

Dedication

My dear grand parents

My family

Amel and Yasmine

my friends

Lina

my dear parents

my brothers

Hakim, Massinissa

my friends

Zaina

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Abstract

The aim of this work has been undertake a comparative study between William Butler Yeats's and Mohand Ou Yahya's respective works focusing solely on affinities. The selection includes, "**Cathleen Ni Houlihan**", "**Nunmber**" and "**Easter 1916**" with "**Barwagiya**". The purpose of our study has been to prove that both authors have close conceptions toward cultural revival and their protest against the oppressive regime in their indigenous communities. Furthermore, this analysis will shed light upon a short summary of the selected works and the biographies of the authors. To achieve this goal, this work will be based on Sartre's theory of Commitment developed in his book *What is Literature?* (1948) and Greenblatt theory of New Historicism to show how does the work of both authors have contributed to the raise of national awareness and to gain cultural revival within their communities.

We have divided our work into three chapters. In the first chapter we have dealt with the most important historical events which marked and retrace authors' literary works. In the second chapter we will expose the contribution of both William Butler Yeats and Muhand U Yahya to achieve the cultural revival. The third chapter is a thematic analysis in which we attempt to highlight the aspect of commitment against social injustice and cultural imperialism in both Yeats's and Mohya's selected works. Even though, the latter belong to different geographical areas and have different cultures and languages, their preoccupations in their early works are similar.

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I Introduction

Literature is not just a kind of tasteful sketch with ink on white pages, but it is a reflection of society. It includes attitudes, morals and social values. It has been part of different cultures, it projects the shared heritage of a population with diverse backgrounds. Indeed, the issue of commitment and cultural revival still hold a great interest among many writers and intellectuals. No writer has been brought up completely unexposed to the world around him or can escape the influence of his age. Being aware of social frame of their times, authors feel the duty to position themselves in relation to different causes of their own society, nation and culture. In this sense, many writers commit themselves through their written works to the quest for truth and reality. Likewise, in cultural revival writers seek to establish and preserve their cultural heritage and language throughout their literary works and cultural activities. This literal meaning of literature is the art of written work in its different forms, such as, poetry, plays, stories, prose, fiction, etc. It may also consist of texts based on information as well as imagination.

The concept of commitment in literature emerged from the conflict of 20th century ideologies that reflected the deep social changes of our times. The controversial notion of commitment in literary discourse implies a state of dialectical engagement of the writers and poets with socio-political causes. In other words, literature is culture, it is a history, it is a lesson. Anne Sexton once said “poetry should be a shock to the senses. It should also hurt”¹ The writer is consciously using his writing as a device for furthering the cause he believes in, and to denounce the truth and his attitudes, as well as to reveal social facts in the aim of promoting social awareness. J.P. Sartre asserts: “I shall say that a writer is committed when he tries to achieve the most lucid and the most complete consciousness of being embarked, that is, when he causes the commitment of immediate spontaneity to advance for himself and others, to the

reflective”². Here Sartre means that being committed can be spontaneous, without a lot of thinking and analysis, such as the commitment of the freedom fighters to defend their land against a colonizer. However, commitment at its highest point implies the total consciousness of being committed to a cause after a deep reflection on the origin of commitment. Its aims and tools are to be able to convince others to join. Accordingly, political commitment as being the most obvious and striking fact, William Butler Yeats has denounced the criminal acts that the English throne committed against the Irish nation to redeem their struggle for national freedom and cultural revival. Moving on to Algeria, it appears that the Berber community is attempting to extricate its culture from the shadow of marginalization. Muhand U Yahya was a Berber activist who worked to raise individual consciousness and the need of self-recognizing as Berber and to be aware of the illegitimate local government's cultural denial. Furthermore, because Berber culture is built on orality, Muhya focused on literary originality, integrating a political and social topic into each piece of art. Thus, via his brief recorded poems, he aimed to sensitize the whole Berber community of all generations and socioeconomic classes.

Cultural revival is primarily associated with indigenous population that encourages the promotion of their cultural features. It has become particularly a vital element in recovering valuable ethnic practices, in societies that were plagued by the loss of traditions due to colonization, forced or voluntary relocation, oppression and modernization. Stuart Hall states:

Society and culture – is identical movement – constitute a practice that specifies its unity, made a distinctive modern-day contribution and created its inscription. Social researches stand for one of the most developmental indigenous or narrative tradition, around what space was its concerns and principles linked.³

It remains in the context that cultural revival aims to study the cultural norms in everyday life. Likewise, the cultural heritage as a precious asset that was preserved by history and civilization through utility of intellectuals. The cultural legacy is divided into tangible and intangible cultures in terms of existence. It is a cultural and artistic artifact that refers to the diversity of the traditional cultures in intangible form, which closely transmitted from generation to generation.

Many literary figures tackled the issue of cultural revival and commitment through their works. We intended to emphasis on the importance of an intellectual to raise the individual consciousness about different current issues such as: religion, politics and identity. We are inspired to portray the activism and the genius of two committed figures, who embraced cultural revival within their nations. The latter, are lined by the canonical names of literary history such as the Berber poet and playwright “Muhend U Yahya” and the Irish poet, playwright William Butler Yeats. They reflect the notion of literary commitment, protest and resistance.

Several reasons, of diverse nature motivated our interest to compare both the Irish writer William Butler Yeats and the Berber “Muhand U Yahya”. Our first impression of Muhya’s literary work related to the fact that it is even rich and prolific has lacked notoriety since it was fragmented, completely scattered, edited in part and distributed in a very narrow circle. Thus, excluding a large audience of listeners and readers. Our attention is to highlight the efforts made by Muhya to enrich the Berber literature and cultural revival by allowing accessibility to its work, by presenting it by genres which conceals and documents before the selected works of “Muhand U Yahya” in a piece of work that will be within the reach of researchers and reach the glorious celebrity.

Move on from Berber literature to the Irish Literature, our first encounter with Irish literature happened through James Joyce’s novel *A Portrait of The Artist as a Young Man*.

Furthermore, through readings on Irish history and culture we got in contact with Irish myths and heroes. What truly surprised us, after all, was the way many of these cultural aspects of Ireland would persevere amongst people and literary manifestations despite the historical and political occurrences of the nineteenth and twentieth centuries.

In the process of turning our impressions into academic research, we have chosen other selected works that marked the form of another author, William Butler Yeats. A symbolic figure of Ireland's literature and history due to his poetry, plays and nationalistic involvements and cultural revival. Nonetheless, after further research, it came to our senses that it could be a beginning in terms of research on religious and political commitment, and the establishment of Irish cultural revival.

Muhand U Yahya (1950-2004), an Algerian poet of Kabyle expression and activist of the Berber cause, devoted his life to art and culture. As he was far from his country, he kept a close link with the mother country as an umbilical cord. His expertise of the language and his universal culture enabled him to express with pathos the pain of exile and with tenderness the picturesque scenes of Berber life. Furthermore, Muhya challenges denial of the Berber culture, tradition and language in the behalf of the Arab culture and Arabic language. Hence, Muhya brought innovation to modern Berber literature, touching in all existing literary genres through adaptation and translation for the purpose of breaking the territory boundaries. His literary works are characterized by diversity, density and quality. He also uses the committed poetry to denounce the authoritarian and dictatorial regime, genocide of the Algerian government, just as he takes on broad his theatre to decry the unawareness of the ethnic group under a tyrannical government. In this frame, we have selected some works by "Muhand U Yahya" in order to explore the issue of committed poetry and theatre under a dictatorial government.

William Butler Yeats is a Nobel Prizewinner, Irish patriot, poet and playwright and one of the foremost figures of the 20th century in literature. He advocated independence for Ireland from British rule as well as he gave a political orientation and pride to the idea Ireland as having its own imaginative space. Yeats grabbed the opportunity of Irish life and Ireland's political conflicts as a poetics art that is among the greatest the world has known. When reading Yeats's works one must take into consideration that his poetry is far from being purely English. He succeeded to capture the imagination and the attention of English readers with Irish tales. Yeats was remarkably influenced by his Irish roots. He took a great interest in the Irish mythology and folklore, which is expressed in his works by recurrent symbols and his efforts to renovate the Irish ancestral culture. In addition, he always took an active part in politics and served for two years as a Senator of Ireland.

a. Review of literature:

As far as literature is concerned, many literary works of the few past decades have been characterized by themes which emphasise rebellion and human freedoms such as: freedom of conscience, worship, opinion and the right to self-determination of the indigenous people. The latter, they struggle for the cultural revival including traditions, customs and the renewal of the vernacular languages. In this frame, we may mention William Butler Yeats' works impact on Irish culture and politics and Muhand U Yahya's works in Kabylia. After the appearance of these two-great works of great authors, we have noticed that both of them were objects of a large deal of critics.

To start with, Muhand U Yahya's work is rather varied and may split into two categories. The literary work itself consisting of poems and short stories, are author's own creation and adapt to Berber from French and forming part of foreign literary heritage. In this regard,

Moahnd Akli Salhi in “L’oeuvre de Mohand Ou Yahya et la Tradition Littéraire Kabyle” evokes the choice of Muhand U yahya’s literary genres, he asserts:

The sarcastic tone of his text, the use of poetic genre and theatre, and the use of mediated orality in the distribution of his text are some of Mohand Ou Yahya's creative and editing choices. The substance of Mohand Ou Yahya's public work is created and disseminated in the migrant community, in an essentially oral language, and in a historical setting marked by linguistics and identity claims”⁴. [translation ours]

Here, Mohand Akli Salhi claims that in order to properly comprehend this author's contribution to the revival of Berber culture and identity, it is necessary to place the socio-historical and sociological context of his work's production, distribution, and reception in Algeria and abroad. Nevertheless, Muhend U Yahya's literary work is mostly mediated orality, and sung poetry has played a vital role in both preserving and promoting Berber culture.

Furthermore, evoking brilliantly and successful adaptation of Muhend U Yahya, Salem Chaker, specialist in Berber linguistics, teacher of Berber language, in his article entitled “Etude sur la Neo-littérature Berbère” highlights:

“In this vigorous of literary translation and adaptation, Muhend U Yahya immerses a privilege place through its diversity and quality, its duration as well his literary work can be considered as one of the great founding references of the new Kabyle literature”⁵ [translation ours]

In this sense, it may be considered that Muhya became fully aware of the fact that translation as he conceives it, is not a correspondence of word to word nor sentence to sentence but, it is at the same time and above all an exercise in recreating the context of the situation between characters which results in a living formulation in the target language. Moreover, those who are always interested in Muhya’s adaptations accord that they are deeply embodied in the Kabyle social fabric. The poet Ben Mohamed pays tribute to him as follows:

“Mohia’s genius is to make us forget that his works are adaptations. Under his feather they are considered as Kabyle works. Sometimes we go so far as to authentic believe that their authors despoiled us of our works”⁶ [translation ours]

By drawing to translation/adaptation Muhya was attempting to pour Berber themes into the mould of the foreign culture. Muhya has secured in exile or in Algeria an important role not only of cultural and identity enhancement but also a literary revival.

