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Commitment and Exile in some Algerian and Irish Selected Poems

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Dedications:

I would like to begin by dedicating this work to my cherished family, especially my father Said and my mother, Daouia, whose encouragement and support have been invaluable to my success.

To my lovely sisters

To my dear friends

To my friend and binomial Zara

Hakima

I dedicate this work to my family for the support they provided me with, and for their encouragement and trust.

To my dear friends

To my friend and binomial Hakima

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Abstract:

Our comparative study focuses on examining Irish and Algerian poetry, both emerging from histories of colonialism, political conflict and lost homelands under the respective works of **William Butler Yeats's "Easter 1916"** and **Muhammad U Yehya's "November"** in terms of **political commitment**, then moving to **Assia Djébar's "L'exilé"** and **Eavan Boland's "The Lost Land"** in terms of **exile**. The main issue centers on the way poets from these different nations channel their political struggles and yearning for homelands into their work. To achieve this goal we applied **Julia Kristeva's theory Intertextuality**, and **Jean Paul Sartre's concept Politics and the engaged Intellectuals**.

Our study is divided into two chapters. In the first chapter we have discussed commitment in both works of William Butler Yeats's and Muhammad U Yehya, in the second chapter we have dealt with exile and the effects it left on people who have experienced it through the works of Assia Djébar and Eavan Boland. The present comparative study depicts the universal struggle of the oppressed people demonstrating how political commitment and exile are present in the works of Irish and Algerian poets.

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I. Introduction:

Poetry, over the years, has been an important element of the anti-colonial and post colonial movements. It has served as an effective tool for voicing dissents, establishing national identity, and communicating the intricacies of postcolonial experiences. Poetry evolved into a method of resistance throughout the colonial period, giving voice to the oppressed and opposing the dominant narratives established by colonial authorities. Poets used their craft to highlight injustice, criticize colonial policies, and motivate colonized people to band together and resist. Poetry's rhythmic and symbolic nature made it a great tool for mobilizing people and transmitting messages discreetly when other forms of protest were outlawed. Poetry can be used to fight, reclaim identity, and foresee a future beyond the shadows of colonialism, it demonstrates the enduring power of words to inspire change and develop a feeling of community and purpose among individuals. Poetry, then, not only makes history but also shapes it by shedding light on the human situation and promote justice and liberation. Irish and Algerian poets contributed to the national movement during colonialism, Ireland with Britain and Algeria with France, Their poetry soon became more evident when writing due to the oppressed state of both countries.

In this study, we explore the complex interwovenness of Irish and Algerian poetry following the stands that unite them throughout distance and time, colonial dominance, cultural tenacity and the unwavering spirit of their people, characterizing the histories of both countries. The poets reactions allow us to see the echoes of struggle, the lamentation of lost homelands and the call for justice.

Starting with political commitment, presented by the Irish poet W.B. Yeats's work "Easter (1916)" and the Algerian Kabyle poet Muhand U Yehya, aka Muhya's "Nunember". Both Irish and Algerian poets use their poems to express their political engagement in a more profound way. Their poetry evolved and became a protest used by Irish and Algerian poets as a means of resistance. Yeats and Muhya's works carry a powerful political message. Muhya's works are known for his dedication against social injustice and cultural imperialism in an effort to increase national awareness and support cultural revival. Yeats's works are also known for his deep connection to the Irish culture and politics.

Exile, represented by Eavan Boland in her poem "The Lost Land" and the Algerian Assia Djebar in hers "L'exilé". The history of exile is shared between Irish and Algerian poets, it is a device employed by them to express this common feeling of identity, loss, and dislocation in the face of colonialism, their poetry serves as a heartbreaking reflection of their people's suffering and emotional torment. The poets delve into the pain of separation and the concept of homesickness, they use their poems to analyze and explain their experiences of exile, Djebar through the post colonial and feminist setting of North Africa, and Boland through the spectrum of Irish history and personal memory. Their work stands as a tribute to the resilience of the human spirit in the face of uprooting and identity exploration.

Understanding the larger human experience of resistance and cultural resilience requires a close examination of the literary responses of Algerian and Irish poets to political conflict and exile. We can better comprehend the universal issue of identity, displacement and the lasting spirit of oppressed people by studying the work of poets from both countries and cultures.

The fight for independence, cultural erasure, and colonial dominance have all been experienced by Algeria and Ireland, since their poets faced comparable difficulties, comparing and contrasting them is essential to finding recurring themes and distinctive expressions. These countries used poetry to fight against the erasure of their histories, customs, and language. The key is in how poets used their suffering to create art and maintain their cultural identities in spite of external pressure.

II. Issue and Working Hypothesis

This study sheds light on the resistance of the oppressed communities worldwide, highlighting the power of literature and specifically poetry to make a difference and inspire change. We find complex reactions to colonization by contrasting Algerian and Irish poetry, whether by the English rule or the Algerian corrupted government; which had an immense impact on the development of unique poetry styles, metaphors and symbols.

The present research also exposes universal themes of resistance, loss, and longing. These have an impact that promotes empathy and intercultural understanding. In addition to the literary heritage, understanding how poets handle political unrest influence our judgement of their literary legacy, their writings are still encouraging today's fights for justice and autonomy. This comparative investigation deepens our knowledge of the persistence of colonialism's literary influence, human resilience, and creative expressions, it honors the unwavering courage of poets who used their poetry to resist injustice.

The theory of intertextuality by Julia Kristeva can be applied to the study of Algerian and Irish poetry response to political commitment and exile by examining the complex web of

textual relationships that underpin these works. Kristeva's theory holds that a text's meaning is changed by the text that comes before and after it, rather than existing in isolation (Martinaz.1996).

III. Literature Review

The expression of human experiences, emotions, and societal reflections had always been intense through the medium of poetry. In the landscape of political commitment and exile. We may start with the struggle of political engagement of poets with the powerful poem "Easter, 1916" by W.B. Yeats which is a profound reflection on the political events of the Easter Rising in Ireland. Critics have noted that Yeats's work presents a complex interplay of admiration and criticism regarding the political commitment of the rebels involved in the rising.

Edward Said sees Yeats as a poet involved in this process of bringing about the downfall of imperialism domination in Ireland, Said implies that poetry can have a crucial role in the business of politics. Yeats is not alone in delineating the contours of an "imagined" or ideal community (Said 1990, p.86) his poetry is in circulation with other cultural representations, political documents and speeches, or social and political acts. Said's view of Yeats is just one example of a number of interpretations which have brought a historical perspective to the study of Yeats's poetry, as he asserts:

"Like all the poets of decolonization Yeats struggles to announce the contours of an "imaginary" or only by its sense of itself but also of its enemy". (Brannigan, 1998, pp.184-197)

Alternatively, we continue with the concept of political commitment with the Algerian poet Muhya, whose poetry mainly reflects his personal experiences and the socio-historical context of his time. His works are characterized by themes of commitment to his cause, search for freedom, and resistance. His poems became an integral part of Kabyle cultural heritage, one of the greatest Kabyle poets Lounis Menguélet pays tribute to him as follows: **"I knew him in 1974 in France, Muhya was a militant in the Berber academy. His death today is an immense loss for the Algerian culture but especially the Kabyle one. In fact, many people did not know his creations and his talents and thus they are unaware of what he could have given to our culture because he was young."** [Our translation] (Gada, 2011).

