

Dedications

To my mother.

To my family.

To all those who provided me with mental and moral support.

Acknowledgements

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Abstract

This dissertation is a comparative study of selected poems of mourning “O Captain! My Captain!” (1865) and “When Lilacs Last in the Dooryard Bloom’d” (1865) by Walt Whitman, and “Hymn to Boudiaf” (1993) and “Kenza”(1994) by Lounes Matoub. The main purpose of this study is to demonstrate that poems from different cultural identity could share affinities. Adopting Norman Fairclough’s approach to Textual Analysis, explained in the first chapter, this research paper has attempted to analyse the forms and the contents of the poems referring to their socio-historical and political backgrounds. The two poets have dealt with poetry of mourning to grieve national figures with revising their respective traditional forms of mourning, which yielded a disconnection from the English elegy and the Kabyle dikr. The second chapter has attempted to analyse Whitman’s elegies in their formal and contextual frame. The third chapter has endeavoured to provide a close reading of Matoub’s poems in relation to history and to his political commitment. The last chapter has discussed the poets’ use of the poetry of mourning, then puts the poems into a comparative perspective. The results of the comparative study demonstrate that both Whitman and Matoub intentionally deviate from their respective traditional poetry of mourning , to create innovative poetic forms, which carry out their militant ideas about history and politics.

Key words: Walt Whitman, Lounes Matoub, Textual Analysis, Poetry of mourning “O Captain! My Captain,” “When Lilacs Last in the Dooryard Bloom’d,” “Hymn to Boudiaf,” “Kenza.”

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Introduction

Mourning has always received considerable attention from critics, since it is an inevitable experience in the human life. From a psychological standpoint, grief is the internal feeling a person experiences following the death of a loved one, and mourning is the expression of that grief.¹ Bereavement yields a fusion of emotions ranging from sadness, longing, loneliness, sorrow, guilt, to anger.² Mourning helps in dealing with the pain and in releasing the previous emotions.

The expression of grief varies from one person to another; however, art appears to be an expressive means. Prominent writers and poets choose to express their sorrow through literary works. Indeed, a wide range of works is produced in death-related literature. The literature of mourning, habitually exaggerated, clarifies the mourner's view of death and the worth of the deceased. It tries to find a sense and a method to manage grief through excessive lamentation to consolation. While some literary figures have chosen to devote a work of mourning to a loved family member, others expand the theme from a family matter to a national one, reacting to a single and a shared loss. Important mourning works are devoted to different national figures around the world, responding to the death of famous "appreciated" personalities.

The expression of this universal experience is culturally, historically, and politically determined.³ Different cultures express their grief differently. Indeed mourning in the United States of America is highly individualistic and variable because the community does not ritualise grief, and it has become a private matter since their society is more based on the nuclear family.⁴ However, the whole community of the deceased shares mourning in the Kabyle culture. A high sense of solidarity emerges in delicate situations since the Berber

society is based upon villages constructed from extended families. Nevertheless, the two different cultures share the sensation of grief and the use of poetry of mourning, named differently in each, to mourn the loss of respected ones. In both cultures, outstanding poets such as America's Walt Whitman and Kabylia's Lounes Matoub devoted major works to mourn martyrs, political men, or intellectuals, sharing then the sense of a shared and national mourning.

To grieve the death of President Abraham Lincoln, Whitman devoted six elegies and lectured on him until his death. The most known are "O Captain! My Captain," and "When Lilacs Last in the dooryard Bloom'd," initially published in "Memories of President Lincoln" (1881–1882), added later to *Leaves of Grass* (1855). Matoub dedicates several mourning poems to different personalities, whom he considers as "martyrs." The most known of his mourned figures are "Abane Ramadane," "Tiḡri n Taḡḡalt" (1996) ["The Widow's cry"], "Hymne a Boudiaf" (1993) ["Hymn to Boudiaf"], and "Kenza" (1994).

This dissertation is based upon the analysis of selected poems by Whitman and Matoub, and the comparison of their use of poetry in mourning national figures. Two mourning poems are chosen from the oeuvre of each poet: "O Captain! My Captain," and "When Lilacs Last in the Dooryard Bloom'd" from *Leaves of Grass* (1855) dedicated to the memory of Lincoln; "Hymn to Boudiaf," and "Kenza" from *Mon Nom est Combat* (2003) [*My Name Is Struggle*] devoted to mourn Mohamed Boudiaf and Tahar Djaout, respectively. The study aims to underline the affinities in the two different cultures through the study of two representative poet's texts.

Review of the Literature

As far as we know, there is no comparative study dealing with Whitman's and Matoub's works; however, there is a bulk of criticism on their respective poetry, whose most representative approaches are reviewed in this section with regard to their mourning poems.

Whitman's poetry of mourning, mainly "When Lilacs Last in the Dooryard Bloom'd," forms the focus of several studies. Indeed, the poem has been approached from different perspectives. To commence with, Mark Edmundson has a pragmatic approach to "Lilacs." In "Lilacs': Walt Whitman's American Elegy" (1990), Edmundson explains that Whitman's grief on Lincoln is the result of poet's love for his country and the fear of a political crisis.⁵ As the author writes, "Whitman responds to an American and a private crisis by melding them, bringing the situation, without reduction, to the point of decision or turning."⁶ To support his position, the critic uses Sigmund Freud's article "Mourning and Melancholia," which served to explain the two pragmatic sides of Whitman's mourning. Indeed, the author deduces that Whitman's excessive grief is the result of his love for the nation and for Lincoln. Edmundson assumes that Whitman's grief is melancholic, which is the result of his love for the deceased, Edmundson explains,

In Freudian terms, the final hymn to death must be equated with mania-the radical influx of affirmative force that follows a completed work of melancholia. Melancholia, says Freud, "loosen[s] the fixation of the libido to the object by disparaging it, denigrating it and even as it were killing it." Mania supervenes at the moment when the self-exorcism is complete, and the ego knows "itself as the better of the two, as superior to the object"⁷

In *Whitman and The Elegy: Mythologizing Lincoln and The Poetic Reconstruction Of Mourning* (2017), Brytani Raymond explores Whitman's "When Lilacs Last In the Dooryard Bloom'd" and "O Captain! My Captain!" in terms of a revolution on the elegiac forms. She writes: "Whitman consciously subverted the established traditions of the elegiac form to demonstrate that the process of grief could not be broken down to a simple formula as suggested by past elegists."⁸ She proposes a textual analysis through which she demonstrates

Whitman's idealisation of Lincoln, whom he considers as an example of "Americanness." Indeed, she opens her work by declaring: "If Walt Whitman was the voice of American democracy in the Civil War era, he viewed Abraham Lincoln as the face."⁹ As Max Cavich's *The American Elegy: Poetry of mourning From the Puritans to Whitman* (2007), Raymond's thesis tackles the development of the elegy in the American tradition concluding that Whitman broke the tradition to start another that of "the new American elegy."¹⁰

Patricia Lee Yongue's "Violence in Whitman's "When Lilacs Last in the Dooryard Bloom'd"" proposes another perspective to the poem in which she examines the representation of violence inflicted to Lincoln. She explores Whitman's diction to demonstrate the portrayal of Lincoln's assassination, as well as Whitman's pacifism. Lee Yongue sheds light to Whitman's use of the natural world and the image of a child to demonstrate the harm inflicted to Lincoln. In the other side, she argues that Whitman justifies the assassination of Lincoln because he uses the natural world. That is to say, something natural is normal, as she writes: "This idea, rendered thematically, is corroborated by the fact that Lincoln's death is represented only in terms of a natural phenomenon."¹¹

Many works appeared in the two last decades about the character, the life, and the death of Matoub Lounes, for instance, *Le Barde Flingué*,¹² *Pour l'Amour d' un Rebelle*,¹³ *Matoub Lounes Mon Frère*,¹⁴ *Anazbay, le Résistant*,¹⁵ to name but a few. However, his poetry is not yet the centre of interest, as only a few literary studies are dealing with his oeuvre in general, but not in detailed analysis. Yalla Sedikki and Rachida Fitas translated Matoub's songs to French in two different books: *Mon Nom est Combat* (2003) [*My Name is Struggle*], *Tafat n Wuryu* (2011) [*the Light of the Flames*], respectively.

In *Tentative d'Approche du Fonctionnement de la Métaphore dans l'Œuvre Poétique de Matoub Lounès* (2011) [*An Attempt to Approach the Functioning of the Metaphor in the*

Poetic Works of Matoub Lounes], Fitas mentions some metaphors included in “Hymn to Boudiaf”, and in “Kenza.”¹⁶

Another article that must be cited is Said Chemakh’s “Regards sur La Poésie de Lounes Matoub,” which deals with the historicity of Matoub’s songs, demonstrating its reliability as a historical reference. Indeed, Chemakh writes : “On peut relire l’histoire de l’Algérie depuis la guerre de l’indépendance rien qu’en décortiquant la poésie de Matoub.”¹⁸ [“we can reread the history of Algeria since the war of liberation just by dissecting Matoub’s poetry”].

Issue and working hypothesis

The review of literature conducted above demonstrates that Whitman’s elegies are explored from diverse angles; however, there is a dearth of critical work concerning Matoub’s oeuvre in general and poetry of mourning, in particular. Even though “Hymn to Boudiaf” and “Kenza” are essential poems in the Kabyle literature, there is a lack of literary investigations related to them. This is the reason why we intend to study Matoub’s poetry of mourning, and put them in perspective with Whitman’s “O captain! My Captain!” and “When Lilacs Last in the Dooryard Bloom’d.” the issues raised are centring around the comparability of poems from different backgrounds and by poets from different generations. Whitman’s poetry is written and recorded in *Leaves of Grass*, Matoub’s poems are written to be sang; therefore, the main issue is based on the possibility of comparing poems from different registers and cultures. To the best of our knowledge, there is no previous study comparing Whitman’s and Matoub’s use of poetry in dealing with loss. It can be assumed that the different cultural identities of the two poets do not prevent a comparative study between their poetry. The literature of Mourning may share some universal items that are due to the universality of the experience of grief, and the search of humans for a method to handle sorrow.

The present research paper attempts to provide a close reading of the selected poems; thus, it relies on Norman Fairclough's approach to textual analysis. It has been decided that this method is suitable for this study because Fairclough's tree-dimensional framework enables it to go beyond the description of the poems. Indeed, his textual analysis surpasses the "whatness" of the text towards the "whyness" and the "howness." In other words, it allows the research paper to examine the aesthetics and to establish an intertextual relationship between the text and the context, since political and historical events inspire the poems.

Dissertation outline

This dissertation encloses four principal sections commencing with the introduction that endeavours to define grief and mourning and to situate them in literature and culture. It also reviews the literature about the selected poems and includes issue and working hypothesis. The method and material section is presented in chapter one. In method, the research paper explains Fairclough's approach to Textual Analysis and its central notions. The material section encompasses two separated units: "Poetry of Mourning: Grief in Literature," which expounds the elegy and the dikr, and "Poets Understudy," which reviews the historical and political backgrounds. After enumerating the results, the dissertation passes to the second chapter "Mourning a father of the nation: Whitman and Lincoln," which comprises two sections. The initial one deals with the textual analysis of "O Captain! My Captain" and the second one with "When Lilacs Last in the Dooryard Bloom'd." The third chapter "Mourning National Figures in Matoub's "Hymn to Boudiaf" and "Kenza"" presents a close reading of the poems in two different units. The first one analyses "Hymn to Boudiaf," and the second one deals with "Kenza." The fourth chapter "Mourning Discourse in Whitman's and Matoub's Poems" includes three sections. The first and the second discuss Whitman's and Matoub's use of poetry of mourning, respectively. The third section puts into perspective the

poets' representation of mourning in poetry aiming to identify the similarities and the differences the poems presents.

Endnotes

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- ¹⁶- Rachida Fitas *Tentative d'approche du fonctionnement de la métaphore dans l'œuvre poétique de Matoub Lounès* (Tizi- Ouzou : Mouloud Mammeri, 2011) : 177, 184, accessed October 6,2020, <https://dl.ummt0.dz/handle/ummt0/281>
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Chapter One: Method and Materials

I. Method: Fairclough's Textual Analysis

Language is a complex and a vital part of the social life that might change according to the socio-historical context. That is to say, it may be determined by history and society. Norman Fairclough declares: "viewing language use as social practice implies, first, that is a mode of action and secondly, that is historically situated mode of actions, in a dialectal relationship with other facets of the society it is socially shaped."¹ Fairclough explains that critical discourse analysis is concerned with the complex relationship between language and other aspects of society.² He defines it as "an analytic framework – a theory and method – for studying language in its relation to power and ideology. This framework is seen here and throughout as a resource for people who are struggling against domination and oppression in its linguistic forms."³ Fairclough outlines the ways in which power and ideology can be identified in a text : "A range of properties of texts is regarded as potentially ideological, including features of vocabulary and metaphors, grammar, presuppositions and implicates, politeness conventions, speech exchange (turn-taking) systems, generic structure, and style."⁴

The meaning of language is shaped by the socio-cultural context. History, as stressed by him, contributes in transforming literary genres. Fairclough explains:

Intertextual analysis as it is dynamically and dialectally conceived by Bakhtin also draws attention to how texts may transform these social and historical recourses, how texts may "re-accentuate" genres, and how genres may be mixed in texts. In the words of Krestiva it is a matter of the insertion of history into a text, and of this text into history.⁵

Fairclough sustains that "textual analysis includes two complementary types of analysis: linguistic analysis and intertextual analysis."⁶ Linguistic analysis deals with the linguistic structures and systems (phonology, grammar, vocabulary, semantics...etc.),

whereas intertextual analysis underlines the dependence of text on society, and on the historical materials.

