

# THE VOICE

## MAGAZINE

Vol 21 Issue 45 2013-11-29

### Relative Maturity

What Makes you Mature?

### Hidden Treasures

Win a Galaxy 3 Tab

### New York City!

A Paradox of Sizing

*Plus:*

*Primal Numbers*

*The Writer's Toolbox*

*and much more!*



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# LETTERS TO THE EDITOR



**We love to hear from you! Send your questions and comments to [voice@voicemagazine.org](mailto:voice@voicemagazine.org), and please indicate if we may publish your letter.**

## EDITORIAL

Karl Low



## Hidden Treasures

December is upon us! Like every year, the Voice will go on hiatus for the last week of December, and then return in the new year with the Best of The Voice for 2013. If there are any articles that we've run over the past year that you think should get more attention, please let me know by writing to [voice@voicemagazine.org](mailto:voice@voicemagazine.org) before the end of the year.

There are still a couple of issues between now and then, however, so maybe your favorite is yet to come. It may even be in this very issue, because this week, we have the second part of Hazel Anaka's account of her trip to New York City. Also, Christina M. Frey is beginning a multi-part series to help us with one of the trickier bits of punctuation that we use in our assignments: quotation punctuation. S.D. Livingston explores the meaning of the new bylaw to prevent knobs from getting into new residences in Vancouver, Antboy returns to *The Voice Magazine* with a "Terrorist Hootenanny", and we also see the return of Barbara Lehtiniemi who makes us think about the difference between a mature student, and a student who's mature.

We are also running a French edition of Maghreb Voices this week, as Wanda Waterman interviews poet Kamal Benkirane. My experience with French doesn't go beyond elementary school basics, but as *The Voice Magazine* is for Athabasca University students across the globe, and as Canada is a bilingual country, we should make the effort to, at least once in a while, present something for our students who have a native language other than English. So if you are one of our French students, enjoy, and know that we haven't forgotten you're out there as well.

In other news, last week, some of you may have read that there was a hidden link somewhere in *The Voice Magazine* that would let you fill out a quick reader's survey about what you like and don't like in this magazine. Those of you who do will be entered into a draw to receive an 8" Samsung Galaxy 3 Tab, a handily portable tablet computer that is perfectly compatible with the new e-text revolution that is coming to Athabasca University. But it seems I made the search a little too difficult. At least, I'm hoping that's what happened. Because as of today, November 29, there are only two responses in the survey. Two. If it stays this way, I'll be flipping a coin for the winner. So this week, I'm going to make it a little easier. Just click on this [link](https://www.surveymonkey.com/s/VoiceReader) (or go directly to the site at <https://www.surveymonkey.com/s/VoiceReader>) and you can fill out the survey and be entered in the draw for the new Galaxy 3 Tab computer. How's that for easy? The survey will run for at least the next two weeks to try to get enough responses to draw some meaningful conclusions from it, and also to give me time to plan out the larger survey and how it will be publicized to members.

But why waste time? The survey is very short, and surely your opinion is worth a chance at a new electronic toy, right? So go fill it out now, while you're thinking about it. We're not going anywhere.

A handwritten signature in black ink, reading "Karl". The signature is stylized with a large, flowing 'K' and a simple 'L'.



## New York City, Part II

In a continuing attempt to assimilate what I experienced during a recent trip to New York City, bear with me as I explore this paradox: the city is both bigger *and* smaller than I expected.

Through a lifetime of watching movies and reading novels set in New York, certain locations and place names have taken on larger than life stature. Entire thrillers have been set on the streets, subways, skyscrapers, and bridges of this throbbing metropolis. We've collectively been scared silly. It didn't help that I'd just listened to an audio book, *Gone Tomorrow*, that began with a suicide in a subway car and continued on the mean streets, subway and bridge tunnels, and darkened doorways for twelve unabridged disks.

Add to that years of being Seinfeld devotees, which have coloured, for better or worse, our perceptions of what it means to be a New Yorker. Each of those episodes exaggerated and exploited a germ of truth. We can't help but remember the attempts to parallel park or buy mulligatawny from the soup Nazi or hail a cab or ride in a Central Park carriage drawn by a farting horse.