Moving to the second concept of exile, critics have explored Eavan Boland's work "The Lost Land", which focuses on themes of exile, memory and identity, they have noted that Boland's works often grapple with the concept of a Lost Land that is not just a physical place but also a state of mind. Michael Böss is a Danish historian, social scientist, author, and debater., says:

"My argument in this essay will be that Boland's "The Lost Land" is a subjective imagined 'nation' where personal and collective memory interweave and chapters of Irish history cast light on personal experience. This implies of autobiographical approach to Boland's Poems..." (Boss.2004, pp.127–135)

Moving to the concept of exile, researchers have also scrutinized Djébar's work "L'exile" where she explores physical and emotional torment and dislocation experienced in exile, she addresses themes of loss, yearning for a homeland and belonging. Evelyne Accad a writer and a scholar says in her essay about Assia Djébar's literary works the following:

“Set against the backdrop of the 1970s, Djébar’s poems are imbued with the spirit of resistance and hope; they serve as a testament to the ending struggle for a just and prosperous Algeria”. (Accad, 1996, p.70)

IV. Methodological Outline

This research is an investigation on how Algerian and Irish poets play a huge role in reflecting the cultural, political, and social issues of a time. By comparing them one can gain insights into how each culture has dealt with the aftermath of colonialism. This comparative study that deals with selected works including poems of several well known poets, starting with William Butler Yeats and Muhyia, then moving to Eavan Boland and Assia Djébar.

It is following the IMRAD method. It starts with an introduction in the first section, where we have introduced the concept of Algerian and Irish poets' reaction to political commitment and exile. In the second section we have dealt with the method and materials, it contains the theory of Julia Kristeva and the way we apply it on the given research and summary of all the primary sources of the selected works of each poet. Results in the third section where our findings are revealed. They are discussed in the discussion section. This latter is divided into two chapters. In the first one, we find the Irish and Algerian political commitment concept in a detailed and a profound way through the works of W.B. Yeats "Easter" (1916) and Muhyia's "Nunember". In the second chapter, we have tried to discuss the concept of exile through the powerful poems of the Algerian Assia Djébar "L'exile" and the Irish Eavan Boland "The Lost Land" as it serves as a metaphor for broader human experiences of loss, homesickness, and the search of belonging. Finally, we will end up with a general

conclusion that will sum up the main issue we have raised along our study and suggest a broader investigation.

V. Methods and Materials:

1. Methods:

Intertextuality:

The term intertextuality was introduced by Julia Kristeva in the 1960s. Intertextuality is often used in literary works but can also be used in other forms such as music, shows... Julia Kristeva believed that all texts can not be completely understood unless readers comprehend the interconnectivity existing between them. She claims that it is the most important step while trying to understand the context of a literary work regardless of the texts' legibility and clarity (Kristeva, 1980, p. 66).

Intertextuality sheds light on the complex relationship that exists between texts spanning genres, cultures, and eras. When poets from Algeria and Ireland explore exile and political commitment, their interconnectedness uncovers a rich pattern of common experiences. These poets participate in an international conversation through their writings.

The chosen theory is relevant and insightful when applied on the literary works of poets from Algeria and Ireland. It helps readers to comprehend the relationship between them despite the historical difference.

A literary work is clearer and easier to understand while referencing, quoting and alluding from other writings. Thus, authors often employ intertextuality in their works. One of the main reasons of using it is giving the readers a general idea of the text and the main points it discusses. Another reason is developing personal ideas and points of view by reinterpreting the source material which motivates the audience and makes them grasp the concept with speed and efficiency.

In order to create meaning and importance, writers must navigate a complex web of references. Through intertextuality, Algerian and Irish poets shared their common point of view about anti-colonialism, encouraging people all around the world to remain resistant and brave against the colonial oppression, it also helped them to extensively expand the resistance tactics they used when they were under the colonial rule. Both nations have been struggling for years and fighting for independence against the colonial oppression seeking to regain their autonomy. Politically committed poetry was the only way in which poets from both nations asserted their national identities and "wrote back" against colonial writings and contradicted their narratives. Moreover, Irish and Algerian poets struggle with the themes of exile, belonging, and national identity as a result of their countries' history of colonization and partition. Through their dialogue they help us comprehend oppression, resilience, and pursuit of justice on a deeper level (Smith, 2018, p.45).

2. Materials:

Summaries and Biographies:

William Butler Yeats (1865-1939): was an Irish poet and playwright. He was born in Dublin, Ireland. Yeats played a key role in the Irish Literary Revival and co-organized the Abbey Theatre. His poetry took a more modernist style and most of his works were influenced by the

romantic tradition. He was always interested in Irish people. W.B. Yeats in his works addresses themes such as identity and political issues. He was deeply involved in the politics of Irish nationalism, especially during the late 19th centuries. He advocated for cultural independence.

"Easter, 1916 by W.B. Yeats: is a poem reflecting on the Easter Rising in Ireland, a significant event in the struggle for Irish independence. It explores the theme of political commitment and its complexities highlighting the struggles and hurdles of the Irish folklore. Yeats in his poem grapples with the complexities of revolutionary action, national identity, and the personal cost of political upheaval.

Eavan Boland (1944-2020) : Irish poet and professor. Born in Dublin, she lived in London and New York then she returned to Ireland to continue her studies. Boland's works often reflect on the separation between the speaker and her homeland, Ireland. She expresses her feelings of loss and displacement.

"The Lost Land" by Eavan Boland explores the theme of exile. The poem focuses on the speaker's closeness and loyalty to her homeland which has been negatively impacted by political issues. She talks about the difficulties and the obstacles she had to overcome all alone in the face of displacement from her own experience.

Assia Djebar: born Fatima-Zohra Imalayen on June 30, 1936, in Cherchell, Algeria, was a celebrated literary figure, a writer and a filmmaker. She was familiar with different foreign languages and was mainly affected by the French language. She studied at universities in Algeria and attended L'École Normale Supérieure in France and USA to

continue her studies. She made significant work that explores the theme of exile as both a physical and psychological displacement rooted in the colonial experience of Algeria.

"**L'exilé**" by Assia Djébar explores the theme of exile and its impact on identity. She addresses various themes such as displacement, cultural conflict and feminism referring to her own experience. She wrote about the struggle for social justice and independence from the French colonial rule. Djébar captures the situation of Algerian women who are torn between two worlds; their traditions or the modern world.

Mohya : Abdallah Mohya, more commonly known as Mohya, from Kabyle origins, is a poet, playwright and author. He was born on November 1, 1950 in Ain El Hammam, Algeria. Mohya spent his childhood in Azazga before moving to Tizi-Ouzou to continue his studies. He graduated from the University of Algiers in 1972. In 1973, he moved to France to study hydraulic engineering but was more interested in the literary field. He joined the group of Amazigh Studies (Groupe d'études Amazighes). In 1983, he formed the Asalu. Theatre Troupe. He produced about 15 audio cassettes which were distributed widely throughout Kabylie. He focused on political concerns and social issues particularly the struggle of Amazigh identity and rights.

NUNEMBER (1978): is a poem that holds important meanings and feelings about Muhya's views, he talks about how Algerians felt upset after gaining their liberty. He criticized Algeria's government and leaders because they did not keep the revolution's promises. Muhya shows the continuity of corruption, social inequality, and economic struggles in the country since it became independent. The author affirms that those people who fought for independence ended up experiencing different forms of oppression. (Mohya, 2004, p 45).

The poem talks about the emotions of nostalgia and betrayal by using vivid imagery which compares the optimistic past with the disappointing present. Muhya referred to November, symbolizing the beginning of the Algerian war of independence in November 1954. Also, he criticizes the ruling elite for neglecting the revolution's principles, in his regard, equality, justice, and prosperity stay unfulfilled.

VI. Findings:

Our study is a comparative analysis of some Algerian and Irish selected poems. To realize our task we have discussed the poem "L'exilé" by Assia djebar and "The Lost Land" by Eavan in terms of exile, then "Easter" by William Butler yeats and "Nunumber" by mohya. Despite their different cultural upbringing they participate in an international conversation that reflects Algerian and Irish people's suffering and resiliency by drawing on their common experiences.