Secondly, in the early twentieth century, William Butler Yeats is regarded as the most famous supporter and initiator of the Irish Literary Revival. Aside from that, he has been interested in Irishness and Irish culture since he was a child. His poetry is primarily concerned with the theme of Irishness, which is strengthened by imagery and stories from Irish and Celtic myths. Most commentators agree that William Butler Yeats is a leader of the Irish literary and culture revival and has been the subject of many studies among them. Edward Said in his essay 'Yeats and Decolonization' argued:

“...he does present another fascinating aspect: that of the indisputably great national poet who during a period of anti-imperialist resistance articulates the experience, the aspiration and the restorative vision of a people suffering under the domination of an offshore power”⁷

W.B. Yeats, according to Said, has been regarded as a poet who prefers to decolonize Ireland through a nonviolent literary path, and whose literary contributions have significantly contributed to Irish independence from the British colonizer and the construction of national Irish identity as a crucial act of decolonization. Moreover, Edward Said ended his essay on Yeats asserting: “True he stopped short of imagining full political liberation but he gave us a major international achievement in cultural decolonization nonetheless”⁸. Edward Said saw Yeats as a significant artist within the Irish context of patriotic ambition and decolonization initiatives.

Another critic who dealt with W.B. Yeats' work is Marjorie Howes, who writes in the Introduction to Cambridge Companion to W.B. Yeats :

He brought his poetic language closer to ordinary speech in diction and syntax and embraced more irregular rhythms. Failure and struggle both personal and political, are comforted directly and defiantly, and Yeats' poem continued to locate him increasingly in a contemporary, rather than a mythic, Ireland.⁹

Marjorie Howes claims that William Butler Yeats embodies the shift from late Romanticism to Modernism in her essay. This change in Yeats' writing coincided with the rise of literary modernism. He is now regarded as a classic character in Modern English literature. As one of the "last Romantics," Yeats' modernism is based on his rejection of Victorian scientific rationality and naturalism, not on the use of highly allusive, fragmented narrative or free poetry.

James Pethica opened another angle within Yeats's criticism, in her essay entitled: Yeats, folklore, and Irish Legend; she asserts:

His interest in Irish folklore and heroic legend would bring these two seemingly separate preoccupations into intense and productive conjunction, particularly in the first decades on his career. Folklore and legend offered him subject matter that contrast sharply with the orthodoxies and concerns of the contemporary urban world, but that he was able to claim as distinctively and draw on in creating master-myths of Irish nationality.¹⁰

According to Pethica, Yeats was a poet who was continually commenting on current events. As a result, he may be classified as a politically engaged artist. His dedication, however, was not limited to politics; but he was passionate about culture. He also works on re-educating the Irish population on their Celtic ancestry and promoting Irish nationalism as a strategy. As a result, Yeats's enthusiasm for heroic legend would follow a similar path, starting with a rebellious devotion to distinctively Irish social myths and ending with a defiant commitment to heroic legend.

b. Issue and Working Hypothesis :

This literature review of works on W.B. Yeats and Muhand U Yahaya reveals that their works were a focal point of literary criticism. Despite the fact that Yeats and Muhya wrote in different languages and came from different cultures and nations in various times, their works comprise many affinities. However, it does not negate the fact that they share some attitudes,

beliefs, and stances, particularly on religious and political resistance, linguistics recognition, and cultural rebirth, which reflect their rebellious and vindictive tones.

As a matter of fact, this research attempts to examine the concepts of cultural restoration, political commitment, and religious devotion as portrayed in both Yeats's and Muhyia's selected works. The objective of this research is to display clearly that both artists have the same idea, vision, and perspective on indigenous identity recognition.

The comparison between William Butler Yeats's work and Mohand Ou Yahya's will be elaborated through the use of Jean Paul Sartre's theory of commitment. J.P.Sartre as the most engaged writer of the 20th century, tries to demonstrate in his essay entitled "What is Literature?" "What is the Committed Literature?" And, "Who is The Committed Writer", and "Why They Commit Themselves?"

Furthermore, we will also discuss our issue relying on the approach of New Historicism, that has been first coined by the American theorist Stephen Greenbalt during the 1980's. It reveals and evaluates the influence over a literary work by the time during which it was produced; by considering the historical context and understanding the socio-political and intellectual history of a given society within a literary work.

c. Methodological Outline:

This piece of research is an investigation on how the Anglo-Irish writer and the Berber author use their poems and plays as a tool to revolt against the oppressor in their lands in a period where cultural and political divergence were forbidden. This investigation will be based on a comparative study that deals with a selected works including plays and poems of both William Butler Yeats and Muhand U Yahya.

It is undertaken following the IMRAD method. It starts with an introduction where we have introduced the concept of commitment and cultural revival in indigenous societies facing the cultural denial and political oppression such as the Irish and the Berber. It comprises two

sections. The method and material in the first section. It contains Jean Paul Sartre's theory of commitment and Steven Greenblatt and Aram Vesser's theory of New Historicism and summaries of the selected works of both authors as a second section.

Results is the second section where our findings are revealed. They are discussed in the Discussion section. This latter is divided into three chapters. In the first one, refers to the historical background and the main events that characterize the era in both Ireland and kabylia, in which the selected works of both authors were produced. In fact, the events of both works reflects the Irish and Berber society owing to gain their cultural and political recognition. Further, this same section introduce the biographical background of both authors W.B.Yeats and Muhand U yahya as well as the summary of their selective works.

In the second chapter, we have tried to discuss the cultural revival in Ireland and Kabylia and in exile. Additionally, the contribution of W.B.Yeats and Muhand ou Yahya to achieve the cultural recognition through their canonical works .

The third and the last one will we a thematic analysis of Yeats's and Muhya's selected works: **Cathleen Ni Houlihan, Nunmber and Easter 1916 Barwagiya**, relying on Jean Paul Sartre's theory of commitment.

Finally, we will end up with a general conclusion that will sum up the main problematic we have raised along our research and suggests a broader researchers.

Endnotes

- ¹ Anne Sexton, *The Norton Antropology of American Literature* (NewYork,1998),2703-2704.
- ² Jean Paul Sartre ‘What is Literature ?’ and other Essays(United Statesof America :Harvard University press, 1998), 71.
- ³ Steuart Hall. ‘Media, culture& society’,vol02(1) P57-72.
- ⁴ Salhi Mohand Akli ‘L’œuvre de Mohend Ou Yahya et de la Tradition Littéraire Kabyle’(2016),88.
- ⁵ Salem Shaker, ‘La Naissance d’une Littérature Ecrite : La Cas Berbère (Kabylie), Bulletin des Etudes Africaine de L’INALCO ,17-18(1992) :7-21 <http://www.centerderechercheberbere.fr/tl-Files/doc-pdf/neo-litt-pdf>.
- ⁶ Gada Said, « Un defendeur acharné de la tradition ». El Watan in 06/12/2014 inks.giveawayoftheday.com/tamazgha.fr/
- ⁷ Edward Said ‘Yeats and Decolonization’ in *Culture and Imperialism*, Knorf, 220. NewYork : Chatto and Windus, 1993,79.
- ⁸ ibid, 79.
- ⁹ Majorie Howes ‘*Cambridge Companion to W.B. Yeats*’ (Stjohn’s College, Oxford, 2007),8.
- ¹⁰ ibid, 129.

1. Method

A. Sartre's Theory of Commitment

While literature has always explored and reflected events in the public realm in imaginative ways. The ongoing argument about the function of the writer and their participation in political discourse is unlikely to die down anytime soon. Jean Paul Sartre (1905-1980) was the most well-known French philosopher of the twentieth century for his never-ending quest for intellectual insight and literary inspiration. He is often regarded as the founder of existentialist philosophy. His vigorous political engagement earned him global acclaim in the second half of his life. In his essay entitled "*What is Literature?*" (1948), he explicitly articulated this literary ideology. In short, committed literature argues that the writer fully engages in the social context to which he belongs and, as a result, must participate in the debate of his time through his work.

Committed literature refers to an author's willingness to defend an ethical, social, or religious position, whether through writings or direct participation as an "intellectual" in a public controversy. Furthermore, it is a moral and political writing; an act which should be authentic and determined manifestations of the writers' liberty. It's all about being a defender of ideal principles. Moreover, authors' ambition is to provide 'the fullest' possible 'representation' of their cultures, and views freedom exercised through language as an extension of a power and consciousness. Along with, it is a prolongation of a sense, a third eye that is going to look into the neighbors' heart. J.P.Sartre privileged the role of the author as a committed agent. In this frame, he states:

The 'committed' writer knows that words are actions he knows that to reveal is to change, and that one can reveal only by planning to change. He has given up the impossible dream of giving an impartial picture of society and the human condition.¹

According to Jean Paul Sartre, a writer has the obligation to condemn and disclose the world to us, or at least a particular element of it, once he is aware of what is going on in his society. This revelation alters the world just by being there, in contrast to silence, which is a reluctance to communicate; hence, it breaks the 'rule of literature.' Furthermore, the author urges the reader to critically think on his position and to voluntarily accept his responsibility for effecting change.

Sartre continues his claim by declaring that the committed writers' works are strongly opposes 'art for art sake' because it is not a literature for entertainment and aesthetics sake, but rather a literature which deals with serious matters. He argues that: "He should never say to himself, 'Bah! I'll be lucky if I have three thousand readers,' but rather, 'what would happen if everybody read what I wrote'?" One writes in response to a specific conflict"² Meanwhile, Sartre emphasizes the relationship of the writer with his readers that, as far as his environment. He says:

It is not true that one writes for oneself. That would be the worst blow [...] The creative act is an incomplete and abstract moment in the production of a work. If the author existed, alone he would be able to write as much as he liked; the work as object would never see the light of day and he would either have to put down his pen or despair. But the operation of writing implies that of reading as its dialectical correlative and these two connected acts necessitate two distant agent [...] There is no art except from and by others.³

Sartre declares that the author and the reader are interconnected. In fact, literature is a means of communication between the writer and the reader. He explains this relationship as: "Reading is a pact of generosity between author and reader. Each one trusts the other; each one counts on the other, demands of the other as much as he demands of himself"⁴. Thus, the writer makes an appeal to the reader, then, he expects from the writer to grasp meaning from what he reads and act for change in his society. Their relationship is interrelated based on generosity, trust and confidence.

To sum up, Sartre along his work to revindicate freedom to be able unveil the real world around them. In addition, Sartre seeks to define the committed writer and his mission to raise people awareness and persuade to act for change.

