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

Welcome, welcome, welcome !!!

We are very pleased to endow our Department with this new gazette, which will be a circle of all the creative and the burgeoning talents and geniuses.

When we say 'Department', we think about our teachers as well as our students and researchers (of all levels). The gazette is intended to give the opportunity for each to write in different fields of English literature and culture. Though a particular emphasis will be given to Criticism and Creative writing, other options and tastes will not be depreciated.

Pen Circle will come to full circle with the different and valuable suggestions and comments of everybody.

Pen Circle.

My First Day in University.

The first day I went to University I remembered the very moments of my first coming to the primary school. The world ahead was totally new for my mind, which was full of mingled expectations, apprehensions, and hopes. The already-established University students were cramming my head with pompous tales, and building in my imagination a *brave new world*. It was as though I was going to jump from 17th century slavery to 20th century freedom. Freedom? Rather, total freedom! Yes, that's what I had in mind.

Goodbye all of you, heavy copybooks! Goodbye draconian schedules!

Goodbye headmasters and authoritative teachers!

Hello freedom! I'm no longer a schoolboy, or rather a poor schoolbag student.

When I came to University, I certainly dismissed many illusions, but I fortunately acquired a new and positive sense of freedom. I had to do what I hadn't been inured to do: to take the right decision, both in moments of joy, and in moments of despair. I had to cope with my own little budget by managing, at my best, the meager scholarship. In a word, I learnt, for the first time in my life, how to be responsible for myself.

Now, after five years of study in University, I am on the threshold of leaving it, with a BA degree in hand. As for looking for a job, that's another cup of tea.

R. B. (4th year student.)

Editorial Board :

The Jazzy Age and the Theatre Guild

Our aim is certainly not to talk about the Jazz ; but it is noteworthy to mention the role of this music, and of the Prohibition of alcohol, in stamping the 1920s in America with unmistakable features, and forever. Beside the Jazz, there was theatre. The first war contributed highly in liberating the American stage from its regionalism and permitted it to discover the European forms of theatre and drama. This partly explains why the 1920s were marked and affected, on the literary level, by Chekhov's naturalism, Strindberg's Expressionism and Ibsen's realism. That is, it's as though American playwrights wanted to establish an Ibsen-like psychological and visual realism, instead of the theatricality that dominated the American theatre so far. But they also wanted to show that they could create a homemade theatre, with American materials : language, situations, characters and ideas.

The social factor is not to be underestimated : The progress in secondary and University instruction, and the access to study for a larger part of the American population – which had known a certain stability – gave gradually way to the emergence of a new audience, more intelligent, more exacting (hard to please) and, above all, more open-minded. The mass of

schools, troupes, international dramatists and national playwrights gave birth to many spectacles, which were diversified to answer the demands of different and growing audiences. The new taste for theatrical spectacles accounted for the construction of new theatres, the emergence of the *Star System* in Hollywood and Broadway, and the activity of *Off-Broadway* theatre. Only one thing was missing : a method of theatrical acting ; it was the Moscow Art Theatre which inoculated, in 1923, the American theatre with the Stanislavski virus.

Among the figures of this era, Maxwell Anderson experienced in social comedies, social protest, character problem plays and even in tragedies in classical form. Elmer Rice is well remembered for his manifestly experimental play, *The Adding Machine* (1924), in which characters are symbolically given particular names ; there is Mr. Zero and his friends Mr. and Mrs. One, and Two and Three. This expressionist handling was intended to show man as a cipher in the wheel of big Business. John Howard Lawson is also worth mentioning in this context...

But all these playwrights were less important than Eugene O'Neill, who was still exploring an inexhaustible talent. He became, in fact, the spokesman of the 1920s. Each of his plays was a new experiment in form, but with

a growing emphasis on the psychological analysis and the symbolic representation of character.

Among theatrical groups, 'The Theatre Guild' (founded in 1919) was the most active one, with a large repertory of national and international plays. However, such groups could not incarnate real schools, giving birth to real actors or playwrights. They were like business firms – in this time of Success – concerned solely with marketing their products.

So by the end of the 1920s, expressionist techniques were modified by the Depression years. And Freud yielded place to Marx.

After the economic crisis of 1929, 'the harsh reality of the Great Depression sobered the best of American playwrights.' This was no «time for comedy », nor for mere artistic experiment with symbolism and expressionism, nor for detached Freudian speculation on the individual and his/her neuroses...