Deeper analysis of a work based on both of the form and the content, aids investigators to understand texts in their historical and socio-cultural specific context.⁷ by using Fairclough's CDA, this study aims to bridge the gap between the text and its context because literature is not merely aesthetics. It is an embodiment of thoughts, feeling and perspectives. Political and historical discourses are likely to have irrefutable influence literary pieces. Indeed, poetry vehicles an ensemble of ideologies and socio-historical facts beyond its literariness.

Fairclough elaborated a tree-dimensional framework; every communicative event comprises three dimensions: text, discursive practice, and social practice. These communicative events corresponds to three levels of discourse: description, interpretation, and explanation Text (Description) is a formal text analysis; it puts an accent on the linguistics and the structures of a literary text.⁸ Discursive practice (Interpretation) draws attention to the link between text and context.⁹ "Explanation is concerned with the relationship between interaction and social context with the social determination of the process of production and interpretation, and their social effects"¹⁰ in this stage; issues like ideology are taken into consideration.

II. Materials

1. Poetry of Mourning: Grief in Literature

The expression of loss and grief through literature is common in all cultures. However, poetry of mourning is referred to differently in different languages and ethnicities. The Western poetry of mourning is denominated elegy, which is a generic term derived from the Greek word "elegos" that means mournful song.¹¹ However, poetry of mourning in the

Kabyle oral tradition is named Dikr, which Mouloud Mammeri explains as a religious poem intended to remind humans of the consoling truths of faith.¹²

A. The English Poetry of mourning : The Elegy

According to *the Penguin Dictionary of Literary Terms and Literary Theories*, the elegy is any poem composed of elegiac distiches, discussing death, war, love and similar themes.¹³ In *Elegy*, David Kennedy argues that the earliest surviving elegies written in Greece are not all funeral; indeed, poets such as Archilochus, Callinus and Tyrtæus dealt with war, love, and philosophical themes.¹⁴ That is to say, earlier, a poem is classified as an elegy if it is written in a form comprising “a dactylic hexameter followed by a pentameter.”¹⁵ Nevertheless, the Greek poets used the elegiac distiches to write lamentation and funeral poem.

Any poem composed of elegiac distiches is called elegy even if it covers a variety of themes. The traditional Western form is based on a hexameter consisting of six feet, followed by a pentameter consisting of five feet. The map below is going to clarify the metrical form of elegiac distiches:

Hexameter – □ □ – □ □ – | □ | □ – | □ □ | – □ □ – –

Pentameter – □ □ – □ □ – | – □ □ – □ □ –¹⁶

(–) represents a strong syllabus, whereas (□) stands for a weak syllabus. As can be noticed, each long syllabus is followed by two short ones, which create a dactyl rhythmical sequence. As for the two long successive syllabi, they are “spondees”, which are a derivative of the dactyl.¹⁷ Gregory Nagy summarises: “elegy is a genre that uses a combination of its own special elegiac hexameter with its own special elegiac pentameter in the elegiac couplet.”¹⁸

Because weeping is expected from a female character, songs of lament were composed by women.¹⁹ Indeed, “The references to female lament in tragedy are in reality references to

female lament only as represented by male lament.”²⁰ Kennedy argues: “If women’s weeping not only comes naturally to them but also is prompted by what is natural as if a bird without shoes then male grief must always assert its uncommonness.”²¹ However, it soon became an archaic rule since male characters compose significant elegies mourning the death of loved figures.

Kennedy states that personal elegies emerged in England at the end of the Middle Ages, principally in five types, which are “laments for monarchs, poems about the fall of the mighty, political poems, warnings from the dead and allegorical dream visions.”²² The prominent literary figures of the time who wrote elegies were Chaucer and Spenser. Chaucer’s “The Book of the Duchess”, introduces elements of mourning and praise, which became a standard for later poets. As for Spenser, he was the first English poet to write a pastoral elegy, which is a representation of the mourner and the mourned as shepherds.²³

It can be considered that elegy began to be specified as a lamentation form in the early modern period. Indeed, “the elegies and epitaphs gathered in *The Penguin Book of Renaissance* (1509–1659) reveal an emphasis on the physical facts of burial and bodily decay. Poem after poem portrays a public figure or loved one turns to ‘dust.’”²⁴ Indeed, the thematic of the elegies written in that period was centred on death. Moreover, Kennedy argues: “elegies cannot just describe loss: they have to refigure it as a species of transformation and provide an early glimpse of an afterlife for their subject.”²⁵ This notion is also present in Theocritus poetry portraying his mythological beliefs for the after death. It can be considered that the reflection of the afterlife is a questioning of the fatality of human beings, and a manner of dealing with loss.

Before, the elegy was written in forms of dialogues and performed in tragedies; however, the third-century elegist established an important characteristic, which is the

monody of elegiac form.²⁶ More precisely, it is voiced by a single person. In addition, they introduced imagery that recurs later in the English poetry.²⁷ It is worth mentioning that, elegy introduces a connection between mourning and nature through the use of pathetic fallacy, which is the attribution of human emotions to the word of nature, and the portrayal of the natural world as disturbed by the death of someone.²⁸ Elegy also presents contradictory elements, which are the sorrow on the deceased and the joy of stilling alive.

The American Elegy

In *The Poetry of Mourning from the Puritans to Whitman*, Max Cavitch argues that “elegy has an unbroken history in the English-speaking North America from the earliest years of the British settlement.”²⁹ This genre, according to him was widespread throughout the nineteenth century, it was diverse in content, but the form remains relatively consistent.³⁰ Ann Bradstreet is commonly referred to as the mother of the American elegy; she devotes several works to her deceased grandchildren focussing on spiritual and religious themes.³¹ However, her works still conform to the traditional form of the English elegy. Benjamin Franklin and other authors of the mid- to late- 1700s took part in “anti-elegy satire that parodied, mocked, and ridiculed the form.”³² Their motivation centred on the idea that mourning cannot be a simple formula. Nevertheless, this movement did not last for a long time since the formulas were restored with the death of George Washington that initiated the representation of grief on a national scale.³³

B. The Kabyle poetry of Mourning: Dikr/ Adekkar

Kabyle poetry has long been an oral tradition transmitted from one generation to another through memory. It is characterised by spontaneity and lack of evolution that Mouloud Mammeri relates to the socio-economic rigidity on which poets lived.³⁴ The thematic of the traditional poetry centres on religion. Indeed, Youcef Nacib argues that

religious discourse is the most ancient and abundant literary genres from which Dikr emerged.³⁵

Dikr or Adekkar is a poetic genre inspired by the religious literature, which has the main purpose edification.³⁶ Though the poems are often composed by marabouts, i.e. religious figures, the main classics are anonymous. Mammeri stresses the difficulty to determine the period in which this genre emerged; nevertheless, Nacib estimates that it goes back to the Middle Ages to the time of the Ottoman Empire.³⁷

In “Kabylie : Littérature”, D. Abrous argues that this poetic genre is still regularly sung by female and male choirs during funeral wakes.³⁸ The male choirs are called Khouans, who are peasants having some knowledge of religion and poetry. They form a circle around the dead and sing mystic poetry with evoking Allah’s name repeatedly. In *Poésies Mystiques Kabyle*, Nacib explains the purpose behind the genre:

“Les paysans qui chantent devant le corps du mort, lors de la veille funèbre, pensent accomplir un acte de dévotion. Car chanter le nom de Dieu en une telle circonstance permet d’atteindre un double objectif: “se noyer” dans le dikr soufi, donc le cheminer vers l’extase, mais également pourvoir le défunt du meilleur des viatiques: le nom d’Allah.”³⁹

[“The peasants who sing in front of the dead’s corpus, in the funeral wakes, believe that they are accomplishing a devout act. Because singing God’s name in such a circumstance allows them to achieve a double objective: to “sink” in the Sufi dikr, the path towards ecstasy, but also to provide the deceased with the best of viatiques: Allah’s name”].

The khouan’s dikr is characterised by the recurrence of the stories of prophets recited in the Coran, which are denominated in the traditional Kabyle poetic genres “taqsit” [“story”]. The latter as highlighted in *Poésie Traditionnelle Féminine de Kabylie* by Mohand Akli Salhi, is entirely absent in the female dikr, which focuses on separation.⁴⁰

Nacib states that the language of the compositions is funeral litanies with words borrowed from Koranic Arabic that enriched the Amazigh spiritual vocabulary.⁴¹ The genre

evokes God's name and draws attention to what the deceased could have said in sextains [sizaine].⁴² Mammeri explains that the basic theme of the dikr is death, which is exposed from a pessimistic angle: "Le thème préféré rebattu ressassé jusqu'à la hantise, c'est la mort. Et curieusement, non pas la mort sereine voire heureuse, du croyant [...] mais la fin cruelle, la déchirante séparation de ceux qui s'aiment [...] la mort "amère comme Laurier.""⁴³ ["The emphasised theme is death and curiously not the serene happy death of the believer, but the cruel end, the despicable separation of those who love each other, "bitter death as laurel""]. Moreover, Mammeri singles out another theme, which is the admonition within a desperate vision of existence stimulated by the idea of the end of the world is near.⁴⁴ Even though the dikr sings despair, it paradoxically fortifies hope, because the repetition of God's and the prophet's name make the believer at ease.⁴⁵

2. Life and Context of The Poets Understudy

A. Walt Whitman in his lifetime

Walt Whitman (1819–1892) was born in the Western Hills in Long Island from a modest family. He received a limited education in Brooklyn's public school where he grew up. During his lifetime, he occupied many jobs from which he learned much about writing. At an early age, Whitman began to learn the printer's trade and to appreciate the world of literature. "Largely self-taught, he read vicariously becoming used to works of Homer, Dante, Shakespeare, and the Bible."⁴⁶ He worked later as a printer and soon stopped to start his career as a teacher, which lasted until he became a journalist. Afterwards, Whitman created a weekly newspaper that he nominated the *Long Islander*.⁴⁷ He also worked as an editor for several journals for a limited time to create later *Brooklyn Free Man* in which he celebrates the dignity of the human beings.⁴⁸

At the outbreak of the Civil War (1861-1865), the poet travelled to Washington searching for his brother wounded in the war. Moved by the state of hospitals, which were full of war-wounded soldiers, he became a “psychological nurse.” In *Memoranda During the War* (1875), he writes: “during the union war I commenced at the close of 1862, and continued steadily through ’63, ’64 and ’65, to visit the sick and wounded of the army, both on the field and in the hospitals in around Washington city.”⁴⁹

The Civil War was a four years battle between the states of America. The northern Free states that desired the abolishment of slavery and the preservation of the union, and the 11 Southern separatist pro-slavery states, which formed the Confederate States of America. Whitman supported the anti-slavery movement, recognised capitalism as a danger on individual freedom, and reinforced 19th century feminism.⁵⁰ F.O. Matthiessen considers him as “the central figure of the American literature affirming the democratic faith.”⁵¹ However, his position towards slavery is probably not a humanistic sensibility rather a pragmatic reason. Indeed, “he sought to stop the spread of slavery in America with the understanding that slavery would prove to be economically unsound and the slave states would suffer for having adopted the institution.”⁵²

Whitman describes the atrocities he witnessed while working at hospitals, where he was exposed to the carnage of the Civil War, which constitutes the central theme of his coming Drum-Taps poems including “Memories of President Lincoln.” In a section of *Memoranda During the War* entitled “The Million Dead, too, summ’d up,” he writes:

“the numberless battles, camps, Hospitals everywhere—the crop reap’d by the mighty reapers, Typhoid, Dysentery, Inflammations—and blackest and loathesomest of all, the dead and living burial-pits, the Prison-Pens of Andersonville[...] our young men once so handsome and so joyous, taken from us—the son from the mother, the husband from the wife, the dear friend from the dear friend”⁵³

The preservation of the union was a great triumph for Abraham Lincoln; however, “these achievements came at the cost of 625,000 lives.”⁵⁴ By the spring of 1865, all the principal Confederate armies surrendered, and when Union cavalry captured the fleeing Confederate President Jefferson Davis, resistance collapsed and the war ended.

While attending a performance at Ford’s theatre in Washington, D.C., on April 14th, 1865, President Lincoln was shot by the actor John Wilkes Booth. His assassination delivered a sequence of elegies that became the most revered poetic tributes to Lincoln, particularly “O Captain! My Captain!” and “When Lilacs Last in the Dooryard Bloom’d.”⁵⁵ They portray the assassination of the President as well as the depressed socio-historical mood of post-Civil War America. Indeed, every northern and southern family experienced the loss of loved ones.⁶⁵ In *Mourning Lincoln*, Martha Hodes expresses, “I felt as if the whole world was grieving and in shock, yet evidence tension and contention could be read everywhere.”⁵⁶ Lincoln’s death yielded in the nation a mixture of emotions ranging from fear, insecurity, to grief and sorrow, which are conveyed in Whitman’s representation of the time.