B. New Historicism

New Historicism is a critical approach that emerged in the 1980s as a result of the work of American literary critic, theorist, and historian Steven Greenblatt. Greenblatt coined the term New Historicism in his famous book *The Power of Forms in the English Renaissance* (1982) to describe his method of interpreting Renaissance texts. He initially defined New Historicism as the study of the collective making of cultural practices and an inquiry into the relationships between those practices. By seeking to develop 'Cultural Poetics,' this school of thought opposes the supremacy of Deconstruction and the legacy of New Criticism. Furthermore, by bringing historical thought to the forefront of literary study, new historicism combats vacuous formalism. The latter arose as a reaction to the historical and biographical approaches by shifting its emphasis from history to the text in the sense that the meaning of the text may be discovered inside the text itself.

Furthermore, as New Historicists argue for the contextually of all human thoughts and activities, new historians attempt to situate artistic text both as product of historical context as means to understand cultural and intellectual history. Aram Veesser asserts new historicism renegotiates this relationship between text and other signifying practices. Here Veesser argues that new historicism seeks to fewer limiting means to expose the manifold ways culture and society affect each other's. And he added also: "New Historicism has stunk down the doctrine of non-interference that forbade humanists to intrude into questions of politics, power, indeed all matters that deeply affected people practical lives"⁵.

Needless to argue that new historicism rejects both the autonomy and individual genuine of the another and the autonomy of the literary work, and see literary work as unseparated from

their historical context. Thus, the essence of New Historicism is that literature cannot be seen in isolation from other historical, political, and social forces. In other words, New Historicism is the use of non-literary text to gain more insight about the literary one. New historians research, the literary text is not privileged over the non-literary text in the sense this latter becomes 'co-text' instead of context. In this context, Montrose asserts: new historicism renegotiates this relationship between text and other signifying practices"⁶. To put on Greenblatt's words "an intensified willingness to read all the textual traces of the past with the intention traditionally conferred only on literary texts"⁷ the invocation of a historical framework does not mark a return to traditional view that history is a state or unified body of facts or a neutral 'background' to the literary text. It is consistent part of both the fact and the text meaning, they distinguished literary text and history as 'for ground' and 'background'.⁸

2. Materials

Biography of Mohand Ou Yahia

Who among us does not know or even heard, sung for ones the song 'Ah Ya Din Qessam!' an anthem in reference to Berouagiya, the notorious prison where the activists of the Amazigh cause and human rights had languished during the 1980's in Algeria? But how many of us really know the real author of this master piece? Unfortunately, there are not many of us. The author remains unknown to many, since he has always acted far from projectors, the cameras, behind the scenes ...

Such was the life of Muhand U Yahya, of his real name Mohia Abdellah, a writer, poet, playwright, adaptor and Kabyle actor of the 20th century, who left his initiabile mark on the cultural production of Amazigh expression. Muhya was born on 1st November, 1950 in Azazga, from a modest family from the village Ath Rabah, Iboudraren. The family moved to Azazga so that his father practice tailoring. Therefore, Mohand Ou yahya made his first step of his

schooling in Azazga, then moving to Tizi Ouzou. Mohya continued in Amirouche High School and obtained his baccalaureate in 1968 to join the university of Algiers, where he was graduated on mathematics in 1972.

In July 5th, 1962, Mohia was twelve years old, he had endured the events of 5th July which represents the Independence Day of Algeria from the French colonialism in Algeria. The period coincides the independence, as a young teenager he lived in an environment where the Berber movement and the awareness of identity was current. In fact, he followed Berber courses led by Mouloud Mammeri at the university of Algiers. Mohia's first artistic steps made them as a poet, and not least, since many of his texts were interpreted and sung by many Kabyle artist such as Ferhat Imazighen Imoula, Idir, Debza troupe and others. These songs are true hymn to democracy and freedoms.

Mohia's triumph in a competition gave him the opportunity to move to France, where he enrolled at the institute of engineering and hydraulics in Strasbourg in 1973. Mohia took part of the Berber Academy and taught Tamazight at the Association of Berber Culture (ACB). Moreover, during the same he joined the metropolis Paris and enrolled at the University of Paris VIII by joining the *Groupe d'Etude Berbere (GEB)* of Vincennes then in 'Tisuraf' magazine. He was particularly active in joining study groups and hastening newsletters and magazines.

From (1974-1991) Mohia and a group of activists set up translation-adaptation workshop, where several international renowned have been assembled and played successfully in the Kabyle language. Their mission was to introduce the universal aspects to Kabyle literature and to contributed to the renewal of Kabyle literature. Meanwhile, he worked hard to adapt committed poems such as the poems George Brassens, Jacques Brel, Bertolt Brecht, Jacques Prévert and others.

Mohya died at the age of 54 in a Parisian hospital following a very long struggle against his disease. His death, which occurred on December 07, 2004, is experienced as a tragic

moment by all those who knew him, read or heard through his numerous recordings, whether in Kabylie, France or elsewhere, despite the deep anonymity in which he sank for several decades of his life. But despite his tragic death, Mohia has left behind a monumental and diverse literary work, from poetry to theatre, from storytelling to news, from proverbs to sayings to riddles. There will remain, to our knowledge, one of the few Kabyle and Berber authors in a general way, who have produced qualitatively, and who tried to motivate and raise the Kabyles' consciousness in order to work for their culture and literature to continue to survive and to exist.

B. Summary of Mohia's Collected Work

a. Mohia's Poetic Work

Berrouagiya (1979)

The text is adopted from the French poet Pierre Seghers and Léo Ferré in "Merde a Vauban". It was published illegally under the title of Berrouagiya and in magazine Tifin as 'Ah Ya Din Qessam', to be spread all over Kabylia as it was interpreted by the singer Ali Idelawen.

The poem preceded the events, he wrote the text during the beginning of 1980, he was aware about the living situation and to what extent may the Algerian government may attend. The poem Mohya illustrates the young Berber riots of April 1980 and October 1985's in all over Algeria. Resulted with the languish of the Berber activist in a very deplorable situation in a prison that dates from the colonial times, where the violation of human rights were violated the French did or worse. However, Mohya glorified the bravery and the resistance of the militants through paying a tribute for them to be remembered for ever

Nunumber 1978

It is a political poem, appears among Mohya's collection of Poetry entitled **Mazal Ixir ar zadt** published in a special issue magazine **Tisuraf** in 1978. **Nunumber** appears in a subversive poetry that serves as a message on threats addressed by the author against the current political

system in Algeria post-independence. throughout the poem, Mohya tried to denounce the betrayal of the principales of the National Liberation War proclaimed in the Soumam Charter after independence. However, Muhya have a strong hope, one day it would be second war of liberation, to free the Berber nation politically and culturally from the tyrannic Algerian government disguised as a democratic free state.

Muhand U Yahya borrowed originally from the oral Berber literature, from the title of the collection of his poem in the cover to the meaning of the inner meaning of the poem.

Biography of William Butler Yeats:

William Butler Yeats was a poet, playwright, theatre director, spiritualist, and politician, and the scholarship based on his life and work matches the diversity of his pursuits. William Butler Yeats was born on June 13,1865 in Dublin, Ireland. He grew up as a member of the former Protestant Ascendency at the time undergoing a crisis of identity. While the family lived primarily in Dublin and London. Yeats spent his childhood in County Sligo with relatives. In Sligo Yeats studied Irish folklore, myths and legend which influenced Yeats' dreams and inspiration. Those topics feature in the first phase of his work, which lasted roughly until the 20th century and as apart of exploration of national heritage and for the revival of Celtic identity.

The author as a writer who marked the transition from late Romanticism to the Modernism which came to dominate literature in the period between the two world wars. W.B. Yeats began his poetic career in the 1880s, and remained an important literary figure until his death in 1939. Considered as a pillar of both Irish and British literary and English Language establishment.

The 1880s saw the rise of Parnell and the Home rule movement; the 1890s saw the momentum of nationalism, while the Catholics became prominent around the turn of the century. These developments were to have a profound effect on his poetry, and his subsequent

explorations of Irish identity had a significant influence on the creation of his country's biography.

Awarded the Noble Prize for literature, as the first Irishmen so honoured for what the Noble Committee described as 'inspired poetry'. He surprised the committee with a speech, later published as the 'Bounty of Sweden' focused on his establishment of an Irish National Theatre.

After returning to London in the late 1889 Yeats met writers such as Oscar Wilde, Lionel Johnson and George Bernard Shaw. He also acquainted with Maud Gonne, a supporter of Irish Independence. The revolutionary woman served as a muse for Yeats for years. The 1890s were busy and pivotal for Yeats, he founded the National Literary Society in Dublin, which spread throughout Ireland; partly as a vehicle for his first effort at play writing, nevertheless, he had begun to develop an idea of converting the Irish notion of culture through theatre and literature. Consequently, he teamed with Lady Gregory to develop works for the Irish stage, the two collaborating for the production of *Cathleen Ni Houlihan* in 1902. Around that time Yeats helped later on the Abbey Theatre, come into being.

Summary of William Butler Yeats's selected work

Easter 1916

Easter is one of the most popular political poems composed by William Butler Yeats as part of the collected poems titled *Micheal Róibráite and the Dancer* in 1921. **Easter 1916** is a poetic pronouncement of the sorrowful emotion of W.B. Yeats consequent the dire events after the Easter Rising in Ireland dated on March 24th, 1916. It was against the British rule in Ireland.

It was a turning point in the Irish history as the same time went over the winter and wait for the spring. It was the same for the Irish they suffered from a long and harsh winter till the spring of 1916. Through the poem Yeats pay a tribute to the executed activists and he shows the rise and the sensibility of the Irish consciousness 'beautiful beauty is born'. The Easter Rising was

jointly planned by the Irish Republican Brotherhood led by Padriago Pearce and the political party under the leadership Sinn Finn of James Connelly to finally achieve the home rule for Ireland and all the principle of the proclamation.

Catheleen Ni Houlihan

William Butler Yeats venture into the world of drama at the end of the 19th century represented completely different approach to his work than usual. In 1902 in collaboration with Lady Gregory, they launched a loud cry for sacrifice for Ireland. Through their play Catheleen Ni Houlihan, which led to crossroad to Yeats career revealing a thin line between nationalism and literature.

Catheleen Ni Houlihan is a very short but powerful one act play, it was first performed in St.Teresa's Hall Clarendon Street. Undoubtedly, the play is a mythical and emblem of the Irish nationalism. The one act play set in 1798, the year of the Irish rebellion against he English crown in Ireland. The historical meaning of 1798's rebellion was embodied in the play through the use of personification and symbolism. The play indeed, call on total sacrifice of all personal interest and ties to the service of Ireland. The emphasis on blood sacrifice is very clear and associated by gloriousness and remembrance Ireland and its martyrs. At the end of play, the old woman transformed into young lady with a walk of queen to show how the rise of consciousness resulted in changing situations. Yeats's uses that specific personification (Ireland by an old woman) to shed light into the Irish myth as being a root of Irish nationalism. In addition, it reveals Yeats' desire to evoke patriotic feeling in Ireland and revive he Irish identity.

