connection between this cult and Austen is that worldliness occupied her attention when she was young, when "the central issue of her life must have been whether she was going to grow up or to remain a child" (Paris 190). Another cult that is found in Austen's realistic fiction and can be used as another link to her psychobiography is shown in the 'effacing' type of character. The closest examples of these characters are Bingley and Jane. Austen has a complicated attitude toward these types of people. "She admires their tender-heartedness, amiability, and freedom from conceit. They are easily pleased and grateful. Her complex characters always feel inferior or guilty before them" (Paris 192). Elizabeth feels that Jane's "sweetness and disinterestedness are really angelic and that she has never done her justice or loved her enough " (Austen 119). Paris' interpretation of this code is that, apparently, "Austen seems to long at times to be like them herself, to share their simple unconscious life" (198). Another possible link is when Austen appreciates an attitude of resignation in characters other than Mr Bennet, which is in her portrait of Charlotte Lucas. Charlotte is to be admired for making the best of her unpromising marriage, but it is her resignation that has led her to choose this marriage in the first place. Like Mr Bennet, "Charlotte's resignation grew out of despair, and it led her to a cynical view of the human condition. Austen, however, does not ignore the difficulties of Charlotte's position" (Paris 200). Some would argue that Austen wants to convey the idea that, "even if a woman suffers from the society's expectation of her, she should never throw herself into a marriage with someone she does not love" (Paul 39).

As shown, Horney's theory is very helpful in providing a critical insight into the life of Austen and some of her characters and this is why a dated theory should not be easily dismissed.