We have applied the theory «intertextuality» to understand and deepen our knowledge of these themes within their respective cultural contexts. After carefully analyzing all the chosen works and conducting a literature review, we have come to a conclusion despite the variations and differences in geographical locations and historical backgrounds.

To achieve our findings we have touched upon various significant themes in the discussion section. The first part dealt with the way in which Algerian and Irish poets react to political commitment and how their views are expressed through their poetry. We have also examined how poets from different nations, Algeria and Ireland, confront and participate in political engagements. We looked into both the Irish poet William Butler yeats in his poem "Easter" and the Algerian poet Mohya in his poem "Nunumber".

In the second part we have discussed the theme of exile which is a shared experience between Algerian and Irish poets. We have chosen two poems, "L'exilé" by the Algerian poet Assia djebar and "The Lost Land" by the Irish poet Eavan Boland who both address the theme

of exile and speak about their pain and the difficulties they faced emphasizing the importance of being resistant.

These poets have different cultural backgrounds but this did not prevent them from participating in a global conversation and sharing the same themes. Algerian and Irish poets chose to denounce the oppressive acts of colonial rule and make their voices heard globally, highlighting their struggles and loyalty through their poetry. They demonstrated a deep attachment to their homelands and their efforts to regain independence and autonomy regardless of the different geographical and cultural upbringings.

VII. Discussion:

Chapter One: Political Commitment in W.B. Yeats' "Easter (1916)" and Muhand U Yehya's "Nunember"

This first chapter focuses on analyzing and illuminating the concept of political commitment in two works by William Butler Yeats and Muhand U Yehya. The rights and liberties of these two poets and their people were violated among some forms of oppression they experienced. Either from the invader or an illegal government in both Ireland and Algeria. The two poets insisted on revealing the socio-political landscape of their own countries during colonial rule. As a result, both writers expressed disapproval of cultural denial and variation.

We try to discuss this chapter farther more relying on Julia Kristeva's theory of Intertextuality and Jean Paul Sartre's theory Politics and the engaged Intellectuals to understand the deep meaning of interconnections between texts regardless of time, space, and cultural differences between them, and the engagement of the intellectuals in the political matters of their countries. Starting with William Butler Yeats poem "Easter, 1916", then moving to Muhand U Yehya's "Nunember", and finally, the analysis of both works with the theory of Intertextuality.

Section One: Political Commitment in Yeats's "Easter, 1916":

Easter Rising, an armed insurrection in Ireland during Easter week in April 1916, the events of the uprising were aimed at ending British rule and establishing an independent Irish

Republic. In christianism, Easter commemorates Jesus Christ's resurrection which stands for hope, rebirth, and new life. Yeats in his poem suggests that the sacrifice made by the Irish rebels will result in the rebirth of the Irish nation, drawing a parallel between this holy event and the Easter Rising. The rebel's sacrifice did not go in vain, instead it renewed a sense of purpose and identity, just as Christ's resurrection will bring his followers hope.

The Acts of Union in the 1800s had merged Ireland with Great Britain, leading to governance from Westminster, London. Nationalist sentiment had been building throughout the 19th century with various groups advocating for different degrees of autonomy, The Home Rule movement sought self-governance within the United Kingdom, and a Home Rule Bill had been passed in 1914 but was suspended due to World War One.

The Easter Rising was a rebellion against British rule, planned by the Irish Republican Brotherhood (IRB), a secret revolutionary organisation. They, along with the Irish volunteers and the Irish Citizen Army aimed to establish an independent Irish Republic. The insurrection began on Easter Monday, April 24, 1916, with rebels seizing key buildings in Dublin, the British response was harsh, leading to the suppression of the rebellion within a week, the rebellion was set against the backdrop of world war one which had a huge impact on the events. The IRB hoped for German support against the British, and indeed there was an attempt to smuggle German arms to the rebels.

The leaders of the Easter Rising were executed, which initially caused little public empathy. However, the harshness of the British response eventually led to a shift in public opinion and the executed leaders were later seen as martyrs, the change in sentiment was

crucial in the push for Irish independence, which was partially realized with the establishment of the Irish Free State in 1922. (Doherty, 2021).

W.B. Yeats's political commitment and admiration for the Irish revolution are deeply interwoven into his work and personal philosophy. Initially, Yeats's nationalism was more cultural than political; he sought to revive Irish culture and folklore as a means of asserting Irish identity. However, the events of the Irish revolution profoundly affected him, and his poetry reflects this transformation.

Easter Rising was a pivotal moment for Yeats. Although he did not participate in the uprising, he knew many of the rebels personally, the event shifted his perspective and his views evolved from cultural nationalism to a more direct political engagement. He served as a senator in the Irish Free State, where he often advocated for a conservative approach to governance while still pushing for Irish independence (Allison, 2007,p.178). Yeats suits perfectly -the concept of Sartre, intellectuals commitment to a political cause, he believed that intellectuals should be actively engaged in political and social issues. He argued that it is not enough for intellectuals to remain detached observers; they must involve themselves in the struggle of their time and use their knowledge and influence to effect change. In his poem, Yeat's shows his political engagement and the responsibility by citing the facts about the colonial forces and the struggle of his people, Sartre says "*a writer is situated in his time; every word he utters has reverberations. As does his silence.*"(Sartre, 1949,p.39)

"Easter, 1916" is a deeply moving and historically significant poem of the 20th century, it was published in 1921, this poem is not just a reflection of historical events, but

also a personal and philosophical exploration of change, sacrifice, and the nature of heroism, it mainly captures the tumultuous aftermath of the Easter Rising.

In this poem Yeats moved to admire the heroism and bravery displayed by the Irish rebels to throw off the British rule.

"Easter, 1916", is divided into four stanzas, symbolizing the month of April, the fourth month, it is known for its famous refrain, "All changed, changed utterly. A terrible beauty is born" Yeats writes in his first stanza the following:

I have met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with an odour of the head Or
polite meaningless words,
Or have lingered awhile and said
Polite meaningless words
And thought before I had done
Of a mocking tale or a gibe To
please a companion
Around the fire at the club (Yeats. 1916)

The first stanza begins with an introductory line "I have met them at close of day" refers to typical contacts with the rebels, who on a normal day, appear ordinary and uninteresting. The line "coming with vivid faces" implies that these people, despite their vibrant

appearances, were part of a routine, possibly boring social life. The poem soon switches to a darker tone with the lines "I have passed with a nod of the head" Or "polite meaningless words" emphasizing Yeats's earlier lack of deep connection or understanding of the potential of these people. Yeats acknowledges having superficial interactions with the rebels by exchanging meaningless pleasantries. The repetition of the phrase "polite meaningless words" emphasizes the mechanical nature of social interactions and underscores Yeats's earlier inability to recognize the depth of the rebels' beliefs. This repetition also conveys a subtle self-critique as Yeats acknowledges his disregard of their revolutionary ideals. When the poet admits making fun of the rebels in order to entertain his friends, his self-awareness grows. The "Express" "a mocking tale or a gibe" implies a lack of respect for the rebels' previous frivolity. The "fire at the club" shows a sense of disconnection from the hardship faced by common people, Yeats addresses the gap between the realities of political engagement and his intellectual world.

Towards the end of the stanza, the poignant line "but lived where motley is worn" implies a shared existence in a world full of diversions where the genuine nature of these individuals was overlooked. The stanza ends with the refrain that will mark all the stanzas of the poem, "a terrible beauty is born"... terrible and beauty are opposite sentiments and speak to the concept of a "sublime" in which horror and beauty can exist simultaneously which mark Yeats's perspective on the rising.