We saw the location of The Original Soupman. We walked (and walked and walked) past brownstones, subway entrances, food vendors, newsstand operators, and ordinary Joes hustling to wherever. We dodged around people pushing rolling racks of clothing in the garment district. We had our bags searched at Madison Square Garden and the Beacon Theatre when we arrived to see Wanda Sykes during Comedy Week. We wound our way around vehicles and jaywalked with the best of them. We could not, for love or money, hail a cab.

Times Square is smaller. Ground Zero is smaller. Smaller than I imagined. Maybe that is inevitable. I remember thinking the same thing when I saw Canada's parliament buildings and the location of the media scrums televised into our

homes each evening. It was tinier, less grand than I thought. In so many ways it was the same with NYC.

During the wait for the flight down we talked to the Oilers' Kevin Lowe and Craig MacTavish, both of whom our daughter, Hilary, knows. Imagine our shock when two days later we bumped into them again on the street in New York, a city of over eight million people squeezed into just over 300 square miles and speaking over 800 different languages. It blows one's mind.

Only in New York would you see three stories devoted to the M & Ms store. Or the flagship Macy's store occupying an entire city block ten stories high. Or take an elevator up seventy stories to get the grand view from one of three Top of the Rock observation decks on Rockefeller Center in the time it takes for the elevator to come at the Fantasyland Hotel in Edmonton.

I'm not sure how or why but to me NYC is both larger and smaller than real life. Best to test my hypothesis on a return trip, from where I sit.

Hazel Anaka's first novel is *Lucky Dog*. Visit her [website](#) for more information or follow her on Twitter @anakawrites.



## Writer's Toolbox

Christina M. Frey



### You Can Quote Me On That, Part I

You've found the perfect quote or written a bit of sparkling dialogue. You've gotten your citation just right—or your dialogue tag. But have you punctuated it properly?

#### American versus British

One of the most common punctuation errors arises from confusion over whether to place punctuation marks inside or outside the quotation marks. It's complicated by the fact that American and British styles handle the issue differently.

As a general rule, American styles—including *Chicago*, APA, and MLA—prefer commas and periods inside the quotation marks.

British styles, which often use a set of single quotation marks (') instead of the double marks ("), usually place commas and periods outside the quotes.

Where does that leave Canadians? In general, Canadian publications and institutions follow the American style. There are some exceptions, though, so always double check the recommended style when submitting a paper, article, or manuscript. When in doubt—and particularly if you're already using any of the American style guides for your paper or manuscript—follow the American rule.

#### Outside versus Inside

Fortunately, the American rule is fairly simple. **First, as noted above, commas and periods go *inside* the quotation marks.**

*Example A: "I'm going to the store," she said.*

*Example B: You told me that your friend was "needy" and "intense," but I haven't found her that way at all.*

**Second, all other punctuation—including exclamation marks, ellipses, and question marks—go *outside* the quotation marks unless they were part of the original quote.**

*Example C: What did Shakespeare mean when he wrote, "All the world's a stage"?*

*Example D: I want to go right now, not "possibly tomorrow"!*

*Example E: The study stated that "the placebo's effectiveness was significantly reduced if the subject had conflicted views on Western medicine"; the researchers concluded that attitudes and convictions must be considered in medical studies.*

Note that in the following examples, the punctuation is part of the original quotation and therefore is placed inside the quotation marks:

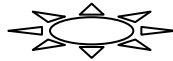
*Example F: I shouted, "Stop!" but he did not listen.*

*Example G: One famous scene starts out with these lines: "Double, double, toil and trouble . . ."*

*Example H: I am confused by the meaning of "Who is a man that is not angry?"*

Next week we'll look at some more complex issues that arise when quotation marks mix with punctuation: multiple sets of quotation marks, double and triple punctuation and punctuation hierarchy, and punctuation of sentences within sentences.