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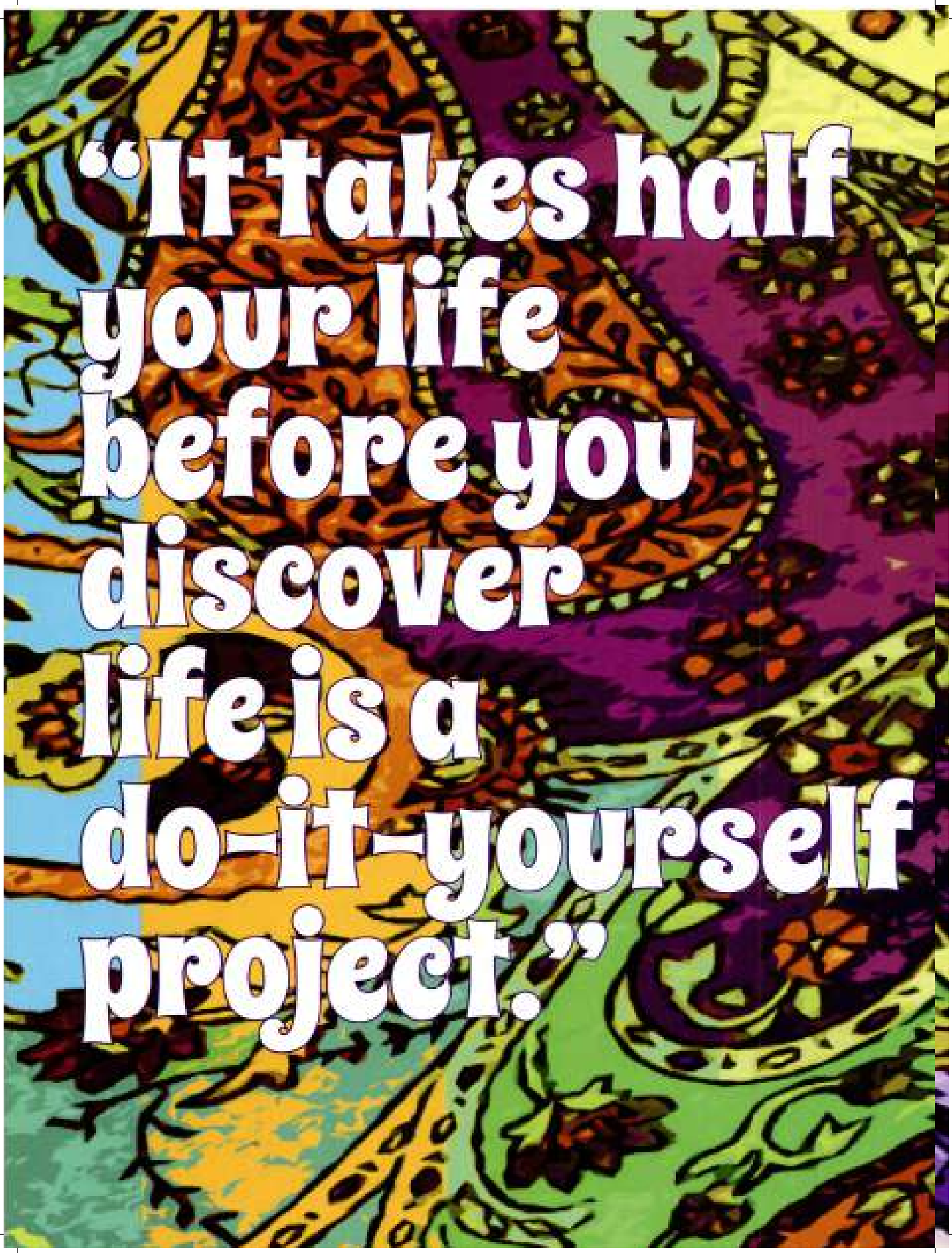
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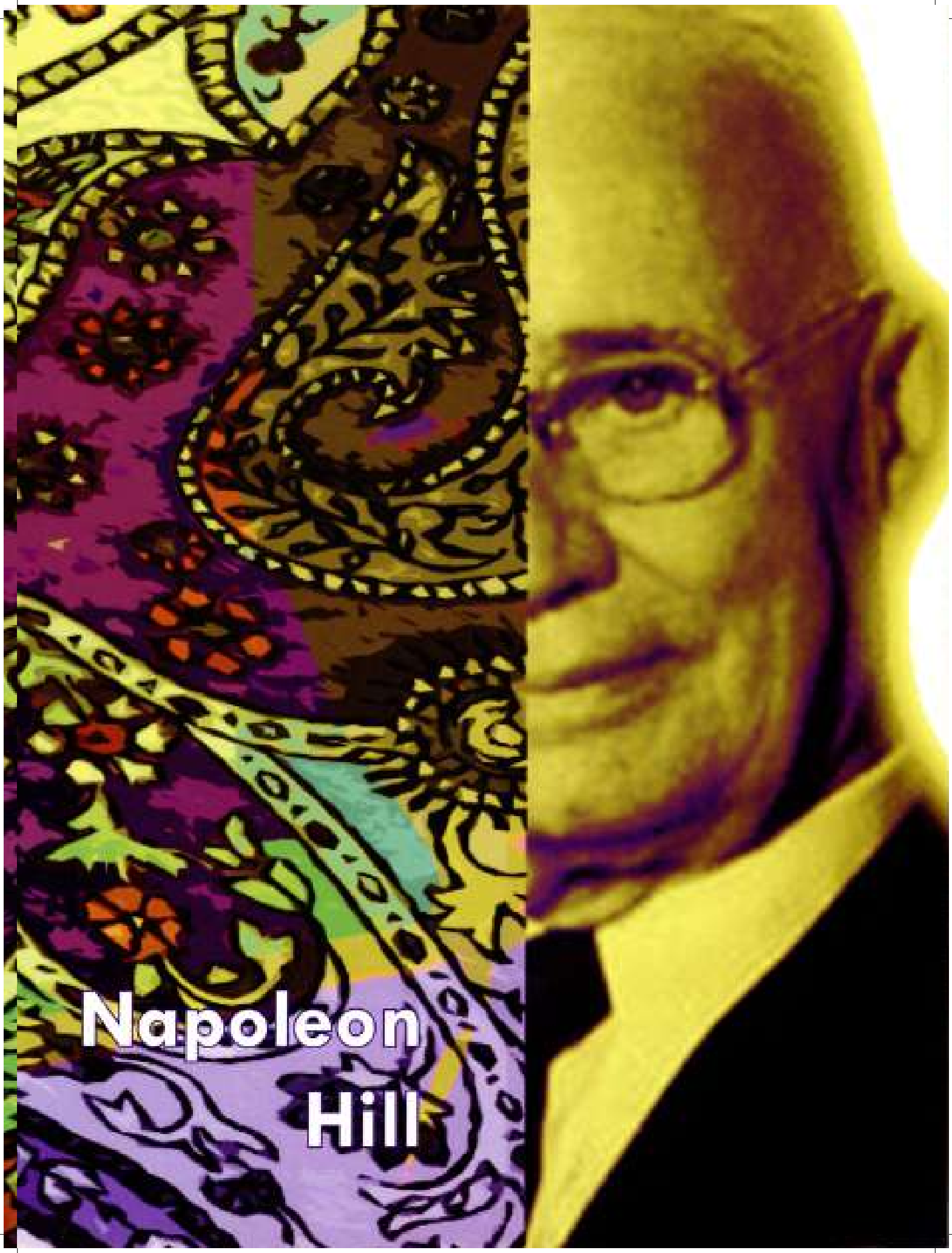
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"It takes half
your life
before you
discover
life is a
do-it-yourself
project."