Endnotes

¹ Jean Paul Sartre ‘What is Literature ?’ and other Essays(United Statesof America :Harvard University press, 1998),37.

² *ibid*, 38.

³ *ibid*, 51-52.

⁴ *ibid*, 61.

⁵ Aram Veesar ‘ *The New Historicism* ’ (London : Routledge, 1994), 1.

⁶ *ibid*, 3.

⁷ Steven Greenblatt. *From Renaissance and self-fashioning from More to Shakespeare*, Chicago:

III. Results

Our study is an analysis about William Butler Yeats's and Muhand U Yahya's selected works. We have compared and found affinities between each of "Cathleen Ni Houlihan" with "Nunamber" and "Easter 1916" with "Barwagiya". We have centred our analysis on the central theme of commitment and cultural revival due to colonialism and local oppression. Thanks to our profound reading of both selected works mentioned above and our review of literature, we have come to the conclusion, despite the difference in geographical location and historical context, the authors' works are full of aspects of comparison. They both assumed their position as intellectuals and as a committed writers of their age. Their works constitute overt commitment against marginalization and oppression through adopting ambiguous meaning as they lived in a dictatorship country. Moreover, Yeats and Muhya's activism aimed to raise Berber and Gaelic consciousness to recover their national identity.

From our analysis and deep reading of the selected works of both authors we argue that poetry can also be a committed literature in case where tyranny is widespread and the freedom of expression remained non-existent. Ireland and Algeria are well placed to support our idea.

As the world during the late 19th and early twentieth centuries was controlled by Great Britain and France. Ireland was occupied for centuries by the British ruler and the military regime confiscated the independence of Algeria in 1962. In these historical context, two literary figures appeared, an Irish noble prize winner, writer/ playwright William Butler Yeats, and the Berber writer / playwright Muhand U Yahya.

In this part of our dissertation, we will adopt a comparative study. It will be devoted to the analyse the literary affinities between William Butler Yeats and Muhand U Yahya relying on Jean Paul Sarte's theory of commitment and Stefen Greenblatt's theory of New Historicism. Both, W.B Yeats and Muhand U Yahya insisted to unveil and expose the socio-political conditions of their respective countries under the colonize's dominance. Moreover, the authors had proved their devotion to cultural revival on their ethnic groups.

In the first chapter we are going to introduce the major historical events that retrace the creation of both the selected works's of W.B.Yeats and Muhand U Yahya .

The second chapter is devoted to study the cultural revival and the literary activism in both Ireland and Kabylia and discussing the contribution of these writers in the movement of cultural decolonization and revive the most important elements of their cultural and national identity. The third chapter is devoted to study W.B.Yeats and Muhand U yahya as a committed writers against the local social-political circumstances in their countries referring to their selected work which include the following binaries : "Easter 1916", "Barouagiya" and "Catheleen Ni Houlihan" , "Nunmber". In the aim of showing how those writers made use of their words, literary elements in the renewal of their cultures and to reflect the reality and protest for social change.

Section one : Historical Background of W.B.Yeats Selected Works

At the end of the eightieth century, a revolutionary group influenced by the French revolution principles of liberty, quality and democracy rose. Catholics and protestants began to converge for the first time. They laid aside the mutual hostility of centuries and united in the common cause of nationalism and independence. The latter, marked the birth of the Irish republicanism embodied in The Society of Irishmen. Their attempt was the restatement of the independence ideals, parliamentary reform and catholic emancipation.

Three major phases during the 19th century marked the Irish history. They are Great Famine, Parnell and Easter uprising 1916. The patriots' efforts from the mid-century onwards eventually led the recovery of the legislative independence in 1872 and the Irish parliament was given the exclusive authority to legislate in Ireland under the British rule. Unsuccessfully all the hopes of achieving Irish Home Rule or independence vanished after signing the Act of Union in 1800. The act stipulates that Ireland in part of the United Kingdom of Britain and in which no catholic can hold public offices or own land². The ninetieth century also witnessed rebellion and agitation in Ireland.

By the 1880's Ireland saw a massive population growth and poverty was widespread. They were relied on the cultivation of potato. While blight struck potato crops national wide in 1845-47, potatoes were inedible and people began to starve to death. During the three years about million died from hunger and at least one and a half million¹ were forced to leave their country, impressive number to North America³. A popular view is to label the famine as a genocide by Britain toward the Irish. Admittedly, the British government did not provide considerable assistance to alleviate the hunger.

Despite the Famine's losses, the nationalistic feeling that followed the beginning of the 1800s remained strong. Accordingly, strong and highly organised Irish nationalist political

movements appeared, the Irish Republican Brotherhood more popularly known as the Fenian Movement, founded in the United States by John O'Mahony and in Ireland by James Stephens in 1858. It was a secret military society and a nationalist trend working for greater rights and greater autonomy from Britain. The Fenians contributed to the rising of national consciousness. They have always been drawn to the concept of taking the war to the enemy. Irish revolutionary nationalists were convinced that the Irish freedom could be achieved only by the gun and the bomb accorded with earlier Irish history. The IRA declared war on Britain in early 1939 and planted a number of bombs or explosive devices throughout the country in railroad stations, public lavatories, and post-boxes. About half a dozen people were killed and over a hundred were wounded⁴. The risings and rebellions led to the independence of the country in 1922.

The 1880s saw the emergence of political and cultural issues in Ireland. Among them, the introduction of secret ballot voting in all elections in 1872, It was undoubtedly the most important reform for Ireland during these years. Ultimately, Irish people could vote as they pleased without fear of eviction or persecution. The outcome had far-reaching implications for both British and Irish politics. Parnell was first elected to the House of Commons as a home rule league member of parliament in 1875. He placed the Irish question at the centre of British politics and soon transform the Irish political landscape. The key determinants of the Irish strategy lay in the belief that the Irish nationalism was inextricably linked to the land question, in a letter to Engels on 30th November: "what the Irish need?" he said "self-government and independence from England, an agrarian revolution and protective tariffs against England"⁴. From this view, a new land reform was formed headed by Michael Davitt and later expanded into the Irish National Land League led by Davitt and Parnell. They attempted to reform Land Laws to reduce the power of the landlords and allow peasants to own their lands.

Under the leadership of Charles Stewart Parnell, the movement came close to success, while the Liberal Party of William Ewart Gladstone in England, who was fully committed to

introducing Home Rule. As in fact, he focused seriously on the Irish matter and decided for important land acts which would change the configuration of the rural apparatus and the landlord-tenants' relations through Home Rule Bills from 1886-1914. The two first bills were rejected from the chamber of parliament until the third bill in 1912-14: Third Irish Home Rule Bill. Passed under the Parliament Act, which emphasized the House of Commons' supremacy by restricting the House of Lords' legislation-blocking powers. Unfortunately, the Bill has never been implemented due to the outbreak of the World War I and the Easter uprising 1916.

Nationalists in Ireland saw the outbreak of the war in Europe in August 1914 as an opportunity for Ireland. However, the nominal achievement of Home Rule and the military recruitment suggested an improvement in the relations between Britain and Ireland rather than the contrary. Thousands participated when John Redmond, the Irish Parliamentary leader, urged the Volunteers to enlist in the army, and through their sacrifice ensure Home Rule for Ireland. They were thirsting freedom and complete autonomy, therefore, Sinn Féin (We Ourselves), a political organisation formed by Arthur Griffith in 1905, was the primary interest of the 1916 Easter Rising. Griffith urged a policy of passive resistance. It fought for the right of the whole Irish people to national self-determination, as well as the unity and sovereignty of Ireland. Sinn Féin party did not orchestrate directly the war of independence, they supported they supported the war and continued a campaign of propaganda in both America and France.

As Padraig Pearse read the Proclamation of the Irish Republic, which was headed and signed as being issued by the 'Provisional Government of the Irish Republic,' declaring Ireland's independence from the United Kingdom outside the General Post Office in Dublin, marked the beginning of the Rising, which was crushed in under a week and leaders executed. The Easter Rising signified a turning point on Irish history; change in the Irish approach from constitutional nationalism to revolutionary nationalism. Ireland had allowed its nationalists to attempt the realization of governmental freedom through Parliamentary action, but to no avail. A drawn

out, fervent fight for Home Rule had been thrust aside when World War I broke out, revealing the inconsequentiality that the British placed on Irish concerns. In the weeks after the general election, Sinn Féin Members of Parliament refused to sit at Westminster and instead established an Irish Parliament. Therefore, Assembly of Ireland sat for the first time on 21st January 1919 in Dublin's Mansion House and declared Ireland an independent republic.

Fenian ideals were propagated in the newspaper *The Irish People*. As a result they were sentenced to long-term imprisonment for publishing treasonable documents among them John O'Leary, Thomas Clarke Luby and others. The Fenians eventually rebelled in 1867, which resulted in the execution of three Fenians referred as the Manchester Martyrs. William Butler Yeats himself was a supporter of fenianism, in his poem 'September 1913': he laments the death of O'Leary with the line: "Romantic Ireland's dead and gone; it's with O'Leary in the grave" and he added "beautiful beauty is born" in Easter 1916.

Irish nationalism temporarily became more cultural than political. The origins of Irish nationalism derived from a reaction against British cultural imperialism and the promotion of cultural nationalism. The Irish people had never ceased their struggle and quest for an Irish culture and identity. Many Irish intellectuals became aware of Britain's colonial discourse which aims to: Anglicisation, assimilation and colonization of the Irish minds. However, the Irish nationalist believed that Ireland would not be ready for freedom until it had rediscovered its own history and culture, promoting the national identity distinct and separate from Britain necessary.

As a reaction, they dived into their lost heritage, Gaelic culture and Catholicism, and adopted it as the basis of a new national cultural identity. In the course of this revival MacNeill and others, Douglas Hyde as a president in 1893. He had made a seminal contribution to the new consciousness in a lecture entitled 'On the Necessity for De-Anglicising the Irish People'.

The league sought to revive Irish as a spoken and literary language. Without its language, Ireland would become a nation of imitators⁶.