B. Lounes Matoub in his Lifetime

Lounes Matoub (1956-1998) is born at the height of the Algerian war of independence in Taourirt Moussa, a village in Ait Douala. He is one of the most popular Kabyle singers to outline his generation, since twenty-two years after his death his oeuvre still holds the centre of the stage of the Kabyle music and poetry. The songwriter cultivated his passion for music by listening to his mother’s singing. In *Rebelle*, he tells us, “lorsque ma mère était à la maison et quelle que fût sa tâche, elle chantait, [...] je crois que c’est elle qui m’a véritablement initié à la chanson.”⁵⁷ [“When my mother was at home and whatever her task was, she sang, [...] I think she was her who really introduced me to music”]. The songwriter received a limited education, as he ceased his studies at high school because of the “politization of the

institution,” which misled a whole generation.⁵⁸ He considers the Algerian school as a means of oppression: “lorsque l’arabisation nous a été imposée par Boumediène, nous avons été meurtris. Aujourd’hui, avec le recul, j’affirme que cette Arabisation forcée m’a cassé intellectuellement.”⁵⁹ [“when Arabization was imposed to us by Boumediène we were bruised. Today, with the retreat, I affirm that forced Arabization broke me intellectually”].

It might be considered that his initial real contact with poetry was at his military service where he wrote famous songs such as “A3skri” [“Soldier”], a poem combining Arthur Rimbaud’s “Dormeur du Val” [“A Sleep in the Valley”] and Boris Vian’s “Déserteur” [“deserter”]. “Soldier,” is the representation of his disapproval of the war, as it was composed to reject the Algiers conflict between Algeria and Morocco. Furthermore, In *Rebelle*, Matoub confesses that his military service was a “negative experience” because he endured regionalism as well as violence. Nevertheless, he proclaims that these two years of “sequestration”, inspired his poetry and made him more revolted.⁶⁰

Matoub brought the Kabyle song into new confines through the thematic novelty he introduced that gradually reshaped the popular poetry. Specifically, he broke taboos in the Algerian society;⁶¹ the poet went beyond cultural and religious “redlines,” giving voice to exasperated generations that call for a modern society. He challenged the Algerian regime by subverting the governmental restrictions created by political leaders. It is argued that with Lounis Ait Menguellat, Matoub was among the first Algerian singers to delve into politics, and to adopt a critical stance taking aim at “the antidemocratic regime” as well as at fundamentalism. In “Beyond Raï: North African Protest Music and Poetry”, Rachid Aadnani writes: “Matoub Lounes is perhaps the most radical and outspoken Kabyle critique of the Algerian regime and what he considered its exclusivist Arabo-Islamist ideology.”⁶²

Since his first album “Ay Izem Anda Tellid” (1978) [O Lion, Where are you?], Matoub did not hesitate to unapt the post-independence government. He speaks of the betrayal of the war and denounces what he considers as a corrupted regime. Kateb Yacine calls Matoub’s generation “les maquisards de la chanson” [“the maquisards of the song”]. Indeed, his songs were his weapon through which he said aloud what people whisper.⁶³

Matoub’s claim of secularism accentuated after the emergence of the Islamic Front of Salvation, which claimed the application of the Charia [the Islamic law] a matter that the songwriter highly disapproved. The FIS was created by Abassi Madani and Ali Belhaj and legalised by President Benjedid.⁶⁴ The party was about to win the elections when the coup d’état against Chadli Benjdid occurred, placing the High-Security Council headed by general Khaled Nezzar, the defence minister. The next day, they suspended elections, and the FIS called for a rebellion.⁶⁵ In a song entitled “Regard sur l’Histoire d’un Pays Damné,” (1991) Matoub portrays the political state of Algeria after the coup d’état representing the struggle for power yielded by the multiparty policy.

In January 1992, Mohamed Boudiaf returned to Algeria after 29 years of exile and took the head of the HCE;⁶⁶ on June 29, 1992, the President was shot and mortally wounded by his bodyguard. Matoub devotes “Hymn to Boudiaf” to pay tribute to the deceased President who according to him, was the only respectable political leader Algeria had since its independence. Furthermore, the assassination of Mohamed Boudiaf was not the first act of terrorism nor the last. In 1993, Tahar Djaout, a francophone journalist, writer, and poet was assassinated. His murder urged Matoub to dedicate him a song “Kenza”, bearing the eponymous name “Kenza,” Djaout’s young daughter. The song mourns the death of Djaout and denounces the crimes targeting intellectuals in general.

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Results:

The issue raised in the introduction centres around the comparison of Whitman's elegies "O Captain! My Captain," "When Lilacs Last in the Dooryard Bloom'd" and Matoub's "Hymn to Boudiaf" and "Kenza", aiming to discover similarities in their poetry of mourning.

The investigation conducted in the chapters demonstrates that both Whitman and Matoub opted for a modification of the original forms of their respective cultural poetry of mourning. Indeed, they offer a formal novelty comparing to the traditional poetical patterns. Whitman's resistance to the English traditional forms appears clearly in his poetic aesthetics, where he alters from the elegiac distiches to free verses. Matoub goes further against the old mourning structures because he revises the fundamental aspect of the Dikr, which is based on religion. His deflexion from the dikr and his claim for secularism yields a profane Kabyle poetry of mourning.

The two poets deal almost with the same themes, which are death, injustice, and assassination. Their poems mainly "O Captain! My Captain" and "Hymn to Boudiaf" present a juxtaposition of mourning and praising in a constant alteration between the image of the victim and the hero. "When Lilacs Last in the Dooryard Bloom'd" and "Kenza" use pathetic fallacy, which is the representation of nature as being disturbed by the death of the mourned. Another similarity that the research paper observed is the expansion of mourning from an individual demised to the lamentation of several victims. Indeed, "When Lilacs Last in the Dooryard Bloom'd" moves from mourning Lincoln to mourning the victims of the American Civil War. The same issue appears in the two poems by Matoub because they first mourn Boudiaf and Djaout then all the assassinated political leaders and intellectuals.

Furthermore, Whitman and Matoub include history in poetry. In contrast to the respective traditional poetry of mourning of their countries that sticks to a single subject, their

poetry offers political and socio-historical glances into their times. For instance, the circumstances during which the two state figures were assassinated, appear in the poems. Indeed, “Hymn to Boudiaf” considers the political state of 1992s in Algeria. The same case in Whitman’s poems, which account for the post-Civil War America and the funerals of Lincoln.

The analysis has also underlined differences between the poems, notably at the level of political representations, which is caused by the different political situations in the two countries. Whitman’s elegies celebrate his country and the end of the Civil War, but Matoub’s morning poetry is engaged in political satire, condemning both the state’s government and fundamentalists for all the political crimes.

Chapter Two: Mourning a Father of the Nation: Whitman and Lincoln

The present chapter encloses a textual analysis of “O captain! My Captain!!” and “When Lilacs Last in the Dooryard Bloom’d.” It attempts to provide some interpretations of the poems in relation to the historical background. The main purpose is to comprehend Whitman’s use of elegy in mourning a political leader and to draw attention to his deviation from the traditional English elegy. This section proceeds initially with analysing textually “O Captain! My Captain,” then “When Lilacs in the Dooryard Bloom’d.”

1. Analysis of “O captain! My Captain!!”: Textual Analysis

“O captain! My Captain!” Was first published in 1865 in a pamphlet named Sequel to Drum-Taps in the form of an elegy to mourn the departure of President Abraham Lincoln. The poem includes a double quatrain three stanzas that sticks neither to a rhyme scheme for the whole poem nor to a traditional patterned meter. The varying line lengths create the poem’s rhythm;¹ each stanza opens with four long lines and terminates with four short lines including refrains: “O captain! My Captain!” and “fallen cold and dead.” The first refrain is an apostrophe, which is a form of personification in which an individual addresses someone who is dead,² and the second appears at the end of each stanza to highlight the poet’s profound loss.

Whitman emphasises the importance of punctuation in using caesurae.³ The latter is “a break or pause in a line of poetry dictated by the natural rhythm of the language and/or reinforced by punctuation.”⁴ It appears in the repeated use of exclamation marks juxtaposing joy and grief, for instance, the one after “Captain!” In the first stanza seems enthusiastic, it introduces a happy event: the end of the Civil War. However, the meaning of the exclamation mark changes after “Ô heart!” to introduce a sad and a melancholic mood. Again, the second

stanza includes five exclamation marks, which in contrast take a darker tone, as the crew appears rejecting the death of the captain and calls for him desperately.

The poem accounts for a homecoming ship and the death of the captain at the arrival to the seaport. It is characterised by contrasting celebration of victory and lamentation of death. The opening stanza distinguishes two sections: The first one congratulates the captain for the end of the fearful trip and for the success in leading the ship into safety with an exulting tone, and the second, introduces the reader to the murder of the captain where it shifts from celebration to mourning. In other words, he devotes the first two couplets of the first stanza to celebrate the triumph, and the two last couplets to mourn the death of the captain.

O captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

“O captain! My Captain!” appears to be an example of diacope,⁵ which is “a repetition of a word with intervening words in between”⁶ to stress the subject of the poem as well as its rhyme. The second section, the last two couplets, introduces the death of the captain with an emphasis on the word “ô heart!” to demonstrate the shock the nation knew with the death of Lincoln. In describing the scene, the poet appeals the senses of the reader to make him actively engaged with the text, indeed he employs visual imagery in “bleeding drops of red” “my captain lies,” “cold and dead.” Furthermore, Whitman uses the words “bleeding drops of red” to acknowledge the violent death of Lincoln. Besides, the poet uses hearing in “the bells I hear,” “people all exulting,” which clarifies the image and gives an audio description of the celebration. Conceivably, the juxtaposition of celebration and grief creates an emotional confusion and makes the poem alter between two contradictory tones a joyful and melancholic one. In this context, Eve Houghton writes: “Each stanza of Whitman’s poem

illuminates the lingering pain and trauma of losses sustained in war—as well as the impossibility of ever separating the triumph of victory from its human costs.”⁷

In the first section, the ship surpasses the obstacles it faces, and the trip ends with victory, he declares “O captain! My Captain!! our fearful trip is done, the ship has weathered every rack.” The extracted verses comprise three extended metaphors. The captain stands for Lincoln assassinated a while after the end of the Civil War, the denomination runs throughout the poem avoiding the use of the President’s name. The second extended metaphor is “the fearful trip;” Whitman resembles the conflict the country faced into a trip in a fearful storm, which is the representation of the Civil War that disturbed the United States of America in general and Whitman in particular. The last extended metaphor is the ship that stands for the country, just like the ship that exceeds the storm; the USA won the war and preserved the union. Another metaphor used by Whitman is the speaker himself. Even though the term sailor does not figure in the poem, he is present. The sailor may represent the whole nation mourning Lincoln.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

The second stanza, comprises examples of alliteration, for instance, the consonant [f] appears several times, to exemplify:

Rise up--for you the flag is flung for you the bugle trills,
For you bouquets and ribboned wreaths for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning

It opens with the disbelief in the death of the captain; the sailor calls for him several times and appears to supply him to respond. It could be argued that Whitman uses anaphora in repeating the words “rise up” and “for you.” This technique according to *The Penguin Dictionary of*

Literary Terms and Literary Theory, is “a rhetorical device involving the repetition of a word or group of words in successive clauses.”⁸ Indeed, “rise up” appears twice and “for you” five times. The repetition of the word “for you” throughout the first quatrain may be giving merit of the triumph to Lincoln. That is to say, Whitman considers Lincoln as the hero who saved the USA he considers him as “the grandest figure yet, on all the crowded canvas of the Nineteenth Century.”⁹ In addition, the stanza evokes bugles, which are brass instruments that are similar to trumpets, often used as military signals, as well as for celebratory and funereal purposes.¹⁰ It can be assumed that bugles symbolises the confusion the country knew with the combination of war and celebration to the death of Lincoln. Moreover, in the opening of the second quatrain, Whitman shifts to a personal tone by establishing a paternal relationship with the President, he writes “Here Captain! Dear father!,” which inaugurates him as the father and the protector of the nation. Houghton writes: “the speaker seems to feel that President Lincoln is his captain in particular. Logically, the captain of a ship is indeed everyone’s captain, but the poet’s choice to emphasise the personal pronoun makes the loss seem private and personal rather than public.”¹¹ In addition, the poet mentions a dream that, arguably, symbolises the preservation of the union. In his lecture commemorating the President, he declares, “Lincoln is first great Martyr Chief,”¹² which remembers the reader of the President’s sacrifice to unify the country and to make the dream real.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

The last stanza contrasts joy and grief again. Indeed, it introduces first, the sailor’s acceptance of the captain’s death than alters to celebrate the end of the trip creating, once more, a juxtaposition of mourning and celebration. The first line “his lips are pale” is a visual

imagery giving a physical appearance of the President, and confirming his death. The poet also evokes the immobility of the corps and the absence of feeling in “My father does not feel my arm, he has no pulse nor will” shaming his acceptance of the fact. The stanza likely presents a shift into a more personal tone in “my father” and in “but I, with mournful tread” demonstrating an alteration from a national mourning to an individual one. Over again, Whitman’s use of figurative language appears in the last stanza evoking an “object won,” which probably symbolises the victory of the union. In addition, he employs personification in “exult o shores” and “ring o bells” giving shores and bells human qualities. It can be considered that “exult o shores” is also a metonymy, a device in which something is referred to not by its name but by something closely associated with it.¹³ Consequently, the shores denote the crowds of people welcoming the vessel at its arrival to the port, referring to the celebrating nation for the end of the war. After several misfortunes the trip ends with victory, everyone is celebrating except the sailor that suffers from the loss of his captain. He chooses to isolate himself from the celebrating crowds to solitary sorrow. He declares “but I with mournful tread, walk the deck my captain lies,” having a look to this statement, another personification could be deduced. He gives his walk a human attribute of mourning to emphasise his grief despite the victory. Like the other stanzas, this one ends with a refrain of visual imagery “fallen cold and dead.”