Napoleon
Hill



By Amjad Al-Shalaan

How to Write an Email?

Writing a good email is a basic skill which has to be acquired because it forms the backbone of modern communication especially when contacting your teacher/professor. Hopefully, this short article will provide you with clear guidelines for sending an appropriate email to your teachers/professors.

• One thing which, unfortunately, many students seem to neglect is their college emails which are created by KSU for each student with their name and student ID. It is really important to use these emails to communicate with your professors. Make sure that you are using your KSU email when you are contacting your teachers/professors to make it easier for him/her to identify your email and not consider it a spam.



• One rule which should be followed, whether you are sending this email to your professor or to your colleague, is that you should respect the recipient's time and make sure the email is necessary. Sending an email about a topic or a question which you can find easily by either using Google or checking your professor's website will not get you a satisfying response.

• One common mistake that happens with many emails sent by the students is that they use informal tones in their emails. No matter what, you have to sound formal when sending emails to your teachers/professors in order to show respect. Begin with "Dear _____" (for a more formal email), or "Hi _____" for a more casual one. However, do not begin your email with "Hey _____" because it is too informal.

• Another thing which you should pay attention is spelling the recipient's (whether a professor or a colleague) name right. Starting the email with a misspelled name will make the recipient lose her/his interest in your email.

• Keep your email short and authentic. Your professors have busy schedules and writing a long email about something which you can express in a few sentences will just be a waste of time for you and your professor. Do not give them your life story!

• Make your request crystal clear. Write cohesive sentences and not fragments. Avoid making grammatical mistakes by proofreading your email. Do the best you can, and at least correctly spell words that are important for your request.

• Include the course number in your subject line. "Question about Eng407 assignment" is better than an email that has "a question" as a subject. Sending an email without identifying the class you're in would only confuse your professor and instead of answering your email, your professor would be busy trying to figure out which class you are in.

• Finally, sign with your full name, course number, and meeting time.


Google

By Wa'ad Gernas AL-Mutair

Create Your Own Google Logo

"Google" is the modern word which equals knowledge to many. I think it is nearly impossible to find someone who does not use it or even know about it. I will show how you can create a personalized "Google search engine" by changing the Google logo to your name. It is a simple process that you can easily do by just following 3 steps.

To start, enter this website:

http://funnylogo.info/create.asp



Step 1: Enter your name.

You can put whatever name you want, e.g. Sara, Wa'ad, Nouf ... etc. The name does not have to be a name of a person; you can put the name of our club: The English Club.