*Christina M. Frey is a book editor and a lover of great writing. Chat with her on Twitter about all things literary @turntopage2.*



## Mindful Bard

## Wanda Waterman



*The sad truth is that most evil is done by people who never make up their minds to be good or evil.*

Hannah Arendt

*Forgiveness is the key to action and freedom.*

Hannah Arendt

As Hannah Arendt observes portions of the trial of Adolf Eichmann from the newsroom outside the court in Jerusalem, she does so not as a conventional journalist—measuring, counting, and documenting details—but rather as a novelist, carefully examining his vocal tone, gestures, and facial expressions, as well as those of his accusers, and thereby discerning the meaning behind it all.

Arendt was a brilliantly original and highly influential German-Jewish thinker who managed to escape from a concentration camp to America to pursue a prolific career as a writer and academic. In 1961 she asked the editors of the *New Yorker*, who were only too ready to oblige the famous holocaust survivor, to report on the upcoming trial of famed Nazi logistician Adolf Eichmann in Jerusalem. That trial forms the backbone of this film.

From the first scene, the conflict is set up as between the banal evil represented by Eichmann and the transformative justice set in motion by the powerfully insightful mind of Hannah Arendt. There is another, less salient, conflict that's also admirably portrayed in this film—the conflict between the prevailing certainty

that Eichmann's crimes were a result of anti-Semitism, and Arendt's view that the Eichmann's crime was not anti-Semitism but rather his slavish and heartless obedience to the system that employed him.

The idea that Eichmann's crimes may not have been based on anti-Semitism, but rather on a wave of dysfunctional civil obedience—of which the holocaust was the unfortunate flotsam—was a shocking view. Although widely accepted today, at the time not many intellectuals, and not just Jews, were not inclined to believe it, and Arendt was severely criticized in intellectual circles for it.

But when asked about having to choose between such "civic courage" and his personal conscience, Eichmann admits to having chosen the civic courage, justifying himself by citing the culture and education in which his character had developed.

So he is seen here through the eyes of Hannah Arendt. To her, he is not a devil in disguise ("Eichmann is not a Mephistopheles," Hannah points out to an intellectual in a café in Jerusalem) but rather representative—a symptom even—of a peculiar form of modern social illness: an inappropriate and inhuman degree of devotion to worldly powers. Seen from this angle, it's very difficult to limit guilt to one man, party, nation, or culture. From this angle, even some Jews played a part in facilitating the crimes of the holocaust.

For those of us who've experienced frustrating levels of injustice from bureaucracy, the courtroom scenes are chilling. Anyone who's been refused an urgent requirement by a well-dressed, dignified, and dismissive bureaucrat will feel an eerie sense of *déjà vu* when watching Adolf Eichmann calmly and remorselessly defending his monstrous actions with the excuse that he had been simply doing his duty, following orders like any other good public servant.

The film loses points for some instances of stiff, self-conscious acting but regains them with some other phenomenal performances (sometimes from the same actors), as well as for elegant and true-to-period costumes, hairstyles, and sets.

It is a must-see for anyone needing to understand or to come to terms with the major historical events of the twentieth century and the significance of these events for us today. The film could almost form an extra chapter to Clive James's *Cultural Amnesia*; it's that relevant to the background of the planet's current dilemma.

*Hannah Arendt* manifests seven of the Mindful Bard's criteria for films well worth seeing.

1. It is authentic, original, and delightful;
2. It poses and admirably responds to questions that have a direct bearing on my view of existence;
3. It stimulates my mind;
4. It harmoniously unites art with social action, saving me from both seclusion in an ivory tower and slavery to someone else's political agenda;
5. It displays an engagement with and compassionate response to suffering;
6. It renews my enthusiasm for positive social action; and
7. It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.



## Relative Maturity

Barbara Lehtiniemi



Maturity is a bitter disappointment for which no remedy exists, unless laughter can be said to remedy anything."

Kurt Vonnegut, Jr.

I view the state of maturity as relative, relative to me, that is. In my arrogance, I consider myself the epitome of maturity. Those individuals younger than me can only aspire to ascend to my level. Those who are older, poor things, must surely be in decline. Strangely, this view is static—it does not alter as I do. I am always the benchmark of maturity, against which all others are judged. (This includes, I confess, my younger self whose maturity level when viewed today seems occasionally cringe-worthy.)