2- Analysis of “When Lilacs Last in the Dooryard Bloom’d”: Textual Analysis

“When Lilacs Last in the Dooryard Bloom’d” (1865) is an elegy initially published in *Sequel to Drum-Taps*, issued by Gibson Brothers in the fall of 1865.¹⁴ The poem made its first appearance in the text of *Leaves of Grass* in 1881, although *Sequel*, along with *Drum-Taps* and *Songs before Parting*, it had been bound with the fourth (1867) edition.¹⁵ It includes

sixteen sections with two-hundred and ten lines written in free verses. It may be presumed that Whitman's elegy is not based on any specific pattern, yet it conforms to certain general structural principles that are more musical than literary. Possibly, "Leitmotif or leading motif is the musical analogy that gives an added dimension to the poem's unity and meaning."¹⁶ That is to say, the poet relies on words and phrases that recall particular meanings, themes, and emotional tones.¹⁷ For instance, he uses alliteration to create musical impressions, it appears in various verses such as "lilacs[...] last," "Star[...]sky," "Sing[...]song," "song[...] sane[...]sacred," "hands that hold[...] helpless," "must have meant as a month," "and how shall I deck my song for the large sweet sound." In addition, he employs consonance in "hands that hold me powerless_ o helpless soul," where the consonant [s] appears several times. Using assonance created a vowel rhyme, for instance, "dooryard bloom'd [...] droop'd [...] mourn'd", "song for the large sweet soul has gone." Conceivably, the poet employs anaphora; indeed, the word "with" is repeated at the beginning of eight successive clauses emphasising the mourning that the states endure.

Despite the fact that there is no revelation of a name, this poem is written to the salute of Lincoln. This elegy displays deep sensations conveyed through figurative language in dealing with Lincoln and his funerals. It is commonly analysed by the three main images: the lilacs, the fallen star, and the bird.¹⁸ The title of the poem reveals much about the content. It makes a direct reference to the setting; indeed, Lilacs are one of the earliest blooming flowers at spring, and the term "last" illuminates that the sitting is around the end of its season, which remembers the reader of the date of Lincoln's assassination. In this context, Raymond writes: "Lincoln was killed in the spring, when these natural events occurred, so the speaker is understood to be mourning the lost president."¹⁹ The flower symbolises freshness, innocence, renewal and in some cultures the soul of a loved one,²⁰ which explains Whitman's use of it to mourn Lincoln. "When Lilacs Last in the Dooryard Bloom'd" presents elements of the

pastoral elegy in the excessive use of images from the natural world. However, oppositely to pastoral elegies of old, the shepherd image is not mentioned, and there is no evocation of the muses.²¹ This notion demonstrates Whitman's deliberate deviancy from the traditional English pastoral elegy that is based upon the image of the shepherd.

The poem could be categorised into three main sections. The first introduces the mourning on the President bounded to natural concepts such as lilacs, stars, and spring. The second section describes the journey of Lincoln's coffin throughout the USA, and the third discusses the idea of death moving from rejection to acceptance and self-reconciliation. The poem opens with introducing one of the main symbols used, the "great star." The latter appears in the first cycle of the poem _from the first stanza to the fifth_ evoking Venus, "the great star", which refers to the President.²² Conceivably, Whitman compares Lincoln to a star that leads a nightwalker to the right way, because Lincoln led the USA to peace. Later, he declares, "fallen star" to indicate the President's death and to emphasise the enormous loss America faced.

Having a glance at the poem, the reader may identify real historical events, especially in the description of Lincoln's funerals. On April 21, the body of Lincoln began a 1.600-mile journey by rail across the landscape and through major cities on its way Springfield, Illinois, for interment on May 4.²³ The North American and the United States Gazette wrote: "the remains of the last President Lincoln are laying in states today [...] ever since eight o'clock this morning the people have been pressing forward in immense crowds to take their last and only look."²⁴ The event, appears in stanzas 5-6-7, in which the poet describes the journey of the coffin and the mourning crowds, perhaps to make his funeral unforgettable, he writes: "carrying a corpse to where it shall rest [...] night and day the journeys coffin [...] coffin that passes [...] western orb sailing the heaven." In describing the mourning States, he declares:

“The sombre faces [...] with thousand voices rising strong and solemn [...] with all the mournful voices of the dirges pour’d around the coffin.” Moreover, Whitman portrays through his elegy the popular reaction towards the funeral of Lincoln. “The obsequies of the late President Lincoln were celebrated yesterday by the entire population, bells were tolled services were held in many churches,”²⁵ same thing appears in Whitman’s poem “the dim-lit churches and the shuddering organs where amid these you journey, with the tolling bells.”

One of the standard literary devices used by Whitman is visual imagery. In the fifth stanza, the use of colours is abundant, to illustrate, “violets peep’d,” “grey debris,” “yellow spear’d,” “dark-brown fields,” and “blows of white and pink.” This device, makes the reader actively engaged with the text, on the one side, the colours cited portray mourning (“grey, dark”), violence (“violet”), and death (“yellow”). On the other side, Whitman uses “green” colour in “rich green”, to symbolise freshness, and fertility to evoke the natural world particularly spring, the season of Lincoln’s death. Besides, Whitman uses symbolism in evoking the “bird” which, according to Raymond symbolises death.²⁶ It is important to mention that in the fourteenth section the “bird” becomes like a symbol to represent the spiritual life that receives the souls of the dead; indeed Whitman declares, “the gray-brown bird I know receiv’d us comrades three... he sang the carol of death.”

In expressing his grief, Whitman uses a diction that gives a mournful mood to the poem, for instance, “black murk,” “cloud,” “shade of night,” “tearful night,” “great cloud darkening the land,” “cities draped in black,” “sombre faces,” and “mournful voice.” In addition, his choice of words demonstrates the violence Lincoln endured. At the commencement, the “lilacs” represented renewal and love; however, he soon utilises it to describe the harm inflicted to Abraham Lincoln. It can be conceived that through the damage the speaker inflects to the flower “a sprig with its flower I break”, Whitman represents Lincoln’s

assassination.²⁷ It is worth mentioning that, the lilacs Whitman chooses to represent his love are violets, he writes “violets peep’d,” “the violet and purple morn with just felt breezes.” It may be agreed that this colour represents violence since it appears on the body after harm. In addition, the poet mentions, “song of my bleeding throat”, which may represent the painfulness of mourning Lincoln and gives a visual image of a bloody scene. Though Whitman appears to be outraged by the assassination of Lincoln, he does not refer to a killer in his poem; instead, he chooses to be the harmer.²⁸ The poem knows a shift from a single violence to violence executed on large numbers. Indeed the beginning deals only with the murder of the President; however, the poet mentions later battles and their consequences, for instance, “hundreds of battle-flags [...] through the smoke of the battle and pierc’d with missiles [...] all the slain soldiers of the war,” which absolutely portrays the Civil War. In addition, it shifts from an individual mourning to a collective one, and from mourning an individual person to mourning all the victims of the Civil War.

“When Lilacs Last in the Dooryard Bloom’d” utilises pathetic fallacy in the representation of the natural world as mourning Lincoln. Indeed, “the poet puts this fallacy to work when he refers to the intertwining elements of the lilac, the star, and the thrush’s song as the “trinity” brought by “ever-returning spring.””²⁹ It is evident that Whitman uses the natural world to reflect his vision of death. He refers to flowers and grass to symbolise the cycle of life and death. They are first used to eternalise the mourning of Lincoln with the eternity of spring, and second to assume the continuity of the soul within the natural world. The poet makes the reader imagine the after death because for him human beings were already part of nature, and they would continue their journey in it.³⁰ Whitman was the disciple of Emerson, who believes that “the universe is composed by nature and the soul.”³¹ Moreover, Whitman evokes the dynamicity of the natural world in “ever-returning spring,” to emphasise that a graved person becomes a part of the endless activity of nature, “death for Lincoln was not a

point of separation between the living and the deceased.”³² In the opening sections of the poem, Whitman appears to search for expression that could fit his sorrow; however, with the progression of the poem, death becomes less horrible and inevitable. The apex of acceptance of death is, arguably, in the fourteenth section, where he cries for it: “[...] lovely and soothing death [...] delicate death [...] cool-enfolding death [...] I joyously sing the dead.” The formal expressions demonstrate Whitman changing perception of death with the progression of his mourning. That is to say when the poet arrived at the acceptance of death, one of the main stages of grief according to the psychiatrist Elisabeth Kubler-Ross, he decides that it could be a deliverance, but certainly not an end.

The analysis of “O Captain! My Captain” demonstrated Whitman’s veneration of Lincoln and his the violence the President endured. However, “When Lilacs in the Dooryard Bloom’d” the poem sheds light to the carnage of the Civil War and to Whitman’s pacifism. Indeed, throughout his verses, he represents violence by breaking a sprig of lilacs, which he qualifies as equal to the assassination of Lincoln. Lee Yong writes: “The poet has responded to violence with his own violence, muted though it is in comparison to assassination and war, and such a response has its justification.”³⁴ Furthermore, the poem appears like regretting the Civil War by the violent images it provides. It can be concluded that the difference between “O captain! My Captain” and “When Lilacs Last in the Dooryard Bloom’d” resides in the portrayal of the end of the Civil War. The first poem depicts celebrations and triumph, but the second stresses mourning and loss.

Endnotes:

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Chapter Three: Mourning National Figures in Matoub's "Hymn to Boudiaf" and "Kenza"

The material section studies the historical and the political background that urged Matoub to compose "Hymn to Boudiaf" and "Kenza"; however, this chapter provides a textual analysis of his mourning poems. This section's concern is to comprehend his use of mourning and identify his purpose behind his poems, independently from his desire to pay tribute to the assassinated figures, since his legacy focuses on the message. Indeed, he gives significant importance to poetry, which according to him, "is one of the many instruments, to transform the world, society, and mentalities."¹ This research paper proceeds by analysing first "Hymn to Boudiaf" in relation to history and politics, then "Kenza" mainly in relation to the representation of the Kabyle traditional culture.

1. Matoub and President Boudiaf: Textual Analysis of "Hymn to Boudiaf"

"Hymn to Boudiaf" is a bilingual song composed to the salute of President Boudiaf. It commences with a poem in the Kabyle language and terminates with a brief text of political condemnation. Matoub released the song in 1993, one year after the President's murder, displaying the bard's grief on the demise of, perhaps, his only appreciated post-independence Algerian political leader. The poet pronounces in a performance: "Boudiaf était notre grand-père, notre père, cet espoir, ce dernier bastion du nationalisme Algérien, donc cette chanson est en hommage à Boudiaf et à la famille qui avance."² ["Boudiaf was our grandfather, our father, this hope, the last bastion of nationalism in Algeria, this song is a eulogy to Boudiaf and to the family that would come"].

The poem centres on historical events; it initially cites the disagreement Boudiaf had with the post-independence government and his return to Algeria after years of exile. Then restates the widespread expectations raised by Boudiaf and the disillusion following his assassination, with condemning conspirators and criminals. Matoub preserves the emphasis

on history by reminding the listener of the 1990s Algerian trial, and the intention of Boudiaf to remedy to the emergency. Moreover, the poet alludes to the political divisions yielded by the multiparty policy, and to the emergence of fundamentalism that spread terror in the country. “Hymn to Boudiaf” terminates with introducing Matoub’s faith in a better future Algeria, and an emphasis on the requirement of pursuing the struggle for democracy. The text condemns political violations by noting several unpunished crimes.

The title of the poem provides a glance to the content, as it is direct and explicit. By it, the listener expects a eulogy of the departed President and awaits for a lamentation. Using the term “hymn” is in itself a glorification because hymns were composed to the worship of God: “hymns are a celebration of who and what God is and of what he has done—songs of praise.”³ It may be surmised that Matoub admires the assassinated President, whom he elevates to the status of an idol.

In his lyrics, Matoub utilises ordinary language and voices popular moods. He represents the sufferers of maltreatment and depicts political and socio-historical events that moulded 1990s Algeria. The poem understudy expresses the popular response and reaction towards the murder of President Boudiaf. It is underlined by a dark atmosphere, which displays the panic and the insecurity that the common man might have felt regarding the national strife. Besides, the song comprises an irritated and a sarcastic tone, which yields a political satire that targets the government and fundamentalists.