Step 2: Select your style.

You can choose any style you want whether it is Google or other styles like: Yahoo, Coca-Cola, Harry Potter, Shrek, or even Matrix. You have plenty of choices for logos and colors.



Step 3: Click on *Create My Search Engine*.

That's it! You are done; your own search engine has been created. Also, you should know that it provides you with the same search results as Google custom search.



I think that it is an interesting way to say that you are a member of the English Club by customizing your search engine with the name of your club. Now, after you have created your club search engine, copy the URL and put it in your blog or website so that your friends and visitors can see your club.



By Roba AL Awais

Improve Your English Using Technology

Technology has become an essential element in our lives. We cannot spend a minute without using any technological devices these days and with the expanding of social sites like Twitter, Facebook and others, people became addictive. It would be beneficial to you if you used these social sites to improve your English and to shape your communicative skills! This method of learning English is both easy and accessible.



Social sites, such as Facebook and Twitter are famous for using short snippets of information, shortened forms of full words, and fully developed sentences and thoughts. This major social trend in the use of technology in everyday lives has a tremendous positive effect on education, especially for English language learners. It polishes the learner's English in a short amount of time since he/she is going to communicate with native English speakers. It is really a clever way to improve your English and does not consume time or require a great amount of effort.

Here is a list of Twitter and Facebook accounts which helped me a lot. I hope that you will check them out and follow them:



@eslpod

This account has great audios that are being tweeted every day. The audios contain clear and easy dialogues which are written by Dr. Lucy Tse and Dr& Jeff McQuillan.



@Englishgrammar

This account posts simple and easily acquired grammar rules without the need to open books.



@Culips

This account will help you to learn English and improve your listening comprehension.



@OxfordWords

This is the account of Oxford Dictionary. It tweets two or three new words daily with their definition.

Palltalk it is one of the best programs to improve your second language. It has great educational categories which include more than 40 rooms used to practice speaking languages such as English, Arabic and French. You can use the microphone and speak anonymously without being afraid of people's judgments. You will be more comfortable with your mistakes and native speakers will try to correct your mistakes in a very friendly environment.



English-Club Ksu

This is the official account for The English Club for Female Students at King Saud University. It presents and hosts many events and workshops on a variety of topics related to English language, learning strategies, literature, and linguistics.



Learn Real English

Learn Real English teaches English to speakers of other languages. The lessons are based on authentic conversations between native English speakers.



English jokes

This account has more than 176 thousand likes. It has pictures that are entertaining and interesting. You will love it.



Multimedia English

Offers a place to learn and practice your English. It is free and available to everyone.

If you want more accounts just search "English" or "ESL" in Twitter or Facebook and you will find a lot.



The educational rooms are being supervised by native speakers. Learners in this situation can either interact with native speakers by talking, texting, asking them questions or trying to imitate the way natives speak on microphone. Consequently, the learner will find it easy to either practice his/her listening, writing, and speaking skills and improve it in a lovely and fun environment without any pressure, tension or anxiety.



YouTube is incredibly famous for having a lot of funny videos but some people may not know that it has more than 100 channels dedicated for teaching languages. Every channel has a group of teachers who upload some videos explaining grammar rules, vocabulary or idioms.

Many people learn English just by watching these videos because it is from Native teachers that can deliver and explain the information to the learner in a simple and easy way. Also, you can contact them for any further questions or comments.

To sum up, it is highly recommended that serious learners surround themselves with native speakers so they can force themselves to write and speak using that language. Even if you live in an environment that has non-native speakers, you can always modify and adjust your environment to fit your needs. More importantly, the passion to keep practicing that language plays a major role in maintaining any new language learned. That's why it is essential to be create an environment that can help you learn a new language.

By Maram Al-Saweed

The King of Fruits



When you think of the color orange you immediately think of Orange, the fruit, but that is not how the color was named. In fact, it is completely the opposite! The color was named after the fruit itself.