Before enrolling at Athabasca University I was accepted as a full-time mature student at a bricks and mortar university. I had misgivings about attending, not the least of which was that I was decades older than most of the other students. There was also the matter of distance, as I live quite a stretch from the nearest university town, and the concern that full-time studies would interfere with my semi-retired lifestyle.

Yet on student orientation day in August, I went to join my future classmates. I found myself, lined and grey and withered, navigating a sea of first-year students, fresh and buoyant and loud. Trying to blend in, I scampered after the leader of the campus tour while the other students surely thought I ought to be in the parents' group. Later on, I tried to strike up conversations with other students while they studiously avoided eye contact. Only parents, I found, felt comfortable talking with me.

Despite that particular university's claim that they accept a large number of mature students, I sensed their notion of maturity was quite different from mine. To me, as noted earlier, mature means very close to my mental and physical age. It means someone who has worked for decades, raised children, is widely-read, and well-travelled. To institutes of higher learning it can simply mean a student who has not gone directly from high school to university.

By that definition, a student in their early twenties is mature. And, relative to an 18-year-old, they are. But relative to someone who has nearly hit the half-century mark—not so much. For example, my 25-year-old son was recently accepted as a mature student at another university. Given that he previously loafed through several years of studies, squandering tens of thousands of dollars (mine, not his) with little to show for it, I question this interpretation of maturity. How can 20-somethings be thought of as mature? Are they not just starting out on the long, wearying road to maturity?

And so, that orientation day, I felt my enthusiasm waning. Although learning in a classroom setting appealed to me, was this going to be worth it? I had envisioned being stimulated by lively discussions and insightful questions. This was still possible but I worried about the downside of being surrounded by the young and inexperienced. Perhaps those unseasoned, tech-savvy youths look to the future and see limitless opportunity. I look ahead and see a fast-approaching horizon. Finding common ground seemed unlikely. Would I just feel impatient waiting for classmates to catch up? Or worse, would they show me up? It was an unpalatable thought.

It was time for a re-evaluation. I had initially dismissed distance learning as being under-engaging and lacking in stimulation. And so it can be, but not to the extent I feared. Arguably, the engagement level is increased simply by having to work harder at comprehension. I have found what it lacks in lively classroom discussion it makes up for in sheer convenience. I can thumb my nose at weather forecasts and traffic reports. I can take off for an out-of-town visit with little regard to a fixed schedule. I can bake a cake while I write an essay.

Most importantly, in my classroom of one, I can smugly bask in unchallenged maturity. I neither have to suffer the perceived vacuity of youth nor the tiresome wisdom of elders. And I certainly don't have uncomfortable reminders of my long-ago younger self nor my rapidly-approaching horizon.

*Barbara Lehtiniemi is a writer, photographer, and AU student. She lives on a windswept rural road in Eastern Ontario*

## DID YOU KNOW?



## Voice Readers Help Direct *The Voice Magazine*

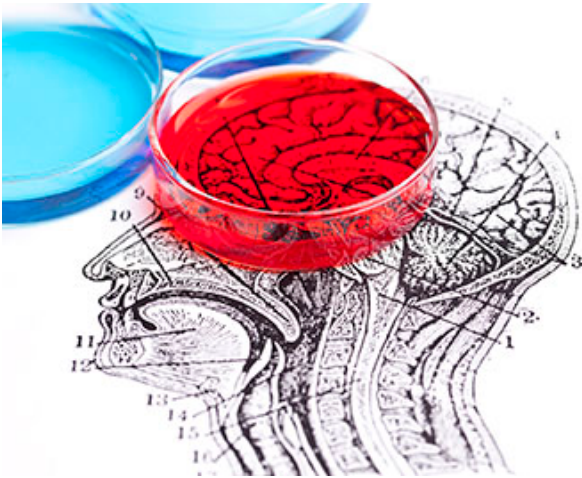
A survey has been created for all of you who read the Voice regularly. In it, you will find questions about how you use The Voice Magazine, what brings you to it, and what in The Voice Magazine you like and don't like.