“Hymn to Boudiaf” comprises four double quatrains stanzas in metrical verses. The artist uses ABABABAB as a rhyme scheme for the entire poem. He applies a “perfect rhyme” because the ending words are in a complete aural correspondence, to exemplify, “tamurt,” [“country”] “Ttbut,” [“proof”] “Lmut,” [“death”] “Cfut.” [“remember”]. Furthermore, he employs refrains, “Awah awah a tuğğal, Ruḥen-ay yergazen ur nuklal,” [“Alas! Alas! Sad

widows! Men who didn't deserve death have been killed"] except the last stanza that terminates with a short political expression. Besides, the stanzas contain assonance, which is the repetition of similar vowel sounds.⁴ This literary device creates an internal rhyme, the repetition of the vowel /u/ nearly [oo] in English exemplifies the notion:

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|--|--|
| <p>D lesnin teffyeḍ tamurt, Tnufqeḍ, tugiḍ leylaḍ, Dg-ek yark i neḡga tbut, B-b°ayen hemjen wiyad, Teḥlelli-d deffir-ek lmut, Bbin-tt-id widen ur tuḡgaḍ, Ay at lhif xas cfut,</p> | <p>Many years away from your country! You rebelled, refusing tyranny From you we expected proofs On what the harmful gobbled up But behind you, death emerged, Guided by unpredictable traitors, Poor wretch, do remember,</p> |
|--|--|

The use of alliteration appears in the repetition of /t/, to clarify: “teffyeḍ tamurt [...] Tnufqeḍ tugiḍ [...] Tufiq-d tamurt tenneqlab Tefreq tṛuḥ d iḥricen.” Besides, Matoub utilises consonance, which is the repetition of consonant sounds that is not limited to the initials like the repetition of /s/ in the last stanza:

| | |
|--|--|
| <p>Lezzayer at-teḥlu am wassa Tamusni a d-tger ixulaf Tneḡreḍ-d iswi i csetla Tura steefu a Mass Buḍyaf</p> | <p>Algeria will rise from its evil Knowledge will bud You paved the way for our people Now, rest in peace, honourable Boudiaf</p> |
|--|--|

It may be considered that the repetition of “Awah! Awah” [“Alas! Alas!”] Is an anaphora, since it appears twice in each refrain.

The poem addresses the deceased President, perhaps, to question the fatality of life. It commences with maintaining that Boudiaf questioned the post-independence government in “Tnufqeḍ tugiḍ leylaḍ” [“you rebelled, refusing tyranny”]. The song is likely to be rich in figurative language. To illustrate, Matoub utilises the term “hemjen,” [“globbed up”] to allude to “the Machiavellian” struggle for leadership that emerged in Algeria and to the political violence it generated. Besides, personification appears in “Teḥlelli-d deffir-ek lmut” [“yet behind you death emerged”], representing death as capable of moving. The examination of “Bb°in-tt-id with nni ur tuḡgaḍ” [“guided by unpredictable traitors”] unveils a metaphor censuring the dishonesty of Boudiaf’s security guard. Moreover, a metaphor appears in “D

kenwi i d-yuğğewn ccyad,” [“You had set the fire”], where the artist defines “ccyad” [“misfortune/pain”] as something that could be bought, which stands for the act that engendered troubles.

The refrain recalls the martyrs of the Algerian revolution in crying for “tuğğal” [“the widows”]. The latter may symbolise the sacrifice and the price of liberation. The entire expression is likely to be a reference to the “betrayal of the war of liberation,” and of the martyrs who gave their lives for the country. Moreover, it calls into mind the hope of a democratic country that turned to disillusion, since the post-independence government was not up to expectations.

The second stanza illustrates the country’s case by utilising images from the natural world. The poet appropriates the image of “annar” [“fallow land ”] to the country, emphasising the immensity of the crisis; a fallow land is the one which is abandoned to spontaneous vegetation. Similarly, the country was left to terrorism and corruption. Besides, “anar” could mean “stadium,” in this context, the use of the term may denote the struggle between the political parties. Furthermore, Matoub mentions “irejjaqen” [“straw/tuft of nettles”] that may represent the conspirators and their harmful nature, as well as disorder, chaos, and dilemmas. After providing an overview of the political unrest, the poet declares: [“You came careless of the straw”] to highlight Boudiaf’s determination to change the situation despite his awareness of the danger. Moreover, Matoub engages a metaphor in: “Tezder di temda lqayen” [“It sank into a bottomless pond”]. He compares the crisis into a bottomless pond to direct attention towards its immensity, and the complexity of instating peace and democracy. It could be considered that Matoub uses symbolic anthropomorphism, which is “giving human traits or attributes to animals, inanimate objects or other non-human things. It comes from the Greek words anthro (human) and morph (form).”⁵ Indeed, he portrays

the country as having a head in “s uqerruy i temḥezwar” [“sank its head first”]. This expression may also be considered as a visual image, since it makes the listener engaged with the song. In fact, the entire stanza provides visual images that depict the nation sinking.

The third stanza persists in depicting the chaotic state of the nation in a hostile tone. The first line settles the land as an object that can be overturned, “Tufiḍ-d tamurt tenneqlab” [“You found the country overturned”], to portray the tense situation before the arrival of Boudiaf. The second line provides more details to explain what engendered the political crisis. It mentions a fissure in the country: “Tefreq tṛuḥ d iḥricen” [“it was torn apart, tattered”], that presumably indicates the conflict between the political parties that have emerged following the legalisation of the multi-party policy. The succeeding lines disclose the disagreement between the parties, and involve to the spread of regionalism: “Wa ijebbed iqqar nek d aṛab, Ulac wi di-d-yezwaren” [“some are exalted and cry we are Arabs, and no one preceded us to this country”]. This statement could be a satirical reference to the FLN that sustained that Algeria is an Arabic country. The last quatrain directs attention towards the FIS, to which he alludes in “Ma d at t-tmira d nniqab” [“the bearded and the veiled”]. It could be guessed that the poet targets the FIS with the subsequent verse “Ttgallan ur s-dliqen” [“They vowed never to give up”]. Indeed, after the coup d’état the FIS refused the decision of the defence minister and cried for rebellion. The poet continues, “Swejden-d yum n lḥisab, I yemdanen i ten-ixulfen” [They sharpen the last judgement to those who face their policy”], to emphasise the imposition of religion and the dread in which anti-fundamentalists lived.

The President gained the appreciation of the artist; therefore, the last stanza establishes him as a national hero and a martyr of democracy. Matoub offers Boudiaf the status of the “honest,” since the demised was the only President honoured by him and, obviously, the last. Indeed, he utters: “Ismi-k deg umezruy yella Lḡil d-iteddun a t-yaf” [“In history your name

dwells, by Future generations will be found”], which guarantees to Boudiaf that his sacrifice will be revived. The stanza shifts from a raged and pessimistic tone, to a hopeful and optimistic one: “Lezzayer at-tehlu am wassa Tamusni a d-tger ixulaf” [“Algeria will rise from its evil, knowledge will bud”]. It uses personification in declaring: “at-tehlu” [it will heal], which is a human quality attributed to a land. The stanza ceases with establishing Boudiaf as an idol for subsequent generations, and with ensuring that his path will be followed: “Tneğređ-d iswi i ccetla Tura staefu a Mass Buđyaf.” [“you paved the way for our people now, rest in peace honourable Boudiaf”].

2. Matoub and Djaout: Textual Analysis of “Kenza”

“Kenza” (1994) laments and denounces the assassination of an intellectual. It takes the name of Djaout’s youthful daughter, to whom Matoub addresses the entire poem. The song consoles Kenza for the demise of her father and, describes the posthumous mournful mood. Djaout was endowed with a high rational spirit and his death plunged democrats and intellectuals into despondency. Matoub asserts in *Le Rebelle* (1995): “en l’assassinat, c’est nous tous qu’ils ont voulu faire taire, [...] c’est l’Algérie dans son ensemble que l’on veut réduire au silence. C’est le sort de tout un peuple qui est en jeu. Voilà ce que je voulais exprimer dans “Kenza.””⁶ [“by assassinating him, it is all of us that they wanted to silence, it is Algeria as a whole that they want to silence, [...]it is the fate of an entire population that is in peril. This is what I wanted to express in kenza”]. The poem lists also the numerous political crimes, of which figure Rachid Tigrizi, Smail Yefseh, and professor Boucebsi.

A detailed study may reveal that the title is an apostrophe as it calls an absent person. Even though Djaout had two other daughters, the bard spots kenza, hence the listener may conclude that Matoub was sensible to the fact that kenza was orphaned at a tender age. Alternatively, he addresses to her because she was inconsolable. Moreover, Kenza symbolises

the new generation and the continuity of the revolt as she is the heiress of the revolution. Besides, she could symbolise the reason for the sacrifice and the faith that it would not be vain. Matoub's poem represents the pain people observed for the death of the intellectual. A grieved mood underlines the poem; it cries the death of a father and consoles the little descendant. The poem bears two paradoxical tones: a dark one while dealing with assassination, and a soft one while addressing to the little girl. It portrays the pain of an intellectual deprived of his family, and the pain of a family deprived of a father. Matoub confesses in his autobiography: "je suis allé voir Tahar Djaout à l'hôpital avant sa mort, [...] j'étais présent à son enterrement. J'ai vu la détresse de sa famille. La douleur visible sur le visage m'a été insupportable."⁷ ["I went to see Tahar Djaout at the hospital before his death, he was in the intensive care unit [...] and I was present at his funeral. I saw the distress of his family, and the pain visible on their faces was unbearable"].

The poem comprises four sextains stanzas and a refrain constituted of three couplets that succeed each end of a stanza. It is an end-rhyming song that follows ABABABAB as a rhyme scheme; however, it might not have a specific pattern. Assonance appears various times along the poem, to exemplify, the sound [i:] is recurrent in "Iceqqeq ifsex igenni" ["the sky fades, rolls in flood"]. Moreover, consonance is evident in the repetition of /g/: "yal targa at-remmeg at-neggi" ["the river atrociously roars"], and /s/ in "xas tarka lğessa tefsi" ["even though the body is decomposed"]. Alliteration is apparent in the repetition of the initial /t/ in "yal targa a tremmeg a tneggi a tteggixent tyuza" ["The rivers atrociously roar the alluvial lands flow in torrent"]; and "Ddew tmedlin teffey -d teyri Tesrařeh abbuħ a tarwa" ["From the bottom of the tomb a supplication goes up in her screaming pain: "O my children!"]]. Besides, the poet utilises anaphora in repeating several times the word "xas" ["even though"].

Matoub combines modernity with the traditional collective imaginary by directing light to some popular beliefs. By means of pathetic fallacy, the first stanza represents Djaout's death as a tragic event that nature mourns. It portrays the natural order as being disturbed by the death:

Iceqqeq ifsex igenni
 Lehwa tessared azekka
 Yal targa a tremmeg a tneggi
 A ttseggixent tyuza

The sky fades, rolls in flood,
 The deluge washes the flagstones
 The rivers atrociously roar
 The alluvial lands flow in a torrent

The first line proclaims that even sky mourns the death of Djaout. The sky may symbolise intellectuality and the damage in which Matoub portrays it may represent the harm inflicted to intellectuals. Furthermore, it could refer to the intellectual class that was shuddered and frightened following the assassination of the journalist. Moreover, In the Kabyle culture, rain possesses a double meaning, the first is trust and benediction, and the second is crying and tears. Matoub may be using this symbol to refer to the inconsolable family of the murdered. He compares their tears to a rain that washes the flagstones to demonstrate the intensity of the grief. Alternatively, nature washes the dead to deliver him from every sin. Matoub enriches his stanza with a personification. Indeed, he claims in the third verse “the rivers atrociously roars”, providing a river the capacity to shout as a human. In the traditional tales, the river has two contradictory images. The positive claims that it as a source of water, and the negative one, considers it as an obstacle that causes even human loss. Still, in this poem, the river is disturbed by the death of Djaout. The last couplet of the stanza bears the pain, and the anger the murdered may feel. It introduces the voice of Djaout, complaining of what he has experienced to his children in a raged and melancholic tone:

“Ddew tmedlin teffey -d teyri
 Tesraḥeh abbuh a tarwa

From the tomb a supplication goes up
 in her screaming pain: "O my children”

Matoub imagines a voice arising from the bottom of the tomb, addressing to the little girl who had barely three years.⁸ Conceivably, this voice introduced by the poet is the Anza [screaming spectre] of Djaout. *The Kabyle-French Dictionary* (1982) by J.M.Dallet, defines the term as: “cris ou gémissement mystérieux entendus après un meurtre”⁹ [“mysterious scream heard after a murder”]. In the traditional imaginary, an unjustly or a young murdered would stay screaming in the place of his death until someone revenges him. Dallet explains : “quand quelqu’un a été assassin, à l’endroit il a été frappé, soit au champ, soit à la maison, quelque chose crie [...] un cri pénible qui se fait entendre.”¹⁰ [“when someone has been murdered, in the place he has been beaten, either in the fields or at home, something screams [...] a painful scream that is heard”]. The Anza of Djaout as presented by Matoub complains and, perhaps, requests the continuity of the struggle, which cost him his life. Furthermore, the concept of Anza expressed by the voice of Matoub could be an illustration of heteroglossia.