The history of the Orange goes back to 7000 years ago. The native place of the fruit is Southeast Asia, mainly in southeast and northeast India. It also existed in the orchards of China in the beginning of the 1st century millennium. The farmers during that time were in competition between each other to please their nobility by gifting them the largest and best-tasting oranges. This fruit reached the Roman Empire around the first century BC. In the sixth century, the Islamic Caliphate rose and controlled Northern Africa by the seventh century leading the Islamic Caliphate to close the trade routes to the Mediterranean countries (the Roman Empire). This made the trade routes go to the Middle East. That was when the fruit first appeared in the Middle East.

Orange is the most important source of vitamin C. It also offers many nutritious vitamins. One orange can give you potassium, thiamin, folic acid, calcium and magnesium. If you choose to eat an orange rather than drink a glass of orange juice, you will have the same amount of Vitamin C but more of the dietary fiber.

Eating one orange everyday will help your body and make it healthier. Orange protects your body from diseases and strengthens the immune system. It also helps to decrease the risk of cancer (vitamin C lowers the potential risk of stomach cancer) and heart diseases, build the bones, reduce hypertension, decrease the risk of kidney stones, and protect your skin from aging.

With all of these great benefits for the body and the skin, there is no better name for this fruit but the King of Fruits.

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By Norah Adnan Alkahtani

Review:

Cento Per Cento Restaurant

Every once in a while, we all need to spend some time alone to unwind. I started a tradition some time ago of treating myself every few weeks by going to different restaurants and eating my favorite dishes. However, I always come back to Cento Per Cento restaurant because I have never eaten anything there that wasn't my favorite.



That's why this time when I went to this restaurant I didn't ask for a menu. I spoke to the waiter who was assigned to my table about wanting a full course meal, but I wasn't going to choose the dishes because I wanted them to be chosen by the chef. I only chose the drink, which was a glass of Saudi Champagne juice (19SR) and told the waiter that I liked seafood.

It was a very daring risk, but I knew I was in good hands. The waiter came back with a list of what my full course will consist of. The meal started with **Asparagus Soup** (41SR) that I never tried before and never would if I were the one who picked the dishes, but it was absolutely delicious and it's now one of my all time favorite. It was followed by a **Cesar Salad** (46SR) that was simply to die for. Then, it was time for the main course dish, which is called **Sogl Montanara** (185SR). It's by far one of the most delicious seafood dishes I've ever tasted. It is a mix of wrapped Shrimps, Calamari rolls and Muscles saturated in a lemon and cream sauce with some steamed vegetables and mashed potatoes on the side to complete this masterpiece. Finally, it was time for dessert and it was **Creme Brule** (29RS) that was absolutely divine.

Cento Per Cento does not only provide sublime and delicious food, but also excellent customer service. The staff are very attentive to whatever you need, but they respect your privacy and space.

When it comes to the restaurant's decor and atmosphere, it's simply perfect. It's elegant, and sophisticated, but comfortable nonetheless. It's also very intimate and cozy, thanks to the choice of colors for the decor and the lighting that shroud the place in mystery and gives enough privacy for all its customers.

Location:
Olaya St. behind Jarir Bookstore.
Between Wadi Althumam St. and Walid Hanifa St.
Saudi Arabia, Riyadh.

Contact information:
Tel: +96614644022 / +96614644159

PappaRoti

THE **FATHER** OF ALL BUNS



By Norah Adnan Alkahtani

Review:

Papparoti Cafe'

Papparoti Cafe, a place where you'll experience one of the most delicious coffee Buns ever!

I found out about this place through my sister who raved about it for a solid week before she finally managed to get me to go out and buy from one of Papparoti branches on Tahlya Street. However, it doesn't have a family section, so I did not get the chance to review the cafe fully.

No worries though, Papparoti opened a branch right next to my house in Al-Othaim Mall, where there's a family section as well as a single section.