From a New Historicists angle, literary texts is inseparable from their “historical context” and it is through literature that we can understand cultural and intellectual history. Aram Veesser notes that New Historicism “attempts to explain facts by reference to earlier facts... [I] mean the attempts to find explanation and relevant material in social sciences other than the one which is primarily under investigation.”⁷

Accordingly, the national movement developed into a vigorous literary force centred mainly on drama and theatre; romantic nationalism associated with figures such as the poet and playwright William Butler Yeats and the playwright and folklorist Lady Gregory. They contributed to the foundation of the Irish Literary Theatre later the Abbey Theatre in 1899, a pillar of the Irish Revival, wished to reconstruct Irish culture and identity and give it a new life by relying on Ireland’s ancient history and roots. New historicism explains that texts are not represent only culturally constructed patterns, but also reproduce cultural constructions. In this sense, Montrose argue that, literary text cannot be considered apart from the society that produced it: a literary text is another form of social significance which is produced by the society and in return is active in reshaping the culture of that society.⁸

Yeats gathered Irish writers and dramatists and encouraged them to honour and celebrate their motherland. Therefore, a circle of Irish literary figures came together in order to revive Irish literature and culture. Yeats contributed in the creation of the institutions that would support and expand Ireland’s cultural framework. In 1904, Yeats founded in Dublin the Abbey theatre. Yeats’ play *Catheleen Ni Houlihan* was a propagandist play, it received tremendous acclaim from patriotic adiences. Yeats personification of Ireland first as an ‘old woman’ than as ‘young queen’ in the play, evoked an overwhelming emotional response from the public considered as

a cry for blood sacrifice. With the historicity of the text, cultural and social are embodied in all modes of writing.⁹

Through the short presentation of the Irish context during the set Yeats's selected works, one may say that the writer's autobiography trace the intellectual awakening and revival in Ireland of late nineteenth and the early twentieth century. Through Cathleen Ni Houlihan and Easter 1916, Yeats rose the national consciousness of the Irish and sacrifice, he even asserted: "Did that play of mine send out Certain men the English shot?"¹⁰. Beside the national awareness, Yeats worked on the Celtic cultural revival. Yeast's work retraces the political and cultural tension in Ireland during the English rule. Thus, we may say that William Butler Yeats seem to represent one of the committed writer of his time.

Section two: Historical Background of Muhand U Yahya's Selected Works

Aram Veesser considers that the study of the past may help understand the present and better plan the future. As a matter of fact, Muhand U Yahya selected works' retrace some historical events of Algeria. It serves as a social document for the revelation of the political and intellectual tendencies of its age, and of indigenou people of the region comprise an ethnic group known as the Berbers.

Algeria functioned as a crossroad for moving toward Europe or the Middle East. Some have taken root, while others have left their imprint. As a result, the region's inhabitants have been influenced and occupied by populations from other areas such as the French colonizer and others.

The French colonization lasted from 1830 to 1962 in Algeria. It has a large effect in many fields on the indigenou population. It dismantled the cultural identity and society through adopting several policies through establishing the Burreaux Arabes, contributed to the

Arabicization of the Berbers by Arabicizing Berber family names such as ‘ath’ to the equivalent Arabic ‘banū’ and place names such as Iaazuggen to Azazga. As well as the scratched of earth policy which resulted starvation and expropriation of the natives. The Movement for the Triumph of Liberty and Democracy, one of the precursors to the National Liberation Front, which would lead the liberation war campaigns, published a fifty-page pamphlet called memorandum for l’ONU in 1948, which begins with "*La nation algérienne, arabe et musulmane, existe depuis le VIIe siècle.*"¹¹ This phrase disregarded the importance of Berber identity and culture to the Algerian nation. The pamphlet politically alienated those who Guenon refers to as Berber-nationalists¹²

The question of the Berber identity surfaced in 1946 till nowadays. There was a continued tension between the Kabyles in The Movement for the Triumph of Liberty and Democracy and the other fractions. This crisis refers to the ideological split between the Kabyle leaders who called for a secular and multicultural Algeria, and the dominant Arab-Islamist ideology within the Algerian mainstream nationalist movement. Although the crisis alienated many Berbers and many were purged, it did not provoke a mass desertion of Berbers. At this stage of the nationalist struggle, the groups under the auspices of the National Liberation Front were in the process of forming a leadership as well as developing strategies, structures, and goals. Under the name Idir El Watani, Sadek Hadjeres, Mabrok Belhocine and Yahia Henine issued a folder titled *l’Algérie libre vivra*¹³, attempting to resolve the situation and substantiate the above accusations and took a back seat to the appeal for unity during the struggle against France. Despite the engagement of the Kabyles in both political and military leadership, they lost out in the National Liberation Front power struggles after independence. The ground lost at the crucial moment at the creation of the independent state, was never recovered.

Several of the National Liberation Front’s initial commanders were Kabyles during the independence war. In light of the sacrifice, Kabylia wilayas III endured as one of the major

battlegrounds of the Liberation War and its people gave their blood in order to acquire their collective destiny in freedom and rediscover the national cultural identity. Moreover, in the 1956 Soummam Charter, its leaders proposed a governmental structure that would have allowed Berber involvement in the nation's construction. Regrettably, this resulted in the loss of a Kabyle voice in the construction of the state, which the Berberist movement seeks to resolve. Nevertheless, many of them were assassinated during and after the war in the midst of internal power struggles.

After independence in 1962, The National Liberation Front made the Arabic language and identity issue their primary source of legitimacy, backed by the Ulama Movement of the Reformist Islamic Clerics who had been an important ally during the liberation war. In 1926, under the leadership Abdelhamid Ben Badis, the Ulama movement formed the slogan “*Islam is our religion, Arabic our language and Algeria our patrimony*”. This was to become the rallying slogan for FLN during the war. As a result, nail in the coffin for the ethnic group upon liberation was Ahmed Ben Bella. The first president of the Algerian Republic, his priority also was given to develop a national Arabo-Islamic heritage as he declared a threefold that: ‘we are arabs’ The latter was widely demonstrated in the first Algerian constitution 1963, which stated that the Arabic language is the national and the official language. Accordingly, Arabic become the language of all state functionaries, as well as, Islam is the religion of the state.

Houari Boumedienne organized a military coup in 1965, where he became a president. In his period that Arabization programs were intensified. In June 1976 he issued a National Charter, a document which stated that both the state and Algerian society had the full responsibility to ensure the generalization of Arabic language, culture and Islam. The charter stipulates:

Islam is the religion of the State” (Art. 2) and adds that the President of the Republic must be of the “Muslim faith” (Art. 107), that “he takes an oath ... must respect and glorify the Muslim religion” (Art. 110), and that “no proposal

for a constitutional revision shall be prejudicial to the religion of the State”¹⁴
[translation ours]

The National Charter of 1976 had great implications for Arabicization in the education system. The 1976 school charter implemented by President Boumedienne demanded an intense Arabization of the schools. *L'école fondamentale*¹⁵, It was a matter of breaking from the French educational tradition, and has only exacerbated the consequences of stagnation and cultural alienation. By virtue of Boumedienne's tyranny, people were afraid of speaking Kabyle or other Berber vernaculars publicly, and it was forbidden in schools.

The Algerian regime was also inspired by the Pan Arabist projects. A strong current of political Islamism and national Arabism started in the Middle East particularly and in Egypt Nasserism. Favouring the Arab community was a method for distancing France, through which the state tried to manipulate an Arab identity into a version of national identity. However, this has happened at the exclusion and de-valorisation of the ethnic identity.

The regime pursued its targeting policy within its national Arab project, which contributed to the growing rejection of the Tamazight language. A number of intellectuals and researchers attempted to define Amazigh language and culture. Mohand-Arab Bessaoud, intellectuals and other artists to form the first nucleus of what was to become the Berber Academy of Cultural Studies and Research, which is based in Paris and the other academic centre of importance was the University of Tizi Ouzou, founded in 1977. Despite a chaotic path, the Berber Academy, where *Agraw Imazighen* (Berber Cultural Movement) contributed to the emergence and awakening of consciences and the recognition of Amazigh identity and culture, particularly they advocate the transliteration of Berber alphabet in Latin alphabet. The opinions of Kabyle cultural-political groups may also have influenced academic discussions in France. One example is the academic journal *Awal: Cahiers d'études Berbères* founded in 1985 by the renowned Kabyle poet and academic, Mouloud Mammeri, and Tassadit Yacine with the

aid of Pierre Bourdieu. This may also influence Kabyle Folk musicians such as Idir and Aït Menguellet and Ferhat M'henni in acting as cultural disseminators, reaching a wider audience with their folk music, sung in Kabyle.

Furthermore, The Berber Academy suggested a standard alphabet modelled on tifinagh used in Algeria and Morocco, with the aim of reviving a writing dating back several millennia, and transcribing all the Berber dialects and the creation of the berbere flag. In this context, a first autochthon research group was formed: the Berber Study Group of Vincennes, which would publish "le Bulletin d'Etude Bérbère".

Chadli Bendjedid became the president of Algeria. During his reign, there was the Berber Spring protest movement. It was a rebellion of the Kabyle students to protest against tyranny, to vindicate the recognition of the Berbers existence with their culture, traditions and language. This movement resulted in the jailing of many students and the growth of tensions in Kabylia

The uprising of April 1980 is referred to as 'Berber', although it is more sociologically referred to as 'Kabyle'. The issue ceased to be an elitist and took on a public dimension to become a socialist movement, it took place exclusively in Kabyle territory. when the researcher Mouloud Mammeri was refused permission to host a seminar on Berber poetry. The government's refusal, and the fact that he was arrested in front of his audience at the University of Tizi Ouzou in April 1980, led to a students' insurrection.

The October rebellion is dedicated to the failure of a power system, depriving politics of openings and regulations, prohibiting the expression of opposing demands, suffocating all emancipatory initiatives of critical knowledge and submerging the society in deep moral intellectual poverty. The Berberist claim sparked the involvement of an entire generation of young activists. They are from Kabylia, and most of them are university students who are supposedly 'apolitical'. They created a genuine stream of thought, which found its initial outlet

in the Berberist publication *Tafsut* (Spring). This monthly journal, which began in Tizi-Ouzou in 1983 and is available to all Berber-speaking intellectuals and academics in the Berber territory as Salem Chaker and Said Saadi. They asserted in *Tafsut* magazine in 1983:

After independence, the Arab-Islanders established a stranglehold on the country's cultural and intellectual life through censorship and autocracy. They create an explicit will of suffocation and liquidation in regard to the Berber dimension and any autonomous thought.¹⁶ [translation ours]

For the first time since independence, the "Berber Spring" impact, and from within independent Algeria, a public counter-discourse of real magnitude in a country based on the principle of unanimity. It is meant to provide a venue for reflection on the dynamics of April 1980. And *Tafsut*'s new political battle will soon be embodied in the "Berber Cultural Movement."

The uprising involved people from all occupations and across generations, were violently evicted by the combined military forces. Students were hurt and others were detained. Twenty-four persons are hauled before a military court and imprisoned in the prisons of Berouaguia and Lambèze. The insurrection became known as *Tafsut n Imazighen* 'the Berber Spring'.