In the second stanza, the term "that woman" refers to Constance Markievicz, a well-known participant in the Irish independence movement, she was a socialite before involving in politics, and Yeats observes how her commitment increased with time. The line "Her nights

in argument" "Until her voice grew shrill" reflects her increasing intensity and it implies that she became so engaged in politics that she lost some of her kindness, "Shrill" may come out as slightly critical, highlighting the cost of her devotion. The term "This man" refers to the Irish nationalist Patrick Pearse who was also a poet, Yeats also refers to him as "And rode our winged horse". "This other his helper and friend" is Thomas MacDonagh. The speaker notes that he was "coming into his force" which suggests that he was taking more leadership roles and involving in the fight for independence, "He might have won fame in the end" here Yeats talks about MacDonagh's intellectual promise if he had not been involved in the rebellion, that he could have been a famous poet as he appreciates his sensitive character as well "so sensitive his nature seemed". Yeats moves to John MacBride "A drunken, vainglorious lout" a character who the speaker did not much admire. MacBride had been married to Maud Gonne, a woman Yeats loved. Despite his personal feelings he states that he must add him into the narrative as he too died fighting.

, , he says:

That woman's days were spent in

ignorant good-will,

Her nights in argument

Until her voice grew shrill.

What voice more sweet than hers

When, young and beautiful,

She rode to harriers?

This man had kept a school

And rode our wingèd horse;

This other his helper and friend

as coming into his force;
He might have won fame in the end, So
sensitive his nature seemed,
So daring and sweet his thought.
This other man I had dreamed
drunken, vainly glorious and loud. He
had done most bitter wrong To
some who are near my heart Yet
I number him in the song
He, too, has been changed in his turn (Yeats. 1916)

In the third stanza, Yeats compared the hearts of the rebels to a stone that "troubles" a stream of history. The rebels have hardened their hearts against the English and have focused on "one purpose", armed rebellion. It is at this point that Yeats changes his tone towards the rebels to a tone of respect. This stanza is a profound reflection on the costs of commitment, the conflict between change and permanence, and the transformational potential of sacrifice. Yeats expresses his conflicted feelings regarding the sacrifice made by the revolutionaries while also evoking the long lasting effects of their actions through the metaphor of the "stone in the stream". The complexities of Yeats's emotions are captured in this stanza, respect for the martyrs, grief at their passing, and an understanding of the impact of their decisions on their country. As he asserts:

Hearts with one purpose alone
Through summer and winter seem
Enchanted to a stone
To trouble the living stream. (Yeats. 1916)

In the final stanza of "Easter, 1916", the speaker shifts from describing the rebels and their significance to a deeper level of depicting change and sacrifice. "Too long a sacrifice/ can make a stone of the heart" Yeats speaks about what it costs to fight and sacrifice all the time and the way it could change empathy into something cold. When he says "No, no, not night but death" the poet here struggles with the concept of death. Yeats's use of "night" then "death" shows his recognition of the finality of the deaths caused by the rebellion. "Was it needless after all" here the poet questions if the deaths were pointless, especially since there is uncertainty surrounding the possibility that England would have eventually granted Irish autonomy without violence.

Too long a sacrifice

Can make a stone of the heart.

O when may it suffice?

That is Heaven's part, our part

To murmur name upon name,

As a mother names her child

When sleep at last has come on

limbs that had run wild.

What is it but

nightfall? No, no, not night but

death;

Was it needless death after all? (Yeats, 1916)

Yeats listed the names of the martyrs following the Irish political ballad tradition which says naming the martyrs is important.

I write it out in a verse—

MacDonagh and MacBride

And Connolly and Pearse (Yeats, 1916)

At the end of Easter, 1916, Yeats reconciles himself to the fact that "whenever green is worn", people will remember the sacrifice of the rebels of 1916 as it is the traditional color associated with Ireland, it is also the color of the original Irish flag. (Easter, 1916)

Now and in time to be,

Wherever green is worn,

Are changed, changed utterly:

A terrible beauty is born. (Yeats, 1916)

W.B. Yeats in "Easter 1916", shows his political engagement and responsibility by citing the facts about the colonial forces and the struggle of his people. Sartre believes that literature should represent the writer's conditions and serve as a response to oppression and injustice, the writer should engage readers in his work, emphasizing the need of exposing and changing global concerns, he also argues that writers have a duty to raise awareness and tell the truth (Sartre, 1948, p.39). Which is the exact case for Yeats who was not only a poet but also a senator in the Irish free state, demonstrating his dedication to political issues of his country, gave their last breath for the cause of the Irish independence, contemplating their epic transformation from ordinary individuals to honorable martyrs, he expresses a complex

mix of admiration and critique, recognizing the profound impact that changed the destiny of their people and the great historical event they marked in the minds of millions. Yeats explores the tension between collective and individual identity by reflecting on the rebels' transformation and their sacrifice as their individual identities become tied to the collective Irish identity which make them elevate to a higher status after being ordinary people, this tension emerged between their past individual identity and the new collective identity. . After writing "Easter 1916", Yeats continued to write about the events of The Easter Rising and its aftermath, he wrote other poems about the leaders who were executed, such as "Sixteen Dead Men". His poems demonstrate a greater investigation of Irish nationalism during this period. Yeats balanced political radicalism with respect for the rebel's commitment to Irish independence in his poetry, reflecting his admiration and affection for the insurrection and its leaders. W.B. Yeats maintained his political engagement as he served as an Irish senator from 1922 to 1928, frequently speaking out against cultural injustice in favor of Irish independence. According to Sartre, a committed intellectual cannot remain aloof from the events of his time, he must involve himself in the political struggles and fight against oppression. To do otherwise is to betray his own intellectual and moral duty (Sartre, 1972, p.48)

Section Two: Political Commitment in Muhyia's "Nunember":

It all began with the French invasion in 1830, which lasted until Algeria's independence in 1962. Muhyia wrote his poem "Nunember" in 1979, this period of time, following the country's independence from France, is a significant period of nation-building. The Algerian government was led by Houari Boumediene from 1965 to 1978. After his death the presidential election took place in 1979, the latter marked the beginning of Chadli Bendjedid's presidency, during this time Algeria was still dealing with the aftermath of its

independence and was navigating through a period of socialism under the single party system of National Liberation Front (NLF) with Islam recognized as the state religion.

The arabization of Algeria officially started in 1963, Arabic is the national language, as specific in the country's first constitution which was drafted by the first president Ahmed Ben Bella:

Islam is the religion of the state" (Art.4) Arabic is the national and official language of the state (Art.5). (Algerian constitution.1963)

In 1976, Boumediene also announced a national charter which stated that the Algerian government and society had fully embraced the Arabic language, culture and religion including in the educational system as it is mentioned in the constitution:

Islam is the religion of the state (Art.2) Arabic is the national and official language of the state. The state is working on disseminating the use of national language in the official sphere (Art.3)

This aggressive efforts led to the banning of Tamazight and its dialects, . Kabyle people experienced a form of cultural repression as the Algerian government sought to establish a unified national identity based on Arab-Islamic culture leading to the marginalisation of the Amazigh language and culture. In response to these policies, Kabyle community participated in a variety of forms of resistance to preserve their linguistic heritage and cultural spirit, introducing the Amazigh language through literature, poetry, and music. An example of the latter is Idir's song "Muqlegh" (" I saw") was first played on Kabyle radio station (Idir, 1976) the song's refrain goes like this:

Muqlegh tamurt amazigh I saw the amazigh land

Ugurthen walagh udem-ik Yugurtha,Isawyourface

The period also saw the rise of political activism, with movements advocating for the recognition of Kabyle cultural and linguistic rights in and outside the country. During the 1960s and 1970s, several Berber organizations formed in Paris that provided important sites for the formulation of discourses of Amazigh identity, the first association, L'académie Berbère D'échange et de Recherches Culturelles (Berber Academy of Exchange and Cultural Research) was founded in 1967 by a small group of Kabyle writers and intellectuals including Mouloud Mammeri and Taous Amrouche, the association sought to situate Kabyle culture through a discourse of universality and rights that emphasized the similarities between The Berbers and the other minorities.(Almasude.1999,pp.117–128)

Muhand U Yehya is a great Kabyle poet who wrote "Nunember" in reference to the historical events of November 1st ,1954. The day that the national liberation war started. This same day is known as "All Saints" day, which is a Christian feast day dedicated to commemorate all the saints of the Church and their spiritual journey, this day is a public holiday allowing people to celebrate it and enjoy it. The Algerian rebels specifically chose this day for its significance to the French, ensuring that the attacks would be as invisible and impactful as possible in order to show the seriousness and righteousness of their cause.