One lucky student respondent to the survey will win a Samsung Galaxy Tab 3 (8" version) which is a small tablet device, compatible with the new e-text platform that Athabasca University is rolling out across all of its courses. Unfortunately, only current AU students will be eligible for the draw, as The Voice Magazine has a mandate to serve them, but even if you can't win, you can use the survey as a way to make The Voice Magazine something that serves you better each week.

This is the first of two surveys that will be presented, and it concentrates on what current readers think about *The Voice Magazine* as it stands. The second, larger survey, will be for the wider AU student audience, and seek to capture what they would like to see in the future for their student magazine. To fill out the survey and enter, go to this link: <https://www.surveymonkey.com/s/VoiceReader>

## PRIMAL NUMBERS

S.D. Livingston



### When One Door Closes

When we think of technology, the lowly doorknob doesn't usually spring to mind. Yet its humble presence is a fundamental part of our lives, opening and closing billions of doors every day. Now, the city of Vancouver has passed a bylaw to ban the doorknob from all new private homes. Is it a case of the nanny state going too far—or a step in the right direction?

As *The Vancouver Sun* [reports](#), the city council “adopted new amendments to its building code, effective next March, that, among other things, will require lever handles on all doors and lever faucets in all new housing construction.”

Naturally, some people are offended by what they see as heavy-handed bureaucrats infringing on what individuals do in their own homes. One commenter on this CBC [blog](#) sums up the general reaction when he writes that the ban on doorknobs in new private residences “is completely absurd.”

But a closer look reveals that Vancouver council's decision is anything but ridiculous. In fact, it's a smart move by decision makers who are being proactive in the face of a rapidly aging population. The rise in seniors is a trend taking place worldwide, not just in a single city or country. The US National Institute on Aging [notes](#) that, not only is the number of seniors on the rise, but global birth rates are falling, with the 0-4 age group set to hit a decline in 2015.

And for many seniors, things like arthritis, poor balance, and muscle loss can make opening a doorknob nearly impossible.

No one's objecting, of course, to making doors more user friendly for those who struggle with arthritis or disabilities. The main complaint given is that the government is forcing people to adapt their private homes to accommodate those issues even if they don't have those difficulties themselves.

Yet the argument doesn't hold much water if we look at all the ways the government already does just that, especially in new homes. There are building codes that dictate how wide each doorway should be, and laws that insist we install smoke alarms and carbon monoxide detectors. We're forced to have a certain number of electrical outlets in each room, whether we use them or not. In many places, all new homes must meet energy efficiency standards, even if we'd rather stuff our walls with old newspapers instead of modern insulation.

And many cities, like Welland, Ontario, even have rules about what kind of toilets our new homes have. These days, in those cities, low-flush is the only way you can go. The ban on doorknobs is simply one of the many construction bylaws that already exist to make life safer and easier.

As with all those other rules, we'll adjust to life with levers instead of knobs. Soon we'll be craving the latest decorator styles in door latches, and admiring some artistic new uses for doorknobs. And even if we're not seniors now, there will no doubt come a day when we're thanking those farsighted Vancouver councilors for getting the ball rolling and making our aging lives a bit easier.

Of course, you might point to history and the fact that doorknobs signify progress; that they're a technological advance over latches and levers. But Vancouver's doorknob ban isn't a step backward. It's really more like two steps forward.

*S.D. Livingston is the author and creator of the Madeline M. Mystery Series for kids, as well as several books for older readers. Visit her [website](#) for information on her writing.*

## INTERNATIONAL NEWS DESK



### At Home: First Nations Education Legislation in Limbo.

The Aboriginal Affairs Minister, Bernard Valcourt, has used a lot of words to say precisely nothing. Post Media's Mark Kennedy reports that the Minister has said the federal government may drop the bill if it can't get the support of aboriginal leaders, or that they may go ahead with the bill anyway.

After a public draft of the bill was released and the Assembly of First Nations came out strongly against it, Minister Valcourt was asked if the bill would still be introduced without their acceptance. His response was, "This is a decision which the government will have to take at some point in time."