In October 1988, a series of violent rallies and public disruptions led by Algerian youth that began on October 5th to 11th, 1988. Chadli Bendjedid declares a state of emergency and assigns General Khaled Nezzar in command. A rampage breaks out in Algiers and soon spreads to several cities in the north of the country. Hundreds of protesters have been slain as a result of the military's brutality. According to Frédéric Fritscher of *Le Monde*:

The persecution was horrible. The appeal to the army was fatal after a day of unrest. The troops, many of whom were from the military district of Béchar, accepted the commands despite their attitude. They used handguns, shotguns, rifles, rifles, machine guns, machine guns, and 23 mm heavy machine guns mounted on tanks to launch fire on fellow Algerians. [...] Algiers and its suburbs paid the heaviest price: more than two hundred and fifty deaths, including a hundred in the single day of October 8 and the night that followed.¹⁷ [translation ours]

The riots were first social movement to break the monolithic nature of Algerian political life since the country gained national independence. The uprising had the consequence of generating a public counter-discourse on cultural and intellectual questions in Algeria for the first time .

The project for democratization made by Algeria between 1989-1991 is of great interest. The country was trying to free themselves from an authoritarian regime, while remaining Muslims at the same time. As it is widely illustrated in the Algerian Constitution; 1st Article: ‘Islam is the religion of the state’ and in 2nd Article: ‘Arabic is the national and official language.’

Algeria adopted multiparty system in February 1989, a constitution institutionalizing the context for power come to force. As a result, some sixty parties emerged under the new legislation which established the right to organize politically. Hocine Ait Ahmed re-established the Socialist Forces Front in 1989 after it was banned in Algeria in 1963. They define themselves as the Left and secular party. In its activism for the preservation and promotion of human rights in Algeria, the Socialist Forces Front based on the Universal Declaration of Human Rights, as well as collective freedoms, individual freedoms, freedom of expression and public liberties. Furthermore, another political party established in 1989 by Said Saadi, the former leader of Rally for Culture and Democracy. Even, in their political agenda they had a strong emphasis on Kabyle issues. Said Saadi’s policy advocates the separation of religion from state, as well the repeal of constitutional provisions that make Algeria an Arab state, and the official recognition of Tamazight.

After the amendments and the emergence of new parties, the Local Elections were held in June 1990. The party have got a majority of votes. FIS party aims was to establish an islamist state ruled by sharia laws. It refused democracy and saw it as impious and paradoxical with

Islam. As a result of 1991 elections, the Algerian ruling power felt the threat made by the FIS and its fans. They cancelled the electoral process and the president Chadli Bendjedid resigned. The fighter during Algerian revolution, Mohammed Boudiaf came back from exile to serve as a president. However, he was assassinated on June 1992. Algeria enters again in despair and the civil war was declared between the Algerian Army forces and the FIS activists. The islamists established the Islamic Armed Movement and the Armed Islamic Group. A criminal organization sought not to pressure the government into concessions but to destabilize and overthrow it. Its slogan inscribed on all communiques 'no agreement, no truce, no dialogue. They created an insecurity environment, it was chaos. Many university academics, intellectuals, writers, journalists and thinkers were assassinated. Many explosions targeted public places and civilians.

With the brief context of the Mohya's selected works, we notice also that the writer witnessed through his life career the different events and period of the independent Algeria. He was involved in some cultural movements in or abroad Algeria, such as the Berber Spring and the CBM (Movement for Berber Culture) He participated in these movements widely where he expressed his attitude of refusal towards the political policies of Algerian politicians. He sustained the promotion of Berber language and culture. Veeseer says that New Historicism has put down the doctrine of non-interference which previously set restrictions on humanists to intrude on questions of power, politics and all matters that deeply affect people's practical lives. The New Historicism pulls the historical considerations to the centre of literary analysis and "describes culture in action".

To close this chapter, we have to mention that Muhand U Yahya and William Butler Yeats are really two good examples of commitment and cultural revival. Both writers share the same attitude toward politics, ethnicity and culture. In other words, William Butler Yeats is committed against the politics spread in Ireland during his time. He resents the domination of

English crown and the destroy of Irish culture, conventions and language. Muhya is against the political system and the cultural denial since independence until his last day of life.

Endnotes:

¹ John McCarthy, ‘Bombing Campaigns in Britain’ in *Ireland A Reference Guide from Renaissance to the Present Day*, (United States of America : 2006), 406-407.

² *ibid*, 85.

³ *ibid*, 89.

⁴ *ibid*, 200.

⁵ Karl Marx, ‘Excerpts from Lettres on Ireland Written between 1867 and 1868’ in *Ireland and the Irish Question*, R.Dixon (Union of Soviet Socialist Republics :Progress Publishers Moscow, 1978), 158.

⁶ Grote George, *The Anglo-Irish Theatre and the Formation of a Nationalist Political between 1890-1930(Irish Studies)* (Edwin Mellen Press, 2003), 90.

⁷ Aram Veesser, *The New Historicism* (London : Routledge, 1994), 10.

⁸ Evrim Dogan, ‘New Historicism and Renaissance Culture, no. 1(January 2005) :24.

<https://dergipark.org.tr/en/pub/dtefdergisi/issue/66771/1044178>.

⁹ *ibid*, 24.

¹⁰ William Butler Yeats, *The Man and the Echo* (1938).

¹¹ Naima Mouhleb, ‘Language and Conflict : Kabylia and the Algerian State’, Phd diss, University of OSLO.2005.

¹² Ali Gunon, *Chronologie Du Document Berbère 1945-1990. Un Combat et Des Hommes* (Algiers : Casbah Editions, 1999), 20.

¹³ *ibid*, 33.

¹⁴ Stora Benjamin, ‘Société et Culture en Algérie’, in *Histoire de L’Algérie depuis L’indépendance 1962-1988*, La Découverte (9, bis rue Abel- Hovelacque 75013 Paris : 2004), 69.

¹⁵ *ibid*,61.

¹⁶ Chaker Salem, ‘Qu’est ce le mouvement culturel Berbère ?’, *Tafsut* (December 1983)

¹⁷ Frederick Fritscher , ‘La Jeunesse Algerienne hachée a la mitrailleuse lourde’, *Le Monde*(october 5th) <https://www.djazairss.com/fr/lequotidien/3641>

Chapter two William Butler Yeats's Contribution to The Celtic Twilight and Muhand U Yahya's Contribution to the Berber Question

The quest for identity never fails to dominate every field of academic research, where it represents a challenging yet interesting topic. For that, it has been captivating the attention of several researchers from different domains since it is considered as a fundamental element in the construction of any society. As a result, this fuelled the drive for tackling this concept of identity from various angles as an attempt to investigate the ways it shapes the attitudes of individuals, as well as of societies and human civilization in broader sense. However, identity involves a set of several types, but one of its most crucial ones is national and cultural identity, whose most of its elements provide a basis for identifying any given community.

Ultimately, cultural identity refers to identification with sense of belonging, to a particular group based on various cultural categories, including nationality, traditions, customs and religion that are considered crucial basis to the formation of any nation's identity. In this regard, culture is seen as the power that bonds individuals together. It is made up of shared or collective symbols and it shapes the live of every individual by setting certain rules and structuring the world around them. Moreover, it allows them to interact with each other, to share common meanings, patterns of behaviour and ways of communicating. They are often regarded by researchers especially when it comes to the analysis of factors that interrupt the construction of national identities.

One of main factors includes colonialism or oppressive regimes that exists in Ireland and Algeria. Thus, in the first chapter we are going to deal with the Irish and Berber Cultural revival and the efforts of the two great writers/playwrights to raise the national consciousness and pave the ways to their readers to be aware and get their cultural freedom.

Freedom fighters and revolutionary leaders attempted to identify a singular culture and prevail as a nation over the English rule in Ireland. They called for a wave of activism, or rather a cultural revolution for reviving the most important elements in Irish identity, namely

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culture and language. The same thing occurred in Algeria, the Berbers never surrendered to the Algerian regime or their process. The Irish and Berbers called also for a cultural revolution that aimed to raise awareness of Berber and Gaelic culture and language, as well as, to recover their national identity. In addition to Cultural Renaissance, Berbers wanted to force the Algerian state to recognise the specificity of Berber culture and acknowledge it as a component of Algerian identity.

Irish Cultural and Literary revival, commonly known as 'The Celtic Twilight' owes its origins and motivations to centuries of British exclusion and brutality. It is also the result of historical evolutions of which one may include the Great Famine and Exodus that followed it. Such dramatic events and brutality culminated in political activism for Home Rule and consequently in cultural affirmation of Irishness as a national identity to be opposed to the English one. It was closely allied with a strong political nationalism and a revival of interest in Ireland's Gaelic cultural heritage. This cultural affirmation found expressions first among the diaspora in the New World, mainly New York, and affected Ireland by the turn of the nineteenth century.

A. Gaelic Cultural Revival in Exile:

Long before the foundation of the Gaelic League in Ireland in 1893, Gaelic societies and Irish classes began to spring up throughout the United States. This led to an interest amongst the Irish to preserve and cultivate their native tongue and maintain the sense of belonging, on emigrant soil and affected Ireland by the turn of the nineteenth century. They were far from being a silent Irish-language communities. Therefore, they provided a platform for Irish language print media and developed the language in journalistic writings. They began to print Irish language poems, stories, manuscript material and bilingual articles, as

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they would often print notes and translations to the Irish language material in order to access a wider reading audience. They were not interested only in the cultivation, and revival of the Irish language, but also to political activism.

Broader in scope than the Celtic language alone, the language movement in the New World provided a platform for the creation of an Irish cultural identity, this identity was of necessity a fusion of Irish revivalism and the American immigrants experience. It was a unique cultural movement, based on the Gaelic language as the corner-stone of identity. This New community and linguistic groups flourished back in Ireland, the “homeland” and the echoes of this Celtic affirmation formed ears among the most committed Irish intellectuals such as: Douglas Hyde, Lady Augusta Gregory and William Butler Yeats.

The conditions of the Celtic culture and language in the late nineteenth and early twentieth centuries were similar to those of the Berbers. It is not thus surprising that the similarities of oppression and exclusion gave birth to express manifestations among the diaspora. As stated above, the early Irish revivalists' calls came from exile and mainly New York. Concerning the Berbers reactions and awakening, the early efforts of resistance and counter discourse were made in Paris among the exiled intellectuals.

Like many indigenous communities that have endured centuries of subordination, the Berber people in Algerian provinces are seeking linguistic and cultural recognition and the redressing of injustices. This movement is a result of years of repression and the regime of dictatorship in addition to the project of Arabization which was a significant factor in the marginalization of Kaylia and its population. Lise Storm in a chapter entitled ‘The Berbers in Algeria’ argued:

During the 1960s the Berbers in Algeria suffered harsh repression by the regime. Berbers were prohibited from expressing their culture and speaking Tamazight, giving Berber names to children was banned, and the Berber-

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dominated areas were overlooked by the government with regard to socio-economic development.¹

Indeed, the movement seeks nothing less than a redefinition of the ancestral identity, a rewriting of their history, and a fundamental change in the basis of collective life. In that account, it poses a challenge to the existing political and sociocultural orders in Algeria, while serving as an important counterpoint to the oppositionist Islamist current. Furthermore, the movement led to the flowering of Berber talent, many writers, playwrights and singers commit themselves to the Berber project of reclaiming their identity and creating their own literature such as: Muhand U Yahya, MouloudMammeri, Mohand Arab Bessaoud, MatoubLounes and many others. They contributed to preserve their cultural heritage and revive their mother language 'Tamazight'. Thus, the work of these cultural revivalists aimed to play a great role in the prosperity and the development of the Berber culture.