In his poem, Muhya criticized the political and social leaders of Algeria for their lack of loyalty. The latter prioritized creating a National Arab-Islamic culture and identity neglecting the Kabyle identity and culture. Muhya used his advantage in a despotic socio-political setting to pen his poem.

Muhyā portrayed the events of November 1st as a man calling on the Algerian people to take action and join the liberators who were already engaged in combat by using personification throughout the whole poem.

The main idea of the verses is to remind Algerians that the causes of the national liberation struggle have led to the pursuit of justice, the emancipation of the Algerian people from colonial segregation and their subsequent life in democratic Algeria free from oppression and dominance of all kinds.

Nunember yerr-d axbir

Yebrez abrid d amellal

Medden yillen d tmesxir

Madirgazenreznenawal

Aqlayla tid-nettfekir

Ar tura la d-yessawal

Ar tura la dyessawal (Mohia,1979)

In this first stanza Muhyā uses the metaphorical meaning of "Nunember". By "ar tura la d- yessawal" until now it still calling, he refers to the fabled Berber echo of an unjustly killed person, this makes us honorably pause to analyze without hesitation one of our most valuable chapter of history. The suffering that our people went through and their pain for being betrayed, abandoned, and tormented. This is also especially found in Yeats's, "Easter, 1916" and the Irish culture that also experience from the same effects of colonialism.

Muhyia continues to criticize the betrayal of the Soumam Charter principles. Since 1956, the Soumam Charter has stood for a system that would grant Kabyles the right to participate in the establishment of a democratic free state. Ever since the arabization initiatives were ramped up, the Kabyle culture was shunned and replaced with the Arabo- Islamic identity. From the first constitution in 1963 to Ben Bella's proclamation that the state is Arab and Arabic is the official language. Muhyia says:

Mbæid la d-yeggar tiyri

As-tiniḍ yebya ad d-yuyal

Nekni d ayen i nettmenni

Mayeqqim-dkranwawwal

Ar ass-a mazal tifri(Mohia,1979)

With reference to the price Kabylia paid as one of the primary battlegrounds of the war, several Kabyles perceived this as a betrayal and injustice. In addition to a number of leaders who were murdered during and after the war as a result of internal power struggles.

Muhand U Yehya thus urges the Kabyle people to rise up against the oppressive Algerian government that discriminates against the Kabyle identity. It was the final straw for Kabyles because the development of national Arabo-Islamic culture and identity was prioritized.

Muhyia is adamant about the November proclamation's unfulfilled goals and how it must return in order to inspire new hope for equality and freedom. This makes the Irish and Algerian struggles quite similar, returning to the Easter Rising representation of the rebirth of spirits and ideas in Yeats poem "Easter, 1916".

Sartre believed that intellectuals had to become involved in the political fights of their day. He famously declared that "man is condemned to be free," (Sartre.1946,p.29) implying that everyone, especially intellectuals, must confront and accept moral responsibility for the political circumstances surrounding them. His definition of engagement frequently includes taking sides, particularly on divisive themes such as colonialism, capitalism, and imperialism (Sapiro.2006,pp.31–48), Muhyia is a symbol of intellectual resistance according to Sartre's definition, he stood up for his people and culture, defending them until his last breath.

Muhyia maintained that the Algerian government is more assertive compared to the French colonizer "wigi ugaren arumi" which means they are more brutal than the French. Additionally, the horror that erupted shortly after independence caused Boumediene's year of turmoil, bloodshed and violence. As he says in his verse "yiwen yughulad rebbi", individuals were denied even the most basic rights, as the ability to free speech. In this poem, Muhand U Yehya skillfully recreates the unique atmosphere of a devastated Algeria in the 1970s. He unabashedly criticized Boumediene's government and the rejection of cultural variety describing the president's power and authority to the divine nature of a God. As he asserts:

yiwen yuy ula d rebbi

Wiyadyarra-tendlmal

Wiggi uggaren arumi

Uryid-senadnemyeqbal

Ur yidsen ad nemqabal

Ur yed-sel sellat nbi

Ssenenkanttinnuzzal(Mohia,1979)

Throughout the final stanza, Muhyia emphasized the Kabyle people's unwavering refusal to submit to Algerian politics and their role as a unifying force under the exclusive influence of Arabo-Islamic culture. Muhand U Yehya attempted to reach the minds of the individuals who believed in independence as he says: "tina n uzal ad tezzi" he added "yerna admechenakal", "swass-isakkdkunwi", here Muhyia makes a clear plea for rebellion, stating that it is the only way to overthrow their absolute control. Clearly, both Muhyia and Yeats when it comes to the need for freedom, they glorify the use of force and violence in order to oppose Arabo-Islamic and British dominance.

Amazigh cultural identity is powerfully expressed in this specific work of Muhyia. He constantly fights for the Amazigh language and heritage. Resistance against oppression and struggle are the main themes to discuss in his works including both Algerian fight against French colonizer, and the illegal modern government that tried to erase Amazigh identity and culture. Muhand U Yehya promotes the political rights of Kabyle people through this poem by demanding autonomy, Tamazight language official status, and socio-political changes (Chemakh.2004). As Sartre asserts in his book "What is Literature": "*the writer is situated in his time, every word he utters has reverberations. As does his silence.*" (Sartre, 1949, p.22) Beyond political and cultural issues, Muhyia's poetry also addresses bigger topics, he criticized injustice, corruption and the socioeconomic difficulties all Algerians endure in their own native country (chemakh, 2006).

As we already discussed, W.B. Yeats "Easter 1916" and Muhyia's "Nunember" share common themes as rebirth, resistance to oppression and the commemoration of past struggles. The symbolic choice of dates as titles, Easter for the Irish rebellion and 1st November for the Algerian revolution marks the importance of remembering the sacrifices made and the ultimate price they paid for their cause.

Intertextuality is the relationship between texts, it is a way of understanding how literature is a conversation across time, space, and culture. By applying it on Irish and Algerian poetry, we can reveal the interconnectedness of their literary expressions of identity, resistance, and commitment to their cause.

W.B. Yeats's poem "Easter, 1916" and Muhyia's poem "Nunember" can be quite similar in the context of expressing their political commitment under colonialism often by involving the use of shared symbols, themes and historical references.

To start with, the name of both poems is a symbol of two major historical events in Ireland and Algeria. Easter is a reference to the Easter Rising in Ireland and "Nunember" is a reference to the first of November which is the day Algeria declared war on France. As Julia Kristeva stated: "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980, p. 66)

The shared experience of struggling with colonialism allows poets to express and create a dialogue between their works. Muhyia and Yeats through their individual experience and historical contexts, both address the idea of political commitment, they express their resistance to colonial powers and their shared sense of identity, even though their work do not directly address one another, there is an implied intertextual interaction because of their common themes of sacrifice, struggle and the complexity of political upheaval. Both Muhyia and Yeats portrayed the horrible image of colonialism and the consequences it caused to their people, they both have used their work to articulate national identity,

resistance, and the complexities of life under colonial rules shedding light on the immense role of the rebellion and need for freedom.