The refrain commences with an apostrophe that describes Djaout speaking to his little daughter kenza.¹¹ It appears like cradling the girl and comforting her with the simple everyday language a parent utilises in addressing a child. In this section, Matoub mentions sacrifice. The latter is a significant Kabyle ritual that often resumes to slaughtering an animal to prevent misfortunes or to cure someone. Camille Lacoste-Dujardin explains it: “rites positifs, propitiatoires, destinés à attirer la bénédiction, qui comportent essentiellement l’immolation d’un animal”¹² [“positive rites, propitiatory, intended to attract the blessing, which essentially involve the immolation of an animal”]. The traditional culture argues that sacrifice establishes harmony with the powerful, invisible world. *Valeur du Sang Rites et Pratiques à L’intention Sacrificielle* clarifies: “quelle que soit la pensée de l’orthodoxie sur les sacrifices, en terre d’Islam, en Kabylie comme ailleurs, le monde des simples en fait un des éléments les plus importants, le grand moyen pour lui d’entrer en contact avec le monde invisible.”¹³ [“whatever the thinking of orthodoxy on sacrifices, in the Islamic land, in Kabylia as

elsewhere, the common man considers it as an important element, the great means for him to be in contact with the invisible world”]. It may be deduced that intellectuals sacrifice themselves to deliver their nation from evil and to ensure a better life for their children. Besides, sacrifice is viewed as the avenue through which they can revive peace and harmony in the country. The concept induces blood, which may be a symbol of life, but also of harm. The bloody history of the country, which is resulted from the several wars it experienced, established blood as the only means to revolt and to live a respectable life. Furthermore, sacrifice includes a religious reference, which is Cain's and Adel's offerings to God. Cain gave plants because he was a farmer, and Adel a sheep. God accepted Adel's sacrifice, which induced blood and denied Cain's one. Nevertheless, Matoub's sacrifice is human. In evoking death, Matoub uses euphemism, which is “the use of a word or phrase to avoid saying another word or phrase that may be unpleasant.”¹⁴ The device appears in the refrain where the poet uses “neyli” [“we fall”] instead of dead.

After cradling and comforting the child, the poet drops her in the realities of murder and death. The initial verse of the second stanza introduces a cadaver in the natural process of decomposition and emphasises the immortality of the thought. It clarifies Matoub's vista of death, which he reduces to physical matter: the body dies but opinions live. The poet accords particular importance to the notion of “struggle for thoughts.” He assumes in an interview, “je préfère mourir pour mes idées, que de mourir de lassitude et de vieillesse dans mon lit”¹⁵ [“I prefer dying for my ideas instead of dying of weariness or old age in my bed”]. The verses display a juxtaposition of pessimism and optimism. Each pessimistic verse is succeeded with an optimistic one, to exemplify:

xas terka lġessa tefsi
 Tikti ur tettmettat ara
 xas fellay qesshet tizi
 I facal a d-naġġew ddwa
 xas neqden aċhal d itri
 Igenni ur inegger ara

Even though the body is decomposed
 The idea doesn't die
 Even though the passes to be crossed are rough
 We will remedy to exhaustion
 And if they annihilate so many stars
 The sky will never disappear

The third verse includes a metaphor that indicates that the pathway of liberty is dangerous and rigid. It compares what the activists encounter to a mountain pass in winter that Kabyles know as snowy and cruel. Like the previous couplet, the last one includes a metaphor, “xas neqden ačhal d itri” [“and if they annihilate so many stars”] “itri” [“a star”] may symbolise intellectuals, referring to the intellectuals assassinated because of their brilliant spirit. Just like the stars that shine in the darkness, intellectuals illuminate the obscurity of ignorance. Again, the last verse presents the hope that other intellectuals would arise.

Matoub evokes past events in the third stanza, which may be a flashback “Fran-tt fellay zikenni, uqbel a d-yehder wass-a” [They decided our fate long time ago, long before the present day]. In addition, he lists the victims of injustice, moving from mourning Djaout to all the assassinated intellectuals. The stanza records also a metaphor, “Išeggaden n tmusni” [“The persecutors of knowledge”]. The statement refers to the fundamentalists that rejected knowledge and freedom of speech, and to the murderers of intellectuals. Besides, the poet compares desolation to something that can fall, “f tmurt yeḍlen-d arehba” [“they pour terror on our earth”], which depicts the fear people experienced.

The singer employs foreshadowing in envisioning the future of the country. He terminates his poem by expecting the end of terrorism that he declares in a metaphorical sentence “F lgerh iqcer ad yali” [“the injury will heal”], comparing the decade of fundamentalism to an injury that will recover with its end. The poet uses another metaphor in the last couplet “Tarwa nney ad-tennenni Xas akken g wrebbi n tlufa” [“our children will grow even in the lap of trials”]. Normally, children grow in the lap of parents, but here they grow in the lap of trial. This statement reminds the listener of all children orphaned by terrorism that will grow in sorrow and messiness.

Endnotes :

1. Liassine Alliou, *Le Testament*, (Alger : auto-edition, 1999),15.
2. Lounes Matoub, “Matoub Rend Hommage a Mohamed Boudiaf,” Ma Kabylie,2020, YouTube Video, 1 :06, , accessed May 1,2020, <https://youtu.be/LKUyDR-GF1Q>.
3. “Perspective What is a Hymn,” Margaret Clarkson, ReformedWorship, accessed May 1,2020, <https://www.reformedworship.org/article/june-1987/what-hymn>
4. *Penguin dictionary of literary terms and literary theory* by J.A.Cuddon, the Penguin group, 104, URL: <https://b-ok.cc/book/853772/c4f67c:assonance>
5. “Anthropomorphism,” Literary Terms, accessed November 14, 2020, <https://literaryterms.net/anthropomorphism/>
6. Lounes Matoub, *Le Rebelle*, (Paris: Stock, 1995), 104.
7. *ibid.*,103.
8. *ibid.*
9. *Dictionnaire Kabyle-Français Parler des Ait Menguellat*, by J.M Dallet, (paris, 1982), 590.
10. *ibid.*
11. Matoub, *Le Rebelle*, 103.
12. *Dictionnaire De la Culture Bèrbère en Kabylie*, by Camille Lacoste-Dujardin, 309.
13. Contribution a L’Etude de la Pensée Religieuse et de ses Mode d’Expression, *Valeur du Sang :Rite et Pratique a Intention Sacrificielle*, (Fort National, 1964),1.
14. *Penguin dictionary of literary terms and literary theory* by J.A.Cuddon, 58.
15. Matoub Lounes, “التاريخ في خالدة ستبقى كلمات ” Amer Izzahi, juin 25, 2014, YouTube video, 0 :33, accessed May 5,2020, URL : <https://www.youtube.com/watch?v=L5F6rpmYnjs>

Chapter Four: The Discourse of Mourning in Whitman's and Matoub's Poems

The previous sections attempt to construct some knowledge concerning the elegy and the dīkr and to investigate Whitman's and Matoub's poetry textually. The first chapter introduces the traditional forms of the western and the Kabyle mourning poetries to facilitate the identification of any deflection from the elegy and the dīkr. The second and the third chapters propose a close reading of the poems, which provides a glance to Whitman's and Matoub's deviation from the traditional forms of their respective cultures. However, this chapter endeavours to propose a more detailed analysis based on the use of the poetry of mourning, and to put the selected poems in perspective.

I. Whitman's Use of the Poetry of Mourning

a. A New Elegy

At the level of aesthetics, Whitman revolutionised the form of the elegy. Indeed, the poems demonstrate a disconnection from the traditional English elegy in terms of forms and content. The creativity of the poet resulted in the emergence of a new form of mourning based on the natural flow of words. His elegies are spontaneous and independent from the metrical elegiac distiches. In other words, instead of writing his elegies in "hexameters followed by pentameters" as the English tradition requests, he selects free verses regardless of any specific pattern.

The poet's longing for autonomous American literature urged him to break the norms and the standards of a "worthy poetry." In *Democratic Vista*, he writes: "our fundamental want today in the united states, closest [...] is of a class, and the clear idea of a class of native authors, literatures for different, for a higher in grade than any yet known."¹ His poems

present a formal and a thematic innovation opposing the English traditional poetic norms, highlighting the necessity of developing an independent native literature. Moreover, poetry for Whitman maybe first, a means of struggle against the dependence of the American literature on the British idealistic norms, and second an appeal aiming to unify the country under the faith in democracy.

The elements of the traditional elegy are presented in the following order: lament, consolation, and solace;² however, Whitman's elegies break the order through the juxtaposition of mourning and celebration. Raymond affirms that the exalting commencement of "O captain! My Captain!!" demonstrates the poet's deflection from the English elegiac traditional forms.³ Indeed, Whitman opens the first stanza in "O Captain! My Captain," with praise and celebration, and alters to lamentation in the second quatrains. Celebration is presented in the initial long lines, and lamentation in the ending short lines, to illustrate:

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

"When Lilacs Last in the Dooryard Bloom'd" also includes elements of praise; however, lamentation dominates the text. It appears to conform to the elements of the traditional English elegy, for instance, it moves from lamentation portraying death as a cataclysm, then to acceptance and consolation. Furthermore, this poem expands mourning from an individual to a collective matter. In other words, it represents the poet's mourning and the national one; first on the death of Lincoln, and then on all the soldiers fallen in the Civil War. In this context, Raymond writes: "The elegies took the clinical, public and private

processes of mourning, both inside of and outside of wartime loss, and demonstrated their essentiality to human experience for spiritual and moral growth.”⁴

The principal themes in these elegies are death and assassination. The poems illustrate the violent murder of Lincoln in visual and natural images, as well as in symbolic language. The portrayal of death Whitman provides is different from the one that can be found in ancient elegies. At the beginning of each poem, death is portrayed as a tragedy that would separate the poet from the “loved one;” nevertheless, in the second poem, it turns to a natural phenomenon that initiates a new life, that of the continuity in the dynamicity of nature. Whitman’s texts are often presented from an optimistic vista, since “he found beauty and reassurance even in death.”⁵ A close investigation of the diction of “Lilacs” reveals that the poet accepts death and considers it as a positive matter; indeed, he describes it as “lovely, soothing, and delicate”. Max Cavich, draws attention to the misogynistic language used to denote death; indeed, death is referred to as a female, for instance, he writes, “dark mother” and “strong deliveress.”⁶

The use of imagery is frequent in Whitman’s elegies, just like the traditional ones. Indeed, “O captain! My Captain!!” presents a bulk of visual imagery in depicting the dead captain. Moreover, in “When Lilacs Last in the Dooryard Bloom’d” Whitman, uses images borrowed from the natural world, as he writes, “star,” “lilacs,” “spring,” “clouds,” “night,” “forest,” “lands,” to name but a few. In portraying mourning through nature, Whitman uses a fundamental characteristic of the traditional Western elegy, which is pathetic fallacy. The latter appears in the disorder occurred in nature after the death of Lincoln, to exemplify, the poet declares, “the great cloud darkening the land[...] silent sea [...] silent the transparent shadowy night [...] cool transparent night [...] the violet and purple morn with just-felt breezes,” which make nature appear like lamenting the loss the poet endures. Alternatively,

nature appears to be welcoming the dead, for instance, “and the singer so shy to therest receiv’d me, the gray-brown bird I know receiv’d us comarades three.”

b. The Rejection of the Puritan Dogmas

Whitman uses elegy to break with the traditional English norms of the elegiac distiches, but also to oppose the puritan dogmas. Michael Robertson argues that the poet outlined a new religion suitable for a modern democracy, which he proposed in another entry to *Leaves of Grass* entitled “Bible of the New Religion”.⁷ This is what urged the investigator to believe that the chief purpose of *Leaves of Grass* is to found a new religion.⁸ Indeed, in “When Lilacs Last in the Dooryard Bloom’d” mourning is eternalised with the eternity of spring, whereas the Bible limits the period of mourning. It tells that after the death of Moses, the children of Israel mourned for 30 days.⁹ viewing Whitman’s mourning from a religious vista, it would be inappropriate, as the Bible makes it transparent that humans should accept the loss and move forward. This notion appears in “Revelation:” “He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning, nor crying, nor pain anymore, for the former things have passed away.”¹⁰ Furthermore, Whitman believes that the dead would become a part of the endless activity of nature, which contradicts the religious belief that the deceased returns to god. However, he evokes the voyage of the soul and its eternity.

Moreover, the break with the puritan dogmas appears in Whitman’s attempt to create a new independent Myth for the nation. Because the United States of America is “a young nation,” it had no founding myths except those maintained by puritans. Being aware of the importance of myths in the process of a national building, America’s intellectuals mythologised some historical personalities and events to solidify their country. These myths include the myth of discovery, the Pocahontas myth, the myth of the Promised Land, the myth

of the Founding Fathers, and the myth of the self-made man, to name some.¹¹ It could be assumed that, Whitman uses elegy to create a new myth preserving the memory and the heritage of his respected President. Indeed, both of “O captain! My Captain!” and “When Lilacs in the Dooryard Bloom’d”, involves an idealisation and a veneration of the dead, representing the President as the hero that paid the ultimate price. The poems mythologise Lincoln by labelling him as a father of the nation, a liberator, and a symbol of unity. Raymond argues: “Whitman transformed one of the most traditional forms of poetry, the elegy, into a vehicle that would mythologise Lincoln’s life and legacy.”¹² The death of Lincoln introduced Whitman to mourning and made him write his unique commentary on loss, which inscribes Lincoln into history as the epic epitome of Americanness.¹³

II. Matoub’s Use of the Poetry of Mourning: The Creation of a New Genre

a. Revising the dīkr

At the level of aesthetics, Matoub’s “Hymn to Boudiaf” evades the form of the dīkr based upon sextains. It demonstrates a deflection from the traditional Kabyle poetry of mourning by enclosing double quatrains for each stanza and terminating by a small text. However, “kenza” equally to the dīkr comprises sextains.