B. Berber Cultural Revival in Exile

The Berber movement to the recovery of the Amazigh cultural and linguistic heritage flourished outside Algeria. The Berber community in France recognize a flowering of cultural consciousness and debate among the Berbers that worked on the prosperity of their identity. Thus, Paris became a place of Berber cultural activism and exile was the framework where resistance found its way.

MohandAravBessaoud, an ardent Berber militant retraces the creation and influence of the Berber Academy; a cultural association founded in 1966 with a group of Kabyles. This group consisted of intellectuals, artists and journalists such as Mohand Said Hanouz as a president, Taos Amrouche, MouloudMammeri... The Academy proposed a Berber alphabet standard on the basis ofTifinagh in order to revive old writing and transcribe all Berber dialects, as well as, it proposed the design of the Berber flag. Then, they formed the association which named '*AcadémieBerbèred'Echangeset de RecherchesCulturelles*' in 1966.

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The main objective of the association was to raise Berber consciousness and recover the Amazigh cultural and linguistic heritage.

In 1969, Bessaoud organized the first Berber concert with great success. The event, which launched the new Berber Academy 'AgrawImazighen', which marked a turning point in Berber cultural life in France. Bessaoud continued to address the working-class Berber constituency, and with the help of students and factory workers, he published a bilingual monthly bulletin in French and Berber called Imazighen². The bulletin was distributed throughout the diaspora and in Kabylia, especially among students. It provoked many discussions and debates and its influence on the Berber youth in Algeria is notable. The Bulletin's main focus was to popularise Berber history.

An academic movement also emerged and was best realized in the activities of the 'GroupeD'EtudesBerbères' at the university of Paris8, then located in Vincennes with HendSaadi, Muhand U Yahya and many other Kabyle writers and intellectuals. It started its function in 1973 and fully emerged with the adoption by the university of a courses program in the Berber language, civilization and literature. The *GroupeD'EtudesBerbère* produced a bulletin called 'Le Bulletin D'EtudesBerbères', which was replaced in 1978 by the journal 'Tisuraf'. This group was influential in the emergence of political and cultural activism in the Berber Movement of 1980.

C.Domestic Gaelic and Berber Activism

The activism of the Irish and Berber diaspora paved the way for the cultural Renaissance in Ireland and Algeria aiming to renew the cultural heritage, and helped to raise the Berbers and Irish consciousness for their national identity. The cultural revolution in Ireland was particularly attractive to people who felt that their country must get its independence politically and culturally.

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• Gaelic Activism

The Gaelic revival had many organizations founded in Ireland as driving forces. They established the Society for the Preservation of the Irish Language founded on December 29th, 1876, the Gaelic union in 1880, and the Gaelic Athletic Association in 1884. They were cultural organizations aimed for protecting the status of the Irish language, when it was threatened to become a dead language. Accordingly, in 1893³, Douglas Hyde founded the Gaelic League to preserve the Irish language and to revive it where it had ceased to be spoken. The League's importance lies in the fact that it contributed immensely in raising public consciousness of Gaelic culture and language.

Furthermore, the Irish revolution had also a literary wing was inspired by the Celtic folklore. In this regard, William Butler Yeats founded the Abbey Theatre in 1904 with other writers. Gaelic activism and the growth of cultural nationalism helped the nationalists to spark a revolution to get independence after years of oppressive policies, in the most important event in Ireland which is the Easter Rising on Monday 24, 1916. Most of leaders of the uprising had a close link with the Gaelic Revival. Thus, the political and nationalistic movements became one. The Easter Rising is a key element of Irish national consciousness, although it resulted in a great deal of death, it gained a public support when the Irish began to process and understand the stance of the rebellion groups.

The event inspired the Irish writer William Butler Yeats to write 'Easter 1916', one of the best poems that deals with the Irish struggle for independence. The Easter Rising in Ireland in 1916 looks the same as the Berber Spring in Kabylia on April, 1980. It was the first great movement to challenge the Algerian authorities. Although it caused great human losses and spread frustration, it created a lasting legacy for Kabylia in Algeria. Berber Spring was a

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turning point for the Berbers to raise their consciousness to work on the recognition of their cultural heritage.

• Berber activism

After years of Algerian repression, Berber activists protest the desire for change and cultural renewal paved a wave activism to achieve their goals. In March 10th, 1980. The Berbers expressed their discontent with the marginalization of their language and culture through a manifestation, as the government adopted Arabization measures in post-independent Algeria. The insurrection became known as *Tafsut n Imazighen* (the Berber Spring), was a period of clashes that erupted between Algerian security forces and Berber activists. For the first time since independence, a counter-discourse to the Algerian for Arabo-Islamic hegemony was emerged.

The Berbers exposed their discontent with the marginilization of their language and culture. They sought for equal recognition of Berber culture as the Arab one in Algeria, in terms of its significance for the national culture in Algeria. The Berberists language revival contibuted to reawaken the national identity, in resistance against the regime. As language is considered an important expressed element of ethnicity, culture and identity.

With the collapse of one party state at the end of 1988, the Berbers took the opportunity to create organizations that work on the renweal of their identity. They created organizations such as the Berber Cultural Movement (MCB) and *Commissariat aL'Amazighité* (High Commission of Amazighness) in May 28th, 1995⁴. Cultural organization which aimed to coordinate actions in favour to the Berber language and culture. In addition to establish a permanent representation of the Berber civil society. They advocated greater recognition and

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acceptance of a distinct Amazigh cultural and linguistic identity as well as the protection of human right.

One of the achievements of the Berber movement starting of 1980 was the creation of a Berber Department at the University of TiziOuzou and Bejaia in January 1990's. aiming to create a graduate program in Berber language.

D. The Role of the Kabyle Song in Berber Cultural Movement :

One cannot protest against an oppressor without a voice, and the voice of Berbers comes from their singers. The Kabyle committed song was their main tool for Cultural movement which seeks cultural recognition under oppressive and hegemonic Arabo-Islam authorities. Aziz Chouaki , an Algerain writer says: "It is thanks to the song that the Berber cause was heard in the world"⁵. [translation ours] . The Berber identity is raised from the beginning through the patriotic song '*Kker a MmisUmazigh*' composed by Idir Ait Amrane. The Kabyle singers and poets such as Muhand U Yahya, Idir, MatoubLounes, and many others. They were inspired to rally their culture and language through political charged and poignant lyrics. They have demonstrated to the Berbers and to the world that their culture is worth fighting for.

The use of songs to reinforce community cohesion and cultural identity is not a new phenomenon to the Berbers. Polly Walker states: "Within indigenous oral culture, song is a particularly powerful and familiar way of influencing others, of storing and sharing information"⁶, the kabyle oral song has always played a crucial role in traditional Berber society, it helped on the recognition of the Berber language. Fatiha Tabti says: "The impact and the meaning of language, it spreads works and perpetuates Tamazight. Any progress of the song is a step ahead for language"⁷ [translation ours] . Singers use the song to raise

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awareness about discrimination faced and to uphold the determination and strengthen the identity of the oppressed, to challenge the oppressive political forces.

In the context of oppression and dictatorship, the kabylian song played the role the Irish theatre had on the Celtic Twilight. It played a great national role by presenting nationalistic plays that aroused the sense of national feelings of the audiences, and created a national identity as well. Unlike other theatres that aimed at providing fun, Abbey Theatre in Ireland aimed to create national and cultural identity. It called the Gaelic people to remove the barriers that hindered freedom and independence of their country. The same thing with the Kabylian song that was a weapon of the cultural movement, it was the strengthen of the Berber population in Algeria, that sought to the cultural recognition.

The Renaissance and the Cultural Revolution in Ireland and Kabylia led to the flowering of Irish and Berber talent writers/playwrights such as the Irish William Butler Yeats and the Berber Abdallah Muhend U Yahya commit themselves consciously to the project of recovering and creating national literature. They contributed to preserve and revive their literature, folklore and culture in order to bring social change.

E. William Butler Yeats' contribution in The Irish cultural revival :

The Irish Cultural movement developed into strong literary force centred on Irish writers and playwrights. They commit themselves in order to raise the Gaelic consciousness about their great heritage and produce a literature that reflects the different events of that period. The most prominent figure of the Irish cultural revival is William Butler Yeats writer and playwright who was deeply interested in what it means to be Irish, and the importance of the revolution to the whole nation. In this respect, Yeats's works entirely shaped an Irish collective consciousness brought new dawn of Irish literature, culture and identity. Jerome McGann states:

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...The governing context of all literary investigations must ultimately be an historical one. Literature is a human product, a human art. It cannot be carried on (created), understood (studied), or appreciated (experienced) outside of its definitive human context. The general science governing that human context is socio-historical.⁸

The approach of New Historicism considers works of literature as historical texts. According to this approach, identity is fashioned by social institutions. Literature is another form of social construct, which is produced by society and in return is active in depicting the culture of that society. It is a cultural creation constructed by more than one consciousness. Therefore, social, political and religious factors of a given society determine the literature it produces.

William Butler Yeats believed that literature is essential in shaping a nation's cultural identity. It is a force for social change and it reflects the changing tides of a culture in a country as citizens attempt to reshape the values and norms of their society. It shows the transformation of culture over time and provides a background to usher in new age of literature and political thought. He once said: "I understand my own race and in all my work, lyric or dramatic, I have thought of it ... I shall write for my own people, whether in love or hate of them matters little, probably I shall not know which it is"⁹. His main goal of literary creation was to construct a distinctively Irish cultural identity away from the influence of English dominance; he seeks for cultural decolonization and attempt to create a literature that was Irish in order to reawaken in Irish people a sense of the glory and significance of Ireland's historical and legendary past.

Jean Paul Sartre proclaims that literature should not be 'Art for Art's sake' because it is not a literature for entertainment and aesthetics' sake, but rather it deals with serious matters, he says that the writer : "we would be hunters of meaning; we would speak the truth about the and about our own lives"¹⁰

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For Sartre literature should reflect the situation of the writer's society, one writes as a response to oppression and injustice. The writer should make an appeal to the reader to collaborate in the production of his work, he asserts that writing means revealing the world's issues in order to change them. He argues that any given writer is inevitably committed to respond to the needs of his society and to raise the consciousness of people. In this frame we shall mention Yeats who was always the advocate of artistic freedom in his works and giving voice to national consciousness was through showing the events in his country, he says : ' I desire to show events and not merely tell of them'¹¹.