It is good to see that our Minister for Aboriginal Affairs understands that a decision about an Aboriginal Affairs issue will have to be made at some point in time. Now if only we had someone in a position of authority who could make such decisions.

### Around the World: Chinese International Student Growth Explained

In Xinjiang, China, the communist party secretary says that Chinese university students who hold the wrong political viewpoints will not be allowed to graduate, "even if their professional course work is excellent". While it is not clear if this is the official policy of the university in China, the simple threat of your course work not being enough to earn your degree helps to explain why so many Chinese students are seeking study options abroad.

## Voix du Maghreb

## Wanda Waterman



## Kamal Benkirane, Partie I : Liberté Ma Douceur

*Liberté ma douceur, pour chanter tes refrains  
Aux recoins de ton feu, j'ai fait le pied de grue  
Dans ma solitude tu m'as tendu les mains  
En clamant l'oraison de mon âme éperdue*

*Je t'offre liberté l'écrin de mon amour  
J'ai plaisir à humer ta délicieuse haleine  
Nul ne fermera les paupières de ton jour  
Tant que l'on bannira la violence et la haine  
~ Kamal Benkirane du poème, "Liberté"*

*Kamal Benkirane a commencé sa carrière littéraire dans sa ville natale, Casablanca, au Maroc, en écrivant pour des journaux, magazines locaux, et tout en enseignant là-bas. Il rejoint des sociétés littéraires et poétiques et gagne des prix littéraires en France. Il s'installe au Québec en 2001 pour étudier en Éducation à l'Université de Montréal. (Les ormes diaphanes), est son premier recueil de poèmes. Il a été publié en 2005 par la maison d'édition ( Fondation Fleur de Lys), au Québec. Il a beaucoup œuvré pour la promotion littérature francophone du Maghreb en Amérique du Nord. Il publie en 2006, aux éditions L'Harmattan, de France son livre (Culture de la masculinité et décrochage scolaire des garçons au Québec), qui a été suivi en 2010 par un autre recueil de poésie (Dans la chair du cri), publié aux Éditions du Cygne, en France.*

*Kamal Benkirane a beaucoup œuvré pour la promotion de la culture marocaine au Canada et pour la création de passerelles d'échanges en ce qui a trait à l'altérité et à l'interculturalité, et à la fusion entre la littérature et les technologies d'information.*

*Voici son blog : <http://landalou.blogspot.ca>*

**Parlez-moi de votre enfance. Où habitiez-vous?**

Mon enfance s'est passée dans l'un des quartiers les plus connus de la métropole casablancaise, Derb Soltane, connu pour son histoire riche en termes de militantisme et pour son apport socioculturel aussi, dans tout le pays. Mon enfance était riche, ponctuée par mon cheminement de simple écolier dans l'école publique, entre les matches de football où tout le monde montrait une vocation réelle pour s'exprimer, et ma lecture des bandes dessinées. J'avais perdu mon père à l'âge de 8 ans et cela n'avait fait qu'accentuer le degré d'affection autour de moi. C'était une enfance de découvertes et d'émerveillement continuels. J'ai grandi dans un climat où les amis, les voisins, la famille, les grands-parents, les parrains, les professeurs, etc. étaient une famille collective auprès de laquelle je me sentais proche et qui a marqué mon imaginaire d'enfant mûrissant progressivement dans une diversité de cultures, de couleurs, et de tons.