The disconnection from the Kabyle traditional poetry of mourning appears principally in “Hymn to Boudiaf,” which emphasises the gravity of the Algerian crisis, rather than “the bitterness of separation.” In contrast to dīkr, the text is dominated by eulogy and satire highlighted by a dark mood that reminds the listener of the fundamental issues, which are demise and assassination. Lamentation appears transparently in the refrain, stressing the immensity of the loss for the nation. Besides, the last stanza demonstrates an acceptance of death and optimistic expectations, in opposition to the dīkr that upholds a pessimism vista of existence. “Kenza”, appears to preserve some concepts of the dīkr. Indeed, it portrays the

bitterness of separation between a father and a daughter and imagines what the demised wanted to express. However, it does not console kenza with faith in religion but in revolution, and in the necessity of sacrifice.

Moreover, the poem introduces satire, positivity, and hopefulness, particularly in the second and the fourth stanzas, where it juxtaposes pessimism and optimism. Matoub's poems surpass the *dikr* that focuses on mourning a single person by including other crimes. For instance, "Hymn to Boudiaf" lists numerous victims of political crimes, and "Kenza" enumerates some assassinated intellectuals.

The analysis conducted in the third chapter concluded that Matoub utilises imagery to portray the political unrest to which the country was confronted and to make the listener actively engaged with his poems. In "Hymn to Boudiaf," he mentions some images from the natural world that serve as symbols for the situation of the country, for instance, "anar" ["followed land"] and "tamda" ["pond"]. Moreover, "Kenza" uses images from the natural world serving as pathetic fallacy. Indeed, he depicts nature as being disturbed by the death of the intellectual.

| | |
|--|--|
| "Iceqqeq ifsex igenni Lehwa tessared azekka Yal targa a tremmeg a tneggi A ttseggixent tyuza" | ["the sky fades, rolls in flood the deluge washes the flagstones The rivers atrociously roar the alluvial lands flow in torrent"] |
|--|--|

It may be considered that Matoub resumes the lamentation of the Kabyle traditional songs by the association of mourning with nature, since it exists in the Kabyle poetry ages ago. This element could be deduce from the early traditional funeral songs presented by women, to exemplify:

| | |
|---|--|
| "Attaya lmut attaya Tussa-d am lehwa n lexrif [...] Kemmini a lmut A tin arzagen am ilili" [...] translation) | ["death is coming like the rain of autumn you, death you, bitter like laurel"] (our translation) |
|---|--|

In addition, he appeals the traditional Kabyle imagination to mourn Djaout by using concepts such as “asfel” [“sacrifice”] and “anza” [“screaming spectre”]. Nevertheless, the songwriter goes against the traditional mourning genre, which was merely religious and thematically limited.

Matoub’s poetry of mourning is independent from religion. In contrast to dikr, which is inspired by a critical stance towards the religious discourse, which justifies the absence of religious expressions in the texts. Contrary to the dikr, Matoub’s poems do not include the repetition of God’s name, which constitutes the basis of the traditional Kabyle mourning to exemplify:

| | |
|--------------------------|---------------------------------------|
| Limer direy ad ak-ferhey | if I was alive I’d be happy for you |
| Alah! Alah! | Allah! Allah! |
| Yarna ak qnegh lehenni | and I’d put henna for you |
| Tizyaw akk attet3erdey | I’d invite all my generation |
| Alah! Alah! [...] | Allah! Allah! [...] (our translation) |

It could be considered that the principal themes of Matoub’s poems are demise and assassination. Mourning as a genre of a unique subject. By his poems, the poet condemns the political crimes and expresses his anger directed towards the incapability of the government to protect its intellectuals.

b. History in Matoub’s Poetry Of Mourning

The selected poems are not merely an expression of sorrow; they incorporate historical, social, and political realities of the poet’s epoch. “Hymn to Boudiaf” reports the happenings of 1992s from the return of Boudiaf to his assassination. It describes as well the crisis to which the country was confronted after the coup d’état, including the struggle for power yielded by the multi-party policy. Matoub’s songs locate historical events in time, in “Regards sur la Poésie de Lounes Matoub”, Chemakh writes: “L’une des caractéristiques de la poésie de Matoub est d’être inscrite dans le temps. Le poète est devenu un chroniqueur de son temps.”¹⁴ [“One of the characteristics of Matoub’s poetry is that it is inscribed in time.

The poet has become a chronicler of his lifetime”]. Though his poetry may appear direct and explicit, it is likely to be inaccessible for many since it requires some historical and cultural knowledge. Moreover, Matoub uses poetry of mourning to condemn the unpunished political crimes that several intellectuals and political activists endured. It is worth mentioning that the artist considers poetry as a means of action. Indeed, his legacy puts the focus on the message because for him poetry is one of the many instruments, to revolutionise the world, society and mentalities.¹⁵

III. Whitman’s and Matoub’s Poems in perspective

The first common feature between these two poets is their revolutionary ideas and their innovative characters. Whitman introduces a new form of mourning in terms of form and content by abandoning the traditional metrical verses and proposing long lines written in free verses. His quest for originality creates a mixture of modernity and traditional biblical prosody, “Whitman’s innovative free verse owes a fundamental debt to the rhythms of the Bible.”¹⁶ The American poet proposes, as well, a new poetic diction formed of an ensemble of words adapted from different foreign languages.¹⁷ Besides, Whitman combines history with elegy, which was principally a lamentation genre.

Matoub is also determined to create newness in poetry. Just like Whitman, he suggests new collocation words and new forms of metaphors and proverbs that were absent in the Kabyle culture. In addition, he uses the traditional Kabyle imagination to create a thematic novelty with a more open and critic vista. As demonstrated in his use of poetry of mourning, he breaks with the traditional religious mourning genre to create a profane one with an unlimited thematic. In addition, his poetry surpasses the cataclysm of death as portrayed by the dikr, to introduce a purposeful one that would serve as a reason for revolution.

Whitman and Matoub exploit their poetry to achieve specific purposes. Through his *Leaves of Grass*, Whitman seeks to cultivate democratic ideals in the American citizen. His oeuvre witness, a rebellion against the old idealistic structures, to adopt the praise of individuality and freedom. His elegies served in eternalising the sacrifice of Lincoln and in inscribing him as a patriot par excellence who is dead for America. Similarly, Matoub's pieces sensitise the common Algerian about the corruption and the dictatorship present in the government. They are intended to democratic resolutions that seek the recognition of the Amazigh language and identity. His poetry of mourning aims to pay tribute to Boudiaf and Djaout and to stress that their sacrifice is not vain.

Whitman's and Matoub's poetry of mourning share some affinities. The selected poems "O captain! My Captain!!", "When Lilacs Last in the Dooryard Bloom'd", "Hymn to Boudiaf", and "Kenza" present a thematic resemblance. Indeed, the key themes of the poems are death and assassination. The poems are devoted to influential personalities unjustly murdered. They lament the death of important and appreciated figures and the death of the hope they brought. The themes of the poems represent the ultimate sacrifice and patriotism.

The poems' inclusion of the historical context constructs an additional common piece between the poetry of Whitman and that of Matoub. In his poetry, Whitman portrays the state of the USA before and after the assassination of Lincoln. Indeed, he refers to the Civil War, to the celebration of its end, and to the shock that followed the death of the President. The perfect elegy that resumes the issue is "O captain! My Captain!!" Equivalently, Matoub depicts through his poetry of mourning the chaotic political state of Algeria that stimulated the commencement of the civil strife. "Hymn to Boudiaf" illustrates the happening of the time and denounces terrorism and fundamentalism that gave birth to unlawful acts and series of political crimes.

Another common feature between the selected poems is the use of pathetic fallacy. For Whitman and Matoub, nature is the ideal avenue through which they could communicate their mourning. It can be recognised that Whitman considers nature as a source of inspiration. It occupies an important place in his oeuvre. For the poet humans are parts of nature; thus, its celebration appears frequently in his works. In mourning Lincoln, Whitman makes use of natural images that represent sadness and melancholy. Similarly, Matoub's "Kenza" appeals nature to express his grief. The first stanza is an assemblage of several visual images that describe nature as being mournful. Another abundant literary device used in the text is the metaphorical language. Whitman uses extended metaphors in "fearful trip" and "the ship" that represents the Civil War and the USA, respectively. Matoub uses metaphorical language repeatedly in his poems. Indeed, in "Hymn to Boudiaf", he evokes "fallowed land" to refer to the country; in "kenza" he uses some metaphors which are discussed in the previous chapter.

a. Death: A Common Perception

Whitman considers human beings as part of the endless activity of nature; hence, death is a kind of rite of passage from life as a human to live as a part of nature. For him, the soul is eternal; thus, death has nothing of a tragedy. At the ending lines of "When Lilacs Last In the Dooryard Bloom'd," Whitman confesses his unfear and acceptance of death, he writes, "delicate death [...] with the knowledge of death as walking one side of me, and the idea of death close-walking the other side of me, and I in the middle [...] as holding the hand of a companions [...] come lovely and soothing death."

It is hard to figure out Matoub's perception of death, considering all his oeuvre. His reflection of death differs from one song to another. In some poems, death is portrayed as a cataclysm and the ultimate misfortune. In the chosen poems, death appears as being painful; however, his choice of words questions the notion of fatality. In "Hymn to Boudiaf" the artist

addresses the departed, and in the last stanza he ensures that Boudiaf will be known for all the coming generations “your name has gone down in history, Future generations will find it.” Death appears like a physical notion in “Kenza”, for instance, the use of Anza challenges the fatality of humans and intellectual in particular. A dead person having a voice reduces death to a corporal loss, which is emphasised in the couplet “even if the body decomposes, the idea never dies”. Moreover, the inclusion of the concept of sacrifice makes death as something that provides new life “we succumbed sacrificed for the Algeria of tomorrow.” Conceivably, Matoub’s perception of death is ambivalent, but in the selected poems, it appears to be a required fact to ensure evolution the fatality of human beings is questioned as well by Matoub. In evoking the Anza of Djaout, Matoub asserts his belief in the soul's immortality. He declares in “Kenza” that the idea does not die despite the death of the thinker, which portrays his unbelief in the spirit's mortality.

b. The Poetry of Mourning as a Therapy

The poetry of mourning is the artistic expression of grief and bereavement. It stimulates in the listener, the releasing of emotions that cause depression. The primary function of this poetry was likely therapeutic. Indeed, it was sung in tragedies in order to create a catharsis, which, according to Aristotle, is the release of the repressed emotions. Freud adopted this method as a therapy that he calls the cathartic process. The latter as he explains in *Five Lessons on Psychoanalysis*, is a process through which a patient copes with traumas from the recent ones to the ancients, realising then the repressed emotions that created psychosomatic diseases from which the patient suffers.¹⁸ Gregory Nagy declares, “Despite its claim to be a form of lament, elegy can simultaneously make a counter-claim: that it is also an antidote for the grief and sufferings of lament.”¹⁹ In other words, it assists in freeing the grief and in living a “healthy process of mourning.”

Poetry of mourning in the English and the Kabyle cultures promotes the well-being and the healing of the reader or the listener, through stimulating the expression of psychological pains. The emphasis of the dikr on separation makes the family of the demise live the mourning and accept the death evading future emotional distresses. Moreover, by stressing on the loss, the genre puts the listener in reality, giving him a glance to what life is deprived of the loved one. Furthermore, elegy had also a civic function, which was the glorification of the deceased and the cultural heritage of the city in long and detailed poems.²⁰

IV. Differences: Politics in Matoub's poems

The different historical and political backgrounds, in which Whitman and Matoub composed their respective poetry, yielded some differences between their poetic vistas and expressions. Indeed, Whitman is in a constant celebration of America, which may be considered as the apex of his interest. He argues that the nation should resist to every historical or political disturbance by means of an "Aesthetic Democracy," because literature is a cement that unifies the country and a means of implementation of democratic values. However, Matoub is in constant struggle against "the anti-democratic" regime. Indeed, he disagrees with the governmental policies that he considers as means of oppression. His poetry aims to sensitise the common citizen by representing history and politics. Furthermore, Matoub's poetry include a religious commitment.

Closer investigation of the chosen poems "Hymn to Boudiaf" and "Kenza" identifies the dominance of political satire. As reported, Boudiaf disagreed with the post-independence government. Thus, Matoub declares in "Hymn to Boudiaf", "You rebelled, refusing tyranny," an analysis of this verse, may reveal that Matoub is censuring the state instituted by Ahmed Ben Bella in 1962 since he describes it as "tyrannical". The subsequent couplet states, "From you we expected proofs, on what the harmful have gobbled up." insisting on the terms

“harmful” and “gobbled up”, Matoub is evoking the image of the “malicious government” that robbed the country. Furthermore, the first stanza witnesses the use of two different words to refer to a single person “unpredictable traitors” and “Poor wretch” that, perhaps, indicate the murderer of Boudiaf and the conspirators. Besides, the term “poor wretch” ridicules the killer of the President. The second stanza opens with evoking “the conspirators” that he called literally “knot makers”. The concept of conspirators appears as well in “Kenza” where the poet appoints “they sealed our fate long time ago.” “Hymn to Boudiaf” concludes with a denunciation of all the political crimes that remain unpunished in Algeria: “De Abane à Boudiaf, combien de crimes orchestrés! Krim, Khider et autres. Laisserons-nous cette terre ancestrale aux mains de ces tristes sires qui l’ont plongée dans le chaos? Ou entre les griffes de ces lâches illuminés ?” [“From Abane to Boudiaf, how many crimes orchestrated! Krim, Khider and others. Will we leave this ancestral land in the hands of these sad sires who plunged it into chaos? Or between the claws of these fanatic cowards?”] Again, the satirical language appears to refer “the evil ones” that maintains authority in Algeria “sad sires” “claws of these fanatic cowards.” The denunciation of political crimes is displayed again in “kenza” Matoub enumerates several victims such as Rachid Tiziri, Smail Yefseh and professor Boucebsi.