Graham Allen states in his book "Intertextuality" : "***no text has its meaning alone; all texts have their meaning in relation to other texts.***"(Allen,2011,p.17). Both poems "Easter,1916"and "Nunember"are connected in terms of meaning and influence on the reader to gain a deeper understanding of the universal struggle for freedom and the specific historical context of each country's fight against oppression.

The intertextual reading and analysis create a profound comprehension of the two bodies of literature, intertextuality provides a helpful insight to uncover the way poets from different backgrounds take advantage of their art to communicate human experiences, particularly, the experience of political commitment. Kristeva,(1980) says about poetic language in her essaye "The Bounded Text" the following : "***the notion of intertextuality replaces that of intersubjectivity and poetic language is read at least double.***"(p.36)

Chapter Two: Exile in Eavan Boland's "The Lost Land" and Assia Djébar's

"L'émigré".

The following section of our study will focus on the issue of exile in Algerian and Irish poetry. It's necessary to comprehend the context of this literary work before beginning any analysis. Thus, it is imperative to examine Julia Kristeva's theory and its applicability to the two selected works: "The Lost Land" by Eavan Boland and "L'émigré" by Assia Djébar, the two poems that we shall cover in this chapter.

A forced separation from one's homeland is an agonizing process and a painful journey. This form of displacement hurts and makes the exiled people feel horrible. It is a kind of a forced relocation that may entail being removed from the community and culture which outlines who they are and their identity. Due to this hard decision, some people are struggling and grappling with a sense of loss trying to adapt to a new environment. Such a journey has emotional and psychological impacts which are explored through this theme emphasizing how important to be patient, brave and resilient in order to navigate the challenges of a new environment amidst feelings of loss and isolation. (Smith, 2020, p.45)

Section One: Exile in Assia Djébar's "L'émigré":

Assia Djébar was a renowned and well-known Algerian writer and filmmaker known for dealing and delving into important subjects including exile and the female experience in Algeria. Her work "L'émigré" gives a deep historical understanding and insight, it emphasizes the resilience and the strength which is often characterized by poetic prose. Djébar's impact on literature established her as a celebrated figure, ensuring her role as an essential voice in the literary world through her writings. (Djébar, 1996, p. 12).

Assia Djébar's poem "L'émigré", reflects on the pain, suffering and the desire that comes with leaving one's homeland. It explores the feeling of yearning for familiar surroundings and the native country as well as the emotional agony of feeling separated and

disconnected from one's roots and origins. The poem uses vivid language to capture the pain and resilience of those who are banished or forced to leave their homes and their own families to begin a new life far away from them, emphasizing how hard it is to navigate the challenges of a new environment and how this can be very complicated and difficult for everyone of them.

Algeria was once colonized by France for a long time. After a hard-fought war and a bloody conflict it gained its independence in 1962. Many people were obliged to leave their homes to save their lives and their families and to avoid the combat. Assia Djébar's poem "L'exilé" talks about the experience of being separated from one's homeland and country and how hard it is for all who have been through these conditions during this war and how complicated to navigate their challenges in a strange place with new unknown people and in an unfamiliar location. It talks also about how many Algerians felt during and after a long bloody war. Assia Djébar did not only write about her personal emotions, she also gives us insights to the struggles of people who were forced to leave their homeland due to the antagonism and opposition between them which makes this poem very interesting (Fischer, 2014, p. 572).

Through vivid language and imagery, Djébar captures the universal human experience of looking for a place to call home and identity when imprisoned abroad or separated from what is familiar. She initiates her poem with:

Je sais Cicéron en Latin

Comme le berbère Saint Augustin

J'ai connu dans sa langue Socrate

Etdemêmelesdiscoursd'Isocrate.(Djebar,1990,p.65)

In this stanza, Assia Djebar says that she is familiar with many different languages. Djebar's familiarity with Cicero, Saint Augustin and Socrate. She highlights the theme of exile by mentioning these western intellectual figures which obviously signify the disconnection and displacement from their own roots and identity. It indicates that the poet is conversant with the Latin works of Cicero, a renowned Roman statesman and philosopher. "Comme le berbère Saint-Augustin" (Like the berber Saint Augustin) here, the poet makes a comparison between their understanding of the Berber language of people from North Africa.

This shows that several symbols and signs have a particular and a deep meaning in terms of culture such as languages and names including traditions from other cultures.. As shown in the book "Exile and Identity" in the works of Assia Djebar where she: reflects the complexities of exile and displacement capturing a profound sense of loss and the search for identity that accompanies it ..." (Djebar, 2006, p. 56). This shows Djebar's exploration of the theme of exile and her deep knowledge and alienation from her own identity to others cultural traditions. Assia Djebar writes in her second stanza:

J'ai aimé le français troubadour

D'Eléonore et de sa cour

Même quand j'étais d'Arabie

Lavoix de Rimbaud me poursuit.(Djebar,1990,p.65)

In this stanza, Assia Djebar shows her fondness for French troubadour culture which is that she is facing both an emotional and cultural conflict, navigating two different realms, Algerian and French that captures her sense of exile. It shows the internal struggle and

emotional conflict of poet and the sense of repositioning between one culture to another which are perceived as signs from a semiotic perspective between these two dissimilar challenging identities. She writes:

Mais dans l'abîme de ma mémoire

Berceuses légendes ou désespoirs

S'est perdu le chant de ma langue

Comme un songe d'été sous les mangues. (Djebar, 1990, p.65)

Assia Djebar in this stanza talks about the difficulties and struggles people face when being exiled, she expressed this idea through her sense of losing the cultural identity. " Mais dans l'abîme de ma mémoire" suggests a harsh and difficult separation from the past that causes an internal conflict. In this line "Le chant de ma langue" she used the word "le chant" to indicate the song of her language which is symbolic and signifies her sense of self and representing her deep knowledge and understanding of her own cultural roots. The illustration "un songe d'été sous les mangues" (a summer dream under the Mango trees) portray the past events as very old while the Mango trees are a sign of feeling so far from one's homeland as representing a specific place, which emphasizes the pain and the deep sadness the speaker feels because of being distant from her own homeland. The speaker writes in the fourth stanza of her poem:

Défilent en mille rébus

Hordes de zèbres et de zébus

Les mots anciens de mes ancêtres

En arabes qu'essont leurs lettres. (Djebar, 1990, p.65)

In this stanza, the poet talks about the lost heritage and the pain she feels every time she realizes that she is displaced. Assia Djébar draws a picture of mysterious symbols, a parade, like zebras and zebus, representing the old words of her forefathers. The speaker says « les mots anciens de mes ancêtres » (the ancient words of my ancestors), these "words" symbolize the poet's traditions and roots. The poet's connection to her cultural identity has become very complicated since she is displaced and feels far away of her homeland, because of exile. This stanza shows how Assia Djébar feels and how difficult it is to be exiled and trying to navigate between two different worlds and all the negative impacts it has on one's life. She adds:

Sans voix où palpite mon sang

A quoibonfairelechiensavant

Avec des autres les conquêtes

Jen'ai jamais ri à leurs fêtes. (Djébar, 1990, p.65)

In this stanza, Assia Djébar shows a deep sense of alienation as she refuses to assimilate. She says « sans voix où palpite mon sang » (voiceless where my blood throbs) illustrates the feeling of sadness and sorrow and being silenced because of being exiled and disconnected from her own identity. The sentence « faire le chien savant » (playing the performing dog) indicates that the poet is facing a hard situation and having too much pressure to conform to foreign norms where she feels underestimated and obliged to apply others rules. The expression " je n'ai jamais ri à leurs fêtes " (I never laughed to their parties) captures the speaker's refusal of being integrated with others traditions and costumes, she refuses the culture imposed by them and keep being resistant to everything that touch her own identity. Through these symbols, the poet tries to describe how difficult it is to maintain one's

own and personal roots in the face of imposed rules and in the heart of forces of domination which she strictly refuses. Assia Djébar asserts:

Au zénith de mon exil

Sous un soleil hiéroglyphe

Ardent comme le corail du Rif

Brûlent nos poèmes de l'an mil. (Djébar, 1990, p.65)

In this stanza, the poet talks about her exile, she uses a powerful and vivid imagery to describe it and to convey the message in an obvious way. She describes being under a blazing sun, as said in the sentence "Sous un soleil hiéroglyphe" which is as hot as the coral from the Rif region. «Brûlent nos poèmes de l'an mil», implies that their old poetry is on fire, highlighting their strong struggle to preserve their cultural legacy in the face of exile. These signs symbolize all the obstacles she faces and the harsh feeling of being exiled. Additionally, the stanza emphasizes the hard feeling of being separated from one's homeland and roots. It showcases the intensity of the exile experiences, as well as the importance of maintaining cultural traditions and customs and the significance of being connected to one's origins.