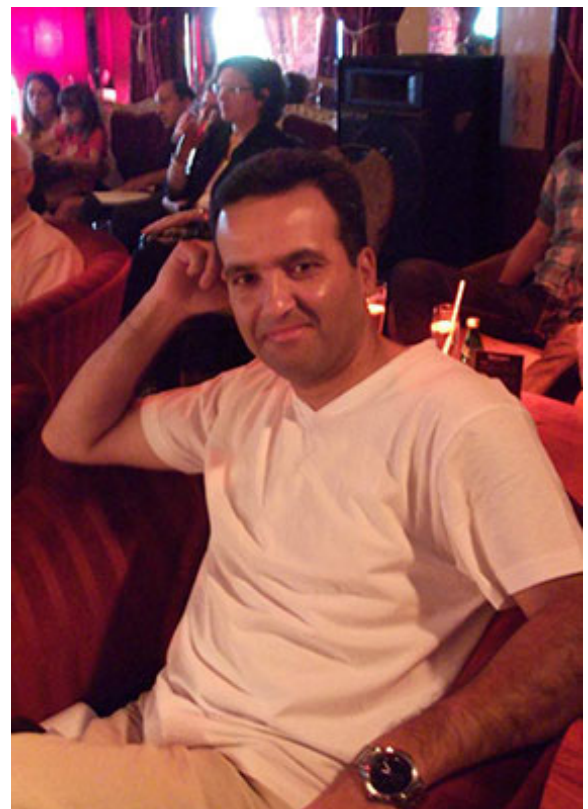


**Y a-t-il quelque chose de particulier dans votre enfance qui vous a orienté vers la poésie?**

Je me souviendrai toujours de la première fois où j'ai acheté mon premier livre de poésie, c'était « Les fleurs du mal » de Charles Baudelaire; je l'avais acheté 10 dirhams, soit l'équivalent de presque 2 \$, à la librairie qui était en face de l'école primaire où j'avais étudié. La couverture du recueil était expressive et m'avait beaucoup marqué. Ces premières lectures baudelairiennes, accompagnées bien entendu de ma grande passion pour la lecture des bandes dessinées, ont été très déterminantes : je lisais à n'importe quelle heure du jour. « Les fleurs du mal » fait partie de mes premiers livres de poésie, que je garde toujours dans ma bibliothèque malgré tout le temps passé. Je pense que la découverte de ces premières variations de style rythmique, de cette musique, de cette profondeur, la découverte de Victor Hugo ensuite, ont été un premier contact avec la nature, avec le romantisme, avec la poésie classique d'abord, grâce à laquelle je me suis mis à m'exprimer et à exprimer tout ce qui m'entoure, me tracasse mais aussi me rend joyeux.

**Quelle a été votre expérience d'apprentissage la plus bénéfique? Qu'est ce qui a eu le plus d'influence sur vous, de par votre formation ou votre vocation?**

À part le fait qu'elle résidait dans mes lectures de Baudelaire, Hugo, Lamartine, Aragon, etc, elle résidait dans mon influence par le ton classique et néoclassique de l'époque. Ma première expérience d'apprentissage a résidé aussi dans le contact avec un ami peintre, qui décrivait chacun de ses tableaux de peinture avec un poème classique spécifique. Cet ami, qui était un camarade de classe dans la période du collège, m'avait initié aussi à ses poèmes, me les avait confié, m'avait orienté dans quelques lectures – et dans la peinture aussi, une voie dans laquelle je n'ai pas continué. Je pense aussi que la première publication de l'un de mes poèmes « Solitude », dans un journal local (L'opinion des jeunes) dédié à la créativité littéraire des jeunes, m'a beaucoup marqué. Cette reconnaissance, ainsi interprétée, m'avait donné beaucoup de confiance en moi, à tel point que je ne pouvais opter plus tard que pour la littérature, et donc la littérature française, pour avoir accès au grand patrimoine universel de cette littérature : le théâtre, le roman, l'essai, la poésie. Je pense que, dès ces moments-là, ma vocation avait grandi et je ne pouvais me voir que dans l'écriture et la créativité littéraire. Je pense que le fait que j'ai développé quelques penchants pour la musique, en tant que musicien aussi, a beaucoup contribué à ce souci constant pour la rythmique et la musicalité, surtout dans un texte poétique.