In addition to political commitment, Matoub’s Poetry presents a religious commitment. Indeed, satirical expressions are used to stress his position, for instance, “As for the bearded and the veiled, they vowed never to give up. They sharpen the Last Judgment to those who face their designs.” The first one “the bearded and the veiled” reduces the fundamentalists to a physical appearance. The second expression, “sharpened the last judgement to those who face their designs” puts them in opposition to the Islamic principles, since for the Muslims, its God who prepares the day of judgement. Matoub’s expression demonstrates that the fundamentalists exploit religion to assassinate brilliant democrats. The Islamic religion calls

for education and for reflect; however, the fundamentalists target the representatives of intellectuality. This concept appears in “Kenza” when the poet calls them “the persecutors of knowledge.”

As a part of his struggle for democracy and individual freedom, Matoub claimed secularism in several works and interviews. To exemplify, he claims: “il est grand temps en Algérie, qu’on évacue la religion du champ politique, et peut-être qu’un jour on rentrera dans concert des nations.”²¹ [“It is high time in Algeria to evacuate religion from the political field, and, perhaps, one day we will enter in the concert of nations”]. The poet considers that religion is exploited to manipulate people, to gain power, and to impose a universal identity for the whole Algeria, the Arabo-Islamist one.

Endnotes

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3. Brytani Raymond, “Whitman and the Elegy: Mythologizing Lincoln and the Poetic Reconstruction of Mourning.” (Eastern Kentucky University, 2017): 17, accessed March 09, 2020, <https://encompass.eku.edu/etd/553>
4. Ibid.,12.
5. “Walt Whitman,” The Poetry Foundation, accessed March 08, 2020, <https://www.poetryfoundation.org/poets/walt-whitman>
6. Max Cavitch, *American Elegy: the Poetry of Mourning From the Puritans to Whitman*, (The University of Minnesota Press, 2007), 273.
7. Michael Robertson, “Walt Whitman: A prophet found under your boot-soles,” Church Times, accessed November, 15, 2020, <https://www.churchtimes.co.uk/articles/2019/31-may/features/features/walt-whitman-a-prophet-found-under-your-boot-soles>
8. Ibid
9. “Hope of a New City,” Baptist Center for Global Concerns, accessed November, 15, 2020, <http://bc4gc.org/blog/2020/09/20/week-of-sept-20>
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11. Heike Paul, *The Myths That Made America: An Introduction to American Studies*, Bielefeld: Transcript Verlag, 2014, Accessed October 18, 2020, <http://www.jstor.org/stable/j.ctv1wxsdq>.
12. Raymond Whitman *And The Elegy: Mythologizing Lincoln And The Poetic Reconstruction Of Mourning*, 2,
13. Ibid., 13.
14. Said Chemakh, “Regard sur la Poésie de Lounes Matoub,” *Linguistique Amazighe* (blog), (2000), accessed October 6,2020, Url: <https://linguistique-amazighe.blog4ever.com/regards-sur-la-poesie-de-l-matoub-200>
15. Liassine Alliouï, *Le Testament*, (Alger : auto-edition, 1999),38. Our translation

16. The Walt Whitman Archive, "Style and Technique(s)," by Warren, James Perrin_ accessed May 15, 2020, https://whitmanarchive.org/criticism/current/encyclopedia/entry_686.html
17. Ibid.
18. Sigmund Freud, *Cinq Leçons sur la Psychanalyse*, (Clark University : Worcester, 1904), 15.
19. Gregory Nagy, "Ancient Greek Elegy," Harvard University, (2010), accessed October 14, 2020, URL: http://nrs.harvard.edu/urn3:hnc.essay:Nagy.Ancient_Greek_Elegy.2010
20. Ibid.
21. Lounes Matoub, "Matoub Lounes (Je ne suis pas l'ennemi de Dieu)," *MrMAKiste* 2011, YouTube Video 1 :10, , accessed October 10, 2020, <https://www.youtube.com/watch?v=wDnPYSUDlkM>. our translation

General Conclusion

Relying on textual and contextual criticism, our dissertation has attempted a close reading of four mourning poems by Whitman and Matoub. “O Captain! My Captain” and “When Lilacs Last in the Dooryard Bloom’d” by Whitman, are elegies written to pay tribute to Lincoln; “Hymn to Boudiaf” and “Kenza” are devoted by Matoub to the salute of Boudiaf and Djaout, respectively. The main purpose of our comparative study is to demonstrate that the experience of mourning is a universal one, and its poetic expression is marked by shared themes, images, symbols, which traverse all cultures, irrespective of their time and place.

Whitman and Matoub had similar life experiences: first and foremost, they were self-taught. Indeed, they received limited education, which obliged them to learn literature by themselves. Moreover, their passion for poetry nourished their struggle against their financial situations since both of them were from modest families. Furthermore, the historical context, in which they lived, was so violent that it influenced their works. But violence did not prevent them from portraying the everyday life of common people, especially, in times of crisis such as the American Civil War and the civil strife of the 1990s in Algeria. Their respective works, present a struggle for democracy and liberation since they opposed almost all forms of oppression whether political, religious, or social.

The close reading of the poems conducted in the second and the third chapters allowed us to distinguish some similarities that we tackled in the last chapter. The main finding of this study is that both Whitman and Matoub brought innovation to the forms of their respective cultural poetry of mourning, the elegy and the dikr. Indeed, Whitman opted for an organic poetry independent from the traditional normative Western Elegy. The deviation from the elegy appears mainly in the abandonment of the elegiac distiches and the selection of free verses. Moreover, the poetry of Whitman does not follow the traditional elements of the

elegy, which are lament, praise, and solace, stressing that grief could not be reduced into a simple formula. He rather, introduces new elements such as the juxtaposition of lamentation and celebration that appears in “O Captain! My Captain.” Matoub’s poetry presents as well a deflection from the original forms of the dīkr. At the level of the aesthetics, “Hymn to Boudiaf” is written in octads rather than in sextains as the dīkr requests. In opposition to the traditional dīkr, which is based upon the religious discourse, the poet repudiates the spiritual lexicon from his mourning poems, creating a secular Kabyle poetry of mourning .

It is likely that one of the reasons for Whitman’s deviation from the old English structures is the desire of an independent American literature, which may be considered as an inclusion of politic within the elegiac genre. Similarly, Matoub includes political and religious commitment within his mourning poems. Indeed, through his elegies he denounces the several unpunished political crimes, and sheds light on the oppression that intellectuals endured. The poet takes a critical stance towards the religious discourse and the involvement of religion in the political field. Although the diversity of cultures delivered different forms and norms for poetry of mourning, it is still a universal genre that expresses a common feeling, which is grief.

This study reveals that political, socio-historical and cultural backgrounds could not prevent a comparative study between the selected poems, since after all poetry of mourning expresses human emotions and a universal experience. Nevertheless, this dissertation does not explore all the issues related to the poems. Therefore, we invite future seniors to tackle them from different perspectives. Students who are interested in comparing these elegies could use literary theories such as the Psychoanalytic theory and New Historicism.

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Appendix

“Hymn to Boudiaf”

D lesnin teffyed tamurt
Tnufqed tugid leyfad
Dg-ek yark° i neřga tbut
B-b°ayen hemjen wiyad
Tehlelli-d deffir-ek lmut
Bb°in-tt-id widen ur tuřgad
Ay at lhif xas cfut
D kenwi i d-yuřęęewn ccyad

Awah awah a tuřęal
Ruřen-ay yergazen ur nuklal

Ssaweln-ak wat ttindar
Ter tegnitt n ddiq qerrhen
Asmi k-id-necden s annr
Ur thezzebđ I iřejjaqaren
I tmurt ssefsin amrar
Tezder di temda lqayen
S uqerruy i temhezwar
Leęnas deg-s a tnezzihen

Awah awah a tuřęal
Ruřen-ay yergazen ur nuklal

Many years away from your country!
You rebelled, refusing tyranny,
From you we expected proofs
On what the harmful gobbled up,
But behind you, death emerged,
Guided by unpredictable traitors,
Poor wretch, do remember,
It's you who had set the fire,

Alas! Alas! Sad widows!
Men who didn't deserve death have
been killed

The conspirators had called you,
to this area of terrible oppression,
They invited you to this fallow land,
You came careless of the straw,
They untied the bonds of our land,
It sank into a bottomless pond.
Sank it's head first,
Other nations contemplated its engulfment.

Alas! Alas! Sad widows!
Men who didn't deserve death have been
killed

Tufiq-d tamurt tenneqlab
Tefreq truḥ d iḥricen
Wa ijebbed iqqar nek d aḥrab
Ulac wi di-d-yezwaren
Ma d at t-tmira d nniqab
Ttgallan ur s-ḍliqen
Swejden-d yum n lḥisab
I yemdanen i ten-ixulfen

Awah awah a tuḡḡal
Ruḥen-ay yergazen ur nuklal

Ismi-k deg umezruy yella
Lḡil d-iteddun a t-yaf
Tizzelgi ur tettdum ara
Xas akka izedy-aney zzεef
Lezzayer at-teḥlu am wassa
Tamusni a d-tger ixulaf
Tneḡreḍ-d iswi i ccetla
Tura steefu a Mass Buḍyaf

De Abane à Boudiaf, combien de crimes
orchestrés ! Krim, Khider et autres...
Laisserons-nous cette terre ancestrale aux
mains de ces tristes sires qui l'ont plongée
dans le chaos ? Ou entre les griffes de ces
lâches illuminés?

You found the country overturned
It was torn apart, tattered.
Some exalted cry we are Arabs,
No one has preceded us to this country
As for the bearded and the veiled,
They vowed never to give up.
They sharpen the Last Judgment
To those who face their designs.

Alas! Alas! Sad widows!
Men who didn't deserve death have been
killed

In history your name dwells
By Future generations will be found
Hardship and suffering are not everlasting,
Although today we are furious.
Algeria will rise from its evil;
Knowledge will bud;
You paved the way for our people
Now, rest in peace, honorable BOUDIAF

From Abane to Boudiaf, how many crimes
orchestrated! Krim, Khider and others ...
Will we leave this ancestral land in the
hands of these sad sires who plunged it
into chaos? Or between the claws of these
fanatic cowards?

Our translation

“Kenza”

Iceqqeq ifsex igenni

The sky fades, rolls in flood

Lehwa tessared azekka

the deluge washes the flagstones

Yal targa a tremmeg a tneggi

The rivers atrociously roar

A ttseggixent tyuza

the alluvial lands flow in torrent

Ddew tmedlin teffey -d teyri

From the bottom of the tomb a supplication
goes up

Tesraqeh abbuh a tarwa

in her screaming pain: "O my
children

A Kenza a yelli

Kenza, my daughter

Sber-as i lmeḥna

Endure this mourning

D iseflan neyli

We succumb sacrificed

F Lzzayer uzekka

For the Algeria of tomorrow

A Kenza a yelli

Kenza, my daughter

Ur ttru yara

Don't cry

xas terka lḡessa tefsi

even though the body is decomposed

Tikti ur tettmettat ara

the idea doesn't die

xas fellay qesshet tizi

even though the passes to be crossed are
rough

I facal a d-naḡḡew ddwa

we will remedy to the exhaustion

xas neqden aḥal d itri

and if they annihilate so many stars

Igenni ur inegger ara

the sky will never disappear"].

A Kenza a yelli

Kenza, my daughter

Sber-as i lmeḥna

Endure this mourning

D iseflan neyli

We succumb sacrificed

F Lzzayer uzekka

For the Algeria of tomorrow

A Kenza a yelli

Kenza, my daughter

Ur ttru yara

Don't cry

Fran-tt fellay zikenni
Uqbel a d-yehder wass-a
Işeggaden n tmusni
F tmurt yeḍlen-d rrehba
Nnyan Rachid Tigziri
Smail ur tezgilen ara
Nnyan Lyabes d Flisi
Busebsi d wiyad meḥra

A Kenza a yelli
Sber-as i lmeḥna
D iseflan neyli
F Lzzayer uzekka
A Kenza a yelli
Ur ttru yara

Xerşum d yiwen ad-yegwri
Ad ay-id-ismekti azekka
F lgerḥ iqcer ad yali
A d-nban ger tmura
Tarwa nney ad-tennenni
Xas akken g wrebbi n tlufa

A Kenza a yelli
Sber-as i lmeḥna
D iseflan neyli
F Lzzayer uzekka
A Kenza a yelli
Ur ttru yara

They decided our fate long time ago
Long before the present day
knowledge persecutors
they pour terror on our earth,
they killed Rachid Tigziri
they didn't miss smail
they killed liabes and felissi,
Boucebci and others

Kenza, my daughter
Endure this mourning
We succumb sacrificed
For the Algeria of tomorrow
Kenza, my daughter
Don't cry

Even if there was only one
to remind us in future,
by the crust the wound will be closed,
among the other nations we will emerged,
our descendants will be numerous,
even in the bosom of misfortune

Kenza, my daughter
Endure this mourning
We succumb sacrificed
For the Algeria of tomorrow
Kenza, my daughter
Don't cry

Our translation