Djébar says:

Je sais Cicéron en latin

Comme le berbère Saint-Augustin

Désormais nos trésors mandarins

Ces ont les cris de crève-faim. (Djébar, 1990, p.65)

Assia Djébar in this stanza explores the theme of exile by referring to "Cicéron en latin" (Cicero in Latin) and «le berbère saint Augustin» (The Berber Saint Augustine) which symbolize both Western and African traditions. In this stanza, Semiotics make evidence of how things changed from the past to the present. The figures (Cicéro and Saint Augustine) are signs of a past where an intellectual glory was dominant; not even being forced or having any other foreign rules that were imposed while the "cries of the starving" signifies the present moment, where poverty, failure, loneliness and despair are deeply felt and faced by all exiled people. The speaker writes:

La beauté partout souveraine

Ses racines seules incendiaires. (Djébar, 1990, p.65)

In this stanza, Assia Djébar makes a comparison between the past and the present, a rich cultural past and the present fact of struggling. Here, the speaker talks about exile by using some symbolic words and through the idea of beauty and its particular relationship with one's own cultural identity and roots. She says "la beauté partout souveraine" (beauty everywhere sovereign) which means that beauty can be found in any place taking a very strong position and being powerful regardless the cultural boundaries and limits that can be faced or imposed. The second expression «Ses racines seules incendiaires» which means that even if beauty can be present everywhere, its origins can be the biggest danger and cause harm to anyone without being aware of it. This makes it disruptive and gives a sign that Man should take caution when it comes to these deep cultural conflicts that seem to be a kind of sovereignty.

Additionally, from a semiotic point of view, the word " beauty " in this stanza is seen as a signifier of something present everywhere unless cultural rules and foreign conditions may be imposed and regardless of the geographical boundaries. However, the word "Roots" is somehow a symbol of one's strong feeling of being isolated and the deep desire to reconnect to their own origins and traditions. This pain caused by experiencing exile rises the tension since the connection to one's roots can be sometimes a source of worries and unrest in foreign context. Assia Djébar used these strong words as symbols to show the complexity of being exiled and negative impacts on one's life.

Section Two: Exile in Eavan Boland's "The Lost Land":

Eavan Boland, a prominent Irish poet, wrote extensively about Irish history and women experiences. She was raised in Dublin and later lived in London and New York, which inspired her art (Eavan, 2011, p.23).

One of her poems; "The Lost Land" speaks about the feeling to lose one's native country and being separated from it due to exile. Boland in her poem uses the concept of land to describe the feeling of searching for belonging and integrating into a new community and identity. She talks about the deep sadness and sorrow when being forced to leave your home, your country and the pain that comes with it, the accompanying experienced due to this hard banishment (Kearney, 2015, p.147)

The Irish history is reflected in this poem highlighting the struggle of the many people who have been exiled and forced to leave Ireland over the time. Boland's poetry is renowned for its beautiful language and its vivid imagery describing her feelings and expressing her

ideas, providing insight to the meaning of loss and the importance of being connected to one's origins and homeland focusing on the shared experiences (Ryan, 2011, p. 48).

Ireland has faced colonization and conflict, leading to waves of immigration, which deeply influenced its identity and literature. Poets like W.B. Yeats and Seamus Heaney have explored themes of exile, reflecting on leaving one's homeland and the emotions that come with it. Discussions regarding emigration and diaspora persist today, linking Boland's themes to modern issues of emigration and relating them to displacement (Ignatiev, 1995, p. 45).

The primary themes and the main ideas of the poem "The Lost Land" by Eavan Boland are belongingness, loss, and feeling disconnected from one's origins. It explains how hard being separated and disconnected from one's roots is. A feeling that leads to depression and anxiety, missing the past and not being able to react or to reclaim. The poem shows how time can erase memories, make people forget them or not giving them the opportunity to live it again or to feel it twice, memories that seem to be completely vanished. Additionally, it is about the intense and painful feelings that come with being cut off from familiar surroundings and separated from one's homeland. Moreover, the poem shows how being forced to leave your home and your country may make you depressed and anxious trying to integrate to a new environment which seems to be hard or impossible. Additionally, the poem is an exposure to a world where the exiled people struggle and suffer from this banishment, and not being able to do anything, so Boland explores the intense feelings associated with being apart from one's familiar surroundings by depicting an image of longing for an area, a region or a country that is no longer there. It makes a compelling case for the issue of forced displacement and exile emphasizing how it might impact one's sense of self and influence negatively a whole community and a whole culture. As it is shown in the following stanza:

I have two daughters
They are all I ever wanted from the earth Or
almost all
I also wanted a piece of ground
One city trapped by hills. One urban river.
An island in its element (Boland, 1998)

The speaker in Eavan Boland's "The Lost Land"; in the first stanza expresses her unlimited love for her two daughters, claiming that their happiness is the most important thing in her life. Then she mentioned, though, that there was still something else she wanted and expressed the desire to get it which is a piece of land: a city, almost like an island in its own world. The yearning for this particular area is a reflection of a need for a place to call home or a sense of community, these feelings show how exiled people struggle and face difficulties navigating the challenges of a new world living with strangers and feeling lonely most of the time. The images of being encircled by hills indicated in the poem and showcase the hard feelings of imprisonment, loneliness and isolation felt by the banished and exiled people in a new strange world. Eavan Boland used the expressions: «my two daughters», «an urban river» as symbols of her sense of loss and displacement in a semiotic perspective highlighting her strong desire and deep yearning to get reconnected to her homeland. The speaker says:

Now they are grown up and far away
And memory itself
Has become an emigrant,
Wandering in a place
Where love disassembles itself as landscape:

Where the hills

Are the colours of a child's eyes, (Boland, 1998)

The poet compares memory in this line to someone who is displaced far from his homeland, such as an immigrant or someone who has been banished or exiled. It suggests that memory is a place where love is hidden and can be apparently changeable just like a landscape can change. This analogy helps us in our comprehension of the sense of displacement, the pain and yearning that come with being exiled. She also says that love dissembles itself as landscape implying that love may change its appearance or alter in the same way that a landscape might. This gives the impression of being in exile or separated from familiar surroundings and isolated from one's own home feeling depressed all the time. In this stanza, the word "an emigrant" is used as a symbol of the deep yearning for the homeland and separation from the daughters illustrates the pain felt when living away from one's family members, highlighting the sense of loss and altered perception of one's emotional landscape in a well captured image. Boland adds:

I can see the shore of Dublin Bay.

Its rocky sweep and its granite pier.