So, the place is known for its specialty in making the most amazing coffee buns and they sure do. The buns are made of a combination of different types of dough, which is the reason why they are so special and so intriguing. Then, to top it off and for the buns to be called "coffee buns", they add the topping, which has coffee as the main ingredient to give it the flavor that makes it so special. Papparoti coffee buns (11 SR/each), are mouth-watering treats to enjoy whenever the mood strikes. They're great with coffee in the morning as breakfast or they can be enjoyed as snacks when you need something to munch on between meals.

Papparoti also offers a variety of hot and cold drinks to go with their buns and they are delicious in their own rights. They also offer deals where you can get 5 buns for (48 SR), or 10 for (90 SR).

All and all, even though this coffee shop is all about the "buns", there's no shortage of quality in every other aspect. The atmosphere is comfortable, cozy, simple, and sleek. The service is great, very quick and efficient and the prices are reasonable too.

Location:
Single branch only:
Tahlya St.
Single & Family Branch:
Al-Othaim Mall (Arrabwah Branch)

Contact information:
Tel: +966125734441



By Entisar Nasser Aldaghri

Review: Cup&Cino

Cup&Cino a pleasant place. A warm and cosy coffee shop .

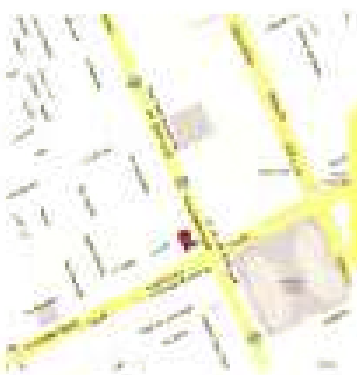
CUP&CINO coffee HOUSE



What is better than having a quality time with your family members? Every now and then, there has to be a family time where you and your family members gather around over a cup of coffee and share stories about your daily events. Finding a nice place for such time is important because it will set the atmosphere and affect the flow of the conversations. If you are wondering where you can find a place that will provide a warm atmosphere which will make you and your family members comfortable and excited, I can gladly assure you that I have the right place for you.

Cup&Cino coffee shop is a pleasant place which offers an excellent service. It has a good quality coffee and very tasty snacks. It is the favorite place for my family and I am sure that many families will make it their favorite once they visit it. It has rooms with different sizes along with an open area. The interior design is very charming and creates a friendly atmosphere which will make any family feel like their own home.

The place takes breakfast and lunch orders. I mostly go there for their coffee. My favorite dish is Salacino **Chi Chi** (32 SR). It is a sandwich which contains chicken, tomato, cucumber, and lettuce. For the desert, I mostly get **Crepe Cheese** (28 SR) which is served with or without ice-cream and covered with caramel. It's delicious! I was really surprised that this place was unknown by many. I hope that after reading this review you will have the desire to check out this place and have a warm meal with your family once you visit it.