The 1920s became a dream, remembered at first with bitterness for their irresponsibility and recklessness, then only recently with an affectionate nostalgia for that marvelous Jazzy Age.

Foulân Foulâni.

⇒ **Pen Circle**
 Cadi Ayyad University.
 Faculty of Letters,
 English Department.
 Beni Mellal.
 CHAOUCH@hotmail.com

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The Poet's Corner	Creative Pens

This corner will be dedicated to contributions and creative experiments in the field of poetic writing, criticism or even commentary on the published works.

Attempts and writings by students, inside or outside the campus, will be cordially welcome.

Our 'Poetry' teachers will help and guide such poets-to-be, or discuss their works.

Strange People

Authors and actors and artists and such
 Never know nothig, and never know much.
 Sculptors and singers and those of their kidney
 Tell their affairs from Seattle to Sidney.
 Playwrights and poets and such horses' necks
 Start off from anywhere, end up at sex.
 Diarists, critics, and similar roe
 Never say nothing and never say no.
 People Who Do Things exceed my endurance ;
 God, for a man that solicits insurance !

Dorothy Parker.

Silence

There is a silence where hath been no sound ;
 There is a silence where no sound may be ;
 In the cold grave, under the deep, deep sea,
 Or in the wide desert, where no life is found,
 Which hath been mute, and still must sleep
 [profound.
 No voice is hushed, no life treads silently ;
 But clouds and cloudy shadows wander free,
 That never spoke, over the idle ground.

But in green ruins, in the desolate walls
 Of antique palaces, where Man hath been,
 Though the dun fox, or wild hyaena, calls,
 And owls, that flit continually between,
 Shriek to the echo, and the low winds moan,
 There the true Silence is, self-conscious and alone.

T. Hood.

The two poems are just samples of this corner, and we have the firm conviction that Beni Mellal is teaming with 'poets-to-be.'

NEWS NEWS NEWS NEWS NEWS

◆ Under this item we will try to give the most important news about the campus.

◆ Pen Circle will try to cover the cultural and scientific activities in our University, as well as in the other universities, or cultural centers. (Publications, book reviews, seminars, visits, conferences).

◆ We cannot do everything in four pages, but we'll do our best to cover the most important and most relevant things.

- ◆
- ◆
- ◆ Etc.

*Reader-Response Criticism.
Bibliographical Essay.*

New interest in the role that the reader plays in interpreting the text has manifested itself under a variety of rubrics in the seventies. Influences from Europe include the “reception-aesthetics” of Hans Robert Jauss of the University of Constance; see his “Literary History as a Challenge to Literary Theory” in *New Literary History*, 2 (1970): 7-37. The analysis of the reader’s role in the ‘Constance school’ has been more fully expressed in English by Wolfgang Iser, in theory in *The Act of Reading: A Theory of Aesthetics Response*, and applied to actual texts of Bunyan, Fielding, Smollet, Scott, Thackeray, Joyce, and Beckett in *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. For a criticism of the school, from Berlin, see Robert Weiman, “Reception Aesthetics” and the “Crisis in Literary History” in *Clio*, 5 (1975): 3-25. Jauss explains how reception aesthetics is translated into a program of studies in an interview in *New Literary History*, 11 (1979): 94-95.

The most prominent American advocate of reader-oriented criticism, here usually called “affected criticism,” is Stanley Fish, who first studied the role of the reader in *Surprised by Sin: The Reader in*

Paradise Lost, and Self-Consuming Artifacts: The Experience of Seventeenth Century Literature. Fish’s early article, “Literature in the Reader: Affective Stylistics,” in *New Literary History*, 2 (1970): 123-62, is an important explanation of the aims of reader-response criticism; it and a number of other articles are collected in *Is There a Text in This Class?: The Authority of Interpretive Communities*. Other American books analyzing aspects of reader-response criticism include Walter Slatoff’s *With Respect to Readers: Dimensions of Literary Response*, and David Bleich’s *Subjective Criticism*; and there are also two good anthologies on the subject, both with good bibliographies: *The Reader in the Text: Essays on Audience and Interpretation*, ed. Susan R. Suleiman and Inge Crosman, and *Reader-Response Criticism: From Formalism to Post-Structuralism*, ed. Jane Tompkins.

by Grant Webster.