Is this, I say

How they must have seen it,

Backing out on the mailboat at twilight, (Boland, 1998)

The speaker in this stanza talks about witnessing the rugged shoreline and strong pier of Dublin Bay. They picture what it must have been like for those who left Dublin at dusk on a mailboat, maybe never to come again. The speaker understands all those who were forced to flee and to leave their native homeland, and uncertainty to be able to live in a strange era

where they feel lonely and isolated which highlights the concept of exile. The reference to backing out on the mailboat at twilight emphasizes the emotional burden because of being exiled and banished by highlighting the grief and sorrow felt when leaving and navigating the complexities of a new environment. Boland uses the “shore of Dublin Bay” as symbols and signs of nostalgia, highlighting the desire to reconnect with her roots of the place as seen from a mailboat at twilight. She says :

Shadows falling

One everything they had to leave?

And would love forever?

And then (Boland, 1998)

The poet in this stanza questions whether the twilight shadows cover the shared memories and the loved people that they had to leave behind. It indicates that this suffering began when they knew that there is no other way to stay close to their family, departing was the beginning of their struggle and grief. The reference to love forever, reflects their strong emotional bonds with their past lost motherland. The use of the word indicates a chronological change or point of view, signifying an understanding of the way in which people who go and those who stay were impacted negatively. Because they are compelled to leave behind everything they hold dear; this verse highlights the long-lasting emotional cost of exile as people are obliged to bear this separation and all the pain that comes with it.

Moreover, from a semiotic perspective, Boland refers to "shadows falling" to symbolize the lingering impact of leaving one's homeland. The phrases "everything they had to leave", "would love forever" are used to symbolize a sense of enduring attachment and loss at the same time. Boland claims :

I imagine myself

At the landward rail of that boat

Searching for the last sight of a hand (Boland, 1998)

The poet is imagining herself instead of another person who is leaving his native country aboard a boat in this stanza. She sees herself standing at the rail, all being pessimistic and sad, to see and to catch a loved one's hand waving goodbye for the last time. This imagery depicts an emotional agony of exile as people who left do not know if they will come back one day to see their family again and the loved ones, which seems like walking in the dark. By using this imagination, the poet captures how the feelings of separation and leaving are related to each other and how it impacts both the person who left and the one who will be waiting endlessly to see him again while being forced to leave their past and trying to navigate their new world far from their families.

In this stanza, Boland uses the expressions "the landward rail of that boat" and "the last sight of a hand" to symbolize the speaker's feeling of leaving and farewell. Highlighting the intense sorrow she feels. She adds :

I see myself

On the underworld side of that water,

The darkness coming in fast, saying

All the names I know for a lost land:

Ireland, Absence, Daughter. (Boland, 1998)

The poet in this stanza imagines someone on the other side of the ocean, far from their homeland. This person named many places like Ireland which refers to a place he liked too much and which represents his past life, his homeland and his childhood. Another place named Absence which refers to the desire that the exiled people have left and how their absence had an impact of all of them. In this stanza, the poet highlights the struggle and the feeling of loss felt by those who had to leave their homeland in which the speaker struggles with the loss of their nation and sense of identity, focusing on the deep emotional toll of being exiled. The speaker used the expressions "the darkness coming in fast" to symbolize the feeling of being submerged in loss and darkness. The words "Ireland, Absence, Daughter" show the speaker's strong desire to reconnect and the harsh feeling of displacement that she experiences. One source that examines these ideas is the book *The Life of the Woman and the Poet in Our Time* by Eavan Boland as shown in the following quote :

"...The moment of exile is a kind of death, the moment of homecoming is a kind of birth..." (Boland, 1995, p. 175).

From the quotation above we understand the deep yearning to one's homeland in the poem of Eavan Boland where exile is the main theme through a semiotic lens, she used many metaphors and symbols while referring to her roots which gives the poem a deeper meaning.

The poems *L'exilé* by Assia Djebar and *The Lost Land* by Eavan Boland are obviously related and interconnected because they both explore the subjects of a forced relocation and displacement which result in exile, a common theme between them. Both of them examined the feelings of sorrow and grief that come after departing and with leaving one's homeland.

From this point we conclude that these two literary works have intertextual echoes; in each poem there is a stanza that resonates with other verses of the other poem. Boland's point

of view about exile and her vision to its impact on both of the exiled people and their families of the Irish countryside may have affinities to Djebbar's vision of exile in the desert.

The two examined poems are written by poets from different cultural backgrounds; Eavan Boland is from Ireland, and Assia Djebbar is from Algeria and both of them made the subject of exile a central issue in their poems highlighting the feelings that come with this hard experience (Riley, 2009).

These poems talk about the feeling of nostalgia of the exiled people and how they are related to one another capturing the hard situations they faced when they were oppressed and under the colonial rule. Assia Djebbar speaks about the sorrow and pain that come with being separated from Algeria in her poem "L'émigré" highlighting the importance of the call to prayer and the desert that represent her homeland and which symbolizes its traditions and customs. The same thing goes with the poem *The Lost Land*; where Eavan Boland expresses her deep desire and her strong interconnectedness with the motherland, emphasizing her intense yearning for Ireland in her poem "The Lost Land" (Murdoch, 1993).

Despite the fact that the poem *L'émigré* and *The Lost Land* are written by poets from different cultural backgrounds and set in distinct period of time, their study and discussion of identity, loss, nostalgia and exile make them strongly related to each other.

Nevertheless, despite these similarities, the two poems have many different points that make a huge difference between them noticeably. One of them is the unique cultural settings and historical histories that shape the characteristics of every country and each poet's viewpoint on the common themes, these ones are important sources of distinction that make

the poems get other reactions and other feedback from the people who are influenced by its context (Benrabah, 2007).

Boland's writings are greatly influenced by the political issues and exile that many Irish people faced at that time, her works reflected the shared experiences of those people and have conveyed the message to the ones who are struggling to navigate the challenges and the complexities of a new world that have long plagued Ireland, whereas Djébar's poem highlights the side effects of the forced relocation, displacement and the Algerian war against colonialism emphasizing all the sacrifices and efforts made to gain its independence (Boland, 1995, p.47).

VIII. Conclusion:

In the present comparative research, we attempted to analyse the concept of commitment in W.B. Yeats and Muhyia's works "Easter, 1916" and "Nunember", then exile in the selected works of Boland and Djébar, "The Lost Land" and "L'exilé", by trying to identify the parallel divergences and unique perspectives through looking into issues as trauma, memory, and resilience in the face of political conflict and exile experienced by Irish and Algerian people. Literary works from these two nations offers a rich material of examining the ways in which poets respond to colonialism, resistance and longing.

In the first chapter, we discussed how Muhyia's "Nunumber" and William Butler Yeats' "Easter" address the theme of political commitment in their poems. Both poets were politically committed, as they denounced the oppressive events of colonial rule. Muhyia condemned French colonialism and also criticized the Algerian government, while Yeats critiqued the British colonial rule. Their works share common themes, such as denouncing oppression, and they both address issues like prejudice, social injustice, cultural imperialism, and sacrifice. These themes reflect their shared commitment to resisting injustice in their respective societies

We have discussed Assia Djébar's poem "L'Éxilé" and Eavan Boland's "The Lost Land", both of which explore the theme of exile. Both poems express feelings of longing and yearning for a homeland. In "The Lost Land", Eavan Boland expresses a wish to have a piece of land to call home which shows her loyalty and yearning for a homeland, while Assia Djébar shows her deep affection for her Algeria, her homeland, and her longing to return. Both poets highlight the shared experiences of exile, particularly from a woman's perspective.

They also reflect the struggles of both the Algerian and Irish nations, showing how colonial rule was oppressive and had a strong impact on their works. They expressed the deep emotional pain of being exiled and displaced.

We conclude that these poets share a common goal of exposing the pain of exile and the impact of political struggles on their nations and identities. Algerian and Irish poets chose to denounce the oppressive acts of colonial rule and make their voices heard globally. They demonstrated a deep attachment to their homelands and their efforts to regain independence and autonomy which shows their loyalty.

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