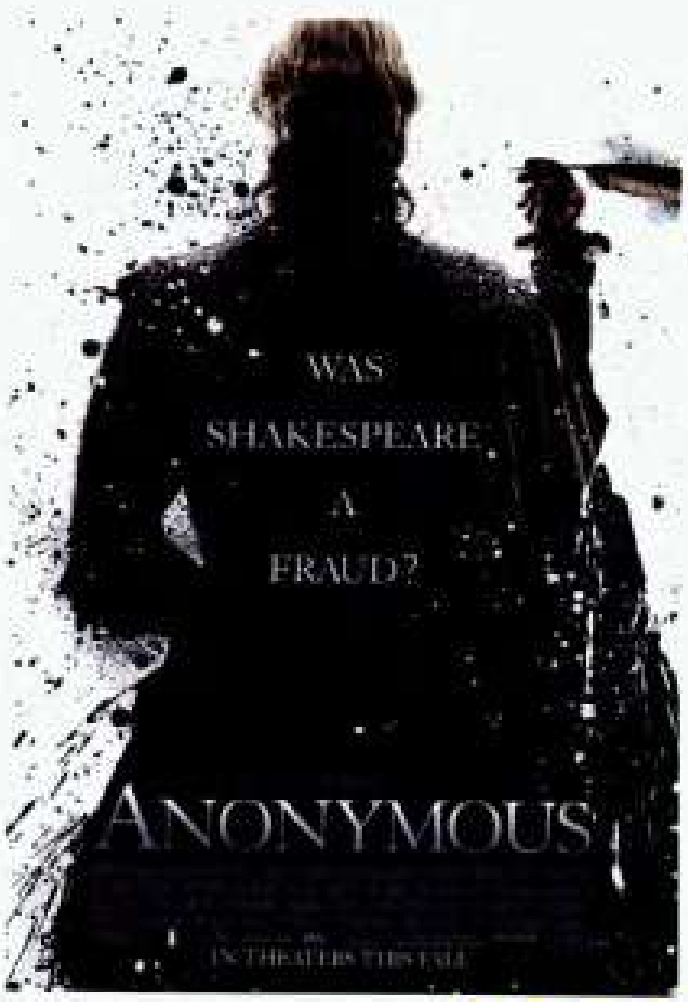
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Contact information:
Tel: +966 1 4196096 ext. 155 Fax: +966 1 4196101
Email: algrawigroup@saudinet.sa
Website: www.cupcino.com

By Najla Khaled Al-Saud

Movie Review:

Anonymous



Set in the hazardous times of Elizabethan England, Anonymous theorizes on an issue that has intrigued scholars and brilliant minds such as Charles Dickens and Mark Twain for centuries: was William Shakespeare actually a fraud?

Many books have been written and even more intellectuals have devoted their lives into invalidating theories surrounding the authorship of some of the most distinguished pieces of work known to English Literature. Anonymous, directed by Roland Emmerich, proposes that the plays and poems commonly accredited to William Shakespeare are actually the work of Edward de Vere, 17th Earl of Oxford, who supposedly used Shakespeare as a prop for his own political benefit. This richly plotted movie is filled with unending moments of suspense where the audiences never cease to feel the need to get to the bottom of this centuries-long conspiracy. Anonymous is definitely a movie to be seen.

Rating: 5/5

Cast:



Rhys Ifans as ***Earl of Oxford***



David Thewlis as ***William Cecil***



Vanessa Redgrave as ***Queen Elizabeth I***



Xavier Samuel as ***Earl of Southampton***



Joely Richardson as ***Young Queen Elizabeth I***



Rafe Spall as ***William Shakespeare***

By: Wafra'a A. Y Hamidaddin

Movie Review:

The Raven



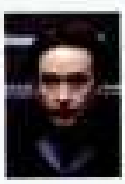
How does it feel when your wild imagination becomes a reality through a passionate and obsessed person or in this case through a serial killer?

This movie, although Edgar Allan Poe's fans might be little disappointed because of Poe's character at the beginning of the movie, it is one of those good movies which grabs your attention within the first 10 minutes. The plot takes place in 1849 in which Edgar Allan Poe, during the last days of his life, pursues a serial killer who commits crimes inspired from his stories.

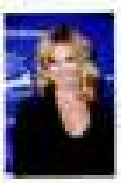
If you enjoy a mystery movie filled with riddles, then this movie is for you. It is rated R for its bloody violence and grisly images. It was released on the 27th of April 2012. It is directed by James McTeigue and starring John Cusack.

Rating: 5/5

Cast:



John Cusack as **Edgar Allan Poe**



Alice Eve as **Emily Hamilton**



Luke Evans as **Detective Fields**



Brendan Gleeson as **Captain Hamilton**

for more information visit our website

www.EnglishClubKsu.blogspot.com

contact us on



KSU_English_Club@Yahoo.com



KsuDramaClub@gmail.com



ksumusemagazine@Yahoo.com



English-BookClub@hotmail.com



English-Debate.Group@hotmail.com




ksumusemagazine@yahoo.com