**D’aucuns prétendent que la littérature maghrébine d’expression française est désormais une littérature d’engagement de par les nouvelles données politiques. Que pensez-vous de cela ?**

Cet effet générationnel émane de jeunes auteurs qui rejettent les formes adoptées par leurs aînés en écriture, des auteurs qui sont en phase avec une certaine modernité, dont les personnages ne sont plus réductibles à une identité ou à une composante exclusive de leur identité. Je pense que non seulement la façon d’aborder ces questions varie du tout au tout, mais certains jeunes auteurs tels que Salim Bachi, Mohamed Hmoudane, Fatima Ait Bounoua, et d’autres n’entendent pas confiner leurs créations aux modèles de leurs aînés, et semblent prendre un malin plaisir à brouiller les pistes, à s’engager dans des luttes socioculturelles et des critiques de la société. Lorsque l’auteur marocain Mohamed Hmoudane a écrit « French Dream », les analyses ont été unanimes pour parler d’une révolte d’un tout autre genre, où l’écriture est considérée comme un vecteur réel d’émancipation.

**Que vous faut-il faire ou entreprendre afin de continuer à être créatif?**

Le contact avec le monde culturel contemporain et la lecture font partie, entre autres, des agréments essentiels, pour continuer d’être à jour et de maintenir une créativité constante. La créativité suppose beaucoup de persévérance, mais aussi une grande solitude pour pouvoir créer et s’inspirer du vécu. Il faut lire les grandes œuvres et continuer de le faire pour tirer sa propre ligne de pensée et son propre style. J’ai toujours écrit de la poésie à la fois libérée et classique, il n’y a pas de choix catégorique à faire entre les deux. L’ouverture à la culture et à la littérature universelle est une nécessité pour donner à sa créativité une dimension où la diversité est présente et où l’aspiration à la beauté, à l’authenticité, à l’universalité sont des valeurs souvent recherchées.

*(Lisez la deuxième partie de cet article la semaine prochaine.)*

## Comic

Wanda Waterman

# ANTBOY AND HAPPY RABBIT IN: TERRORIST HOOTENANNY

Antboy, why are you still here? We're all gathering at the park for the annual terrorist hootenanny!



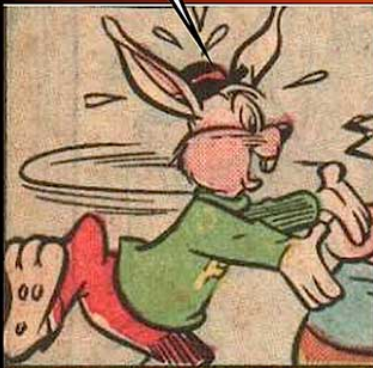
I HATE your annual terrorist hootenanny! All we do is drink chai and sing lame songs, grinning like a bunch of morons!

How many times do I have to tell you? You can't conquer the forces of darkness just by singing and swaying while holding hands in a circle!



But dude, think about it! This year some terrorists might actually show up!

You know, that really wouldn't surprise me . . .



WRITTEN BY WANDA WATERMAN

## AUSU UPDATE



*Dear Members,*

*You may have recently seen information on the internet speculating about the future of Athabasca University. These reports suggest that the Alberta government may broker a merger between AU and University of Alberta, and that this may result in drastic changes to the services and programs offered to students AU students.*

*We want you to know that AUSU is aware of these rumours and is actively investigating the source – we will keep you informed as we know more.*

*We can tell you that AU is governed via a bicameral structure with two main governing bodies: the General Faculties Council (formerly Academic Council) and the Board of Governors (formerly Governing Council). AUSU has representatives on both of these governing bodies and we can confirm that there has been no formal discussion of a university merger among these groups. The AU president, Frits Pannekoek, has also assured the press that there is no truth to the rumour. On behalf of our members, we are seeking more information from the Board of Governors, the minister, and AU executives.*

*At this time we simply have no evidence that a merger is being seriously considered by AU, the U of A, or the Alberta government, and we note that among the many committees and working groups of AU, planning and development for the future continues as usual.*

*We know that our members are worried and want more information. We will update you as soon as we know more. At this time we do not feel there is any reason for students to worry or make changes to their study plans.*

*Do not hesitate to contact our office if you wish to talk about this or any other issue affecting AU students.*

*AUSU.*

This column is provided by AUSU to facilitate communication with its members. *The Voice* does not write or edit this section; all content has been exclusively and directly provided by AUSU, and any questions or comments about the material should be directed to [ausu@ausu.org](mailto:ausu@ausu.org).

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# CLASSIFIEDS

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## THE VOICE

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