Yeats was inspired by the Irish patriot John O'Leary to launch the Irish literary revival movement, he says : "it was from the old Fenian poet John O'Leary I found my themes"¹². He advocated the creation of Irish literature to awake the Gaelic people's sense of national independence, as well, he endeavoured to raise Irish national culture in order to resist British colonial culture. NikhileshDhar in his article "Yeats and decolonization" says : 'Yeats is considered here as a poet of decolonization who as a central figure in debating and asserting an overt drive towards the construction of a national identity as a vital act of decolonization'¹³.

At the time when William Butler Yeats began writing, the Celtic aspect of Irishness was of prime importance, that is clear in his works, where celticism and folklore are the most important features¹⁴. He committed himself to the project of recovering and creating a national literature. Jean Paul Sartre believes that the duty of any writer is commitment, because for him literature is a struggle to attain knowledge and freedom. He also argues that the mission of a writer is to speak, once aware of what occurring on his society, he has the responsibility to denounce and reveal the world to us. This revelation changes the world by

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the very fact of its presence, opposing to silence which is a refusal to speak, therefore it violated the law of literature. In this frame, Sartre states:

By speaking, I reveal the situation by my very intention of changing it... The 'committed' writer knows that words are actions. He knows that to reveal is to change and that one can reveal only by planning to change. He has given up the impossible dream of giving an impartial picture of society and the human condition.¹⁵

In short, a writer must devote his artistic production to denounce social and political issues, it is a matter of acting as a defender of ideal values, and the writer's aim is to give the fullest possible representation of his society.

In 1888, W.B. Yeats published a series of poems in **The Wondering of Oisín and Other Poems**. In 1892 "The Countess Kathleen" and various legends and lyrics were published, while 1893 saw the publication of **The Celtic Twilight**¹⁶. In all of these works Yeats was attempting to express some of Irishness which would allow him to participate fully in the Irish Literary Revival. He put in the introduction to **Representation Irish Tales**, despite the many political changes in Ireland, Irish literature will be the same in one thing: 'for many a long day...in its nationality, its resolve to celebrate in verse and prose all within the four seas of Ireland'¹⁷.

According to the approach of New Historicism, literature is a social and cultural creation constructed by more than one consciousness, and it cannot be diminished to a product of a single mind. In addition to, the relationship between history and culture is seen as a dialect: the literary text is interpreted as product and producer, end and source of history.¹⁸ Yeats created a literature that was Irish in subject, tone, and strove to reawaken in his people a sense of glory and significance of Ireland's historical and legendary past. He used his poetry as a tool for awakening the Irish population about their heritage and a strategy for developing Irish nationalism. Eugen O'Brien stated : "Through his method of writing, he hoped both to

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participate in the creation of a central core of Irishness, from a cultural perspective, thus keeping in touch with the Gaelic revivals and with nationalist Ireland".¹⁹

Yeats's endeavours into the Irish literary Revival movement was not limited to poetry alone, he helped to found The Irish Literary Society in London in 1892. He aimed to promote the appreciation of Irish culture and to provide a forum for intellectuals and social activities in connection with these interests. In the following year he travelled to Dublin to found The Irish Literary Society, while the London one was for intellectuals and social affairs, the Dublin society was for publishing books, holding open lectures and discussion sessions with distinguished figures in Irish history or on contemporary Irish political problems²⁰.

- **The role of Irish Theatre**

Drama played an important role in the promotion of Irish nationalism indeed, Irish Theatre asserted the return to Irish traditions and roots. It played a great national role in building and arousing the sense of national feelings of Gaelic people which created their national and cultural identity, as well as, removing the barriers that hindered the liberty of the Irish identity. Moreover, the concept of identity, as HomiBhabha argues: "Is not an affirmation of pre-given identity, never a self-fulfilling prophecy, it is a production of an image of identity and theatre"²¹. In this light, famous Irish writers decided to have an indigenous Irish theatre that dealt with Irish subjects far away from the English colonizing influence. William Butler Yeats and Edward Martyn with Lady Augusta Gregory published a manifesto for Irish Literary Theatre in 1897, in which they proclaimed their intention of establishing national theatre for Ireland :

We propose to have performed in Dublin, in the spring of every year certain Celtic and Irish plays, which whatever be their degree of excellence will be written with a high ambition, and so to build up a Celtic and Irish school of dramatic literature. We hope to find in Ireland an uncorrupted and imaginative audience trained to listen by its passion for oratory, and believe

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that our desire to bring upon the stage the deeper thoughts and emotions of Ireland will ensure for us a tolerant welcome, and that freedom to experiment which is not found in theatres of England, and without which no new movement in art or literature can succeed.²²

Hence, The Irish Literary Theatre was officially founded at a meeting of the council of The National Literary Society in January 1899 by William Butler Yeats, Lady Augusta Gregory George Moore and Edward Martyn, it was given its first production with the play "The Countess Cathleen" by Yeats²³. They believed that the Theatre movement was the most appropriate medium not only to present current social affairs and difficult political situations in Ireland, but also to make people conscious of the indigenous Irish culture such as Irish mythology and legends.

William Butler Yeats as a representative of The Irish Theatre, asserted the necessity of the interrelation between culture and tradition in the process of creating an identity. He asserted the importance of tradition in reflecting the cultural consciousness of the Irish people, as well, he aimed to recreate the forgotten Irish cultural heritage through poetry and Celtic dramatic literature. The Irish theatre for him, is a means of inspiration through writing plays that dealt with topics which reflects the Irish life, also as a means of resistance to English colonialism and a home base to promulgate Irish culture.

The Irish National Theatre Society led to the establishment of Abbey Theatre, Dublin Theatre which was opened in December, 1904 with a bill of plays by Yeats, Lady Gregory and John Millington Synge²⁴. By establishing this theatre, the founders attempted to send a message to the colonizer to warn them that their country was not a place of clowning as Lady Augusta stated: "We will show that Ireland is not the home of buffoonery and an easy sentiment, as it has been represented, but the home of an ancient idealism"²⁵. The new theatre attempted to reintroduce the image of the Irish people by changing the negative stereotype

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that the English colonizer associated with them. Lady Augusta hinted to this fact saying :“ we are ...weary of misrepresented »²⁶.

When the question of ethnicity, identity and their impact upon literature are mentioned, the poetry of William Butler Yeats has to be reckoned with as a force which was both influenced by Irish identity through the revival of myths and Celtic folklore. Yeats thought that he was on a mission for Ireland and an instigator of Irish cultural nationalism. He believed that myths can play an important role in the construction of Gaelic cultural identity. His poetry and plays often take subject matter from traditional Celtic folklore and myths, incorporating them into his work. Thus, when we think about him, we think about Ireland, he has always remained faithful to his mother country as the late poem entitled “I’ Am of Ireland” demonstrates.

In order to create a conspicuously Irish literature, William Butler Yeats took his rich well of inspiration from the myths and legends of ancient Ireland, he said in his poem entitled ‘A Coat’ he took his inspiration from ancient myths: “I made my song a coat...out of old mythologies”²⁷. He cherishes the past and looks forward to the Celtic myth as a possible site on which to build an edifice of Irish identity, Eugene O’Brien states that: “Yeats, too, is valorising the past, and looking towards Celtic myth as a possible site upon which to build the edifice of Irish identity”.²⁸ He aimed to create an Irish ethnic identity and widening it from a narrow definition to a wider one, as well giving his country a history to be proud of. Through Irish folklore, myths and legends Yeats not only depicted Ireland’s past, but also restored Irish people’s confidence. This awakened Irish people’s heroic spirits and memories and revealed the importance of the unity of Celtic Irish in the construction of Irish national and cultural identity. O’Brien says : “Yeats’s aim was to write about “ the matter of Ireland”.”²⁹

F. Muhand U Yahya Contribution to The Berber Cultural Revival

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Il n'est pas du tout impensable qu'une vie culturelle digne de ce nom, je veux dire puisse voir le jour chez nous. Cela dépend en premier lieu des efforts que fournit chacun de nous pour se réapproprier sa langue maternelle.³⁰

The Berber cultural and linguistic renewal became a source of inspiration for many Berber writers and playwrights, who sought to awaken the Berber consciousness about their cultural heritage and produce literature that deals with the Berber issues in Algeria. Mouloud Mammeri claims : « *quand un peuple assume sa culture, celle qu'il a hérité des millénaires passés, une mauvaise politique peut entraver le développement, elle ne peut l'arrêter* »³¹. From Mouloud Mammeri's words, he claims that each ethnic community should assume proudly its culture and defend it from all sorts of discrimination and threat.

Mohya, is considered as the most prominent figure in the Berber cultural revival. A writer and playwright who was deeply interested in the Berber culture and language, and the importance of working to recover of the Kabyle heritage. Mohya a symbol of intellectuality, his works played a great role in the prosperity of Berber literature, culture and identity.

Literature has always played a crucial role in the evolution of any society. It carries a great deal of social significance reflecting its issues and changes. So, commitment in literature is a firm conviction to devote the self to something one believes in. Sartre asserts that writing means to revealing the world's issues in order to change them, he also argues that the duty of any writer is commitment because for him, literature is a struggle to attain freedom. In this frame we shall mention that Mohya represented the image of an emblematic author who has devoted his whole life to the Berber question. He turned to literature in order to accomplish what seemed to him as a primary mission ; the survival and the promotion of his mother tongue and his culture. This sacrifice of a personal future shows Mohya's high sense of commitment to his identity. He is a symbol of intellectual resistance.

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Moreover, Mohya believed that literature is a power to social change, it reflects the changes of culture in a country and it shows culture's development over time, as well as provides a background to help the creation of literature of the new age. Mohya was inspired by the Berber poet and philosopher MouloudMammeri to launch the cultural revival of the kabyle language and identity. Mammeri gave courses in the Berber language in the university of Algiers, he thinks of laying the first mile stones to prepare the younger generations for intellectual succession and the fight for identity. He says : *“ j'ai conscience d'œuvrer dans une période de transition où certaines possibilités (peut-être certaines audaces me font défaut...j'ai l'espoir de préparer le lit à des desseins plus radicaux et qu'un jour la culture de nos pères vole d'elle-même).*³² . From MouloudMammeri's quote retrace the dictatorial and unpleasant living situation of Algeria specifically the Berber cultural activists restatement. Even himself he knew that his literary works may be forbidden but he has had a strong belief that through his work he can change and raise people consciousness.

Thus, Mohya brought an innovation to modern Kabyle literature including all the existing literary genres. His literary work characterized by diversity and quality. It is part of three different areas ; the literary work consisting of poems, short stories and other various literary texts created by himself. The popular literary work collected and completed by him, the translated and adopted work into Berber language from French, which are part of foreign literary or artistic heritage. It consists mainly of plays, poems, short stories and tales.

Mohya played a great role as an intellectual and invested his life and works entirely in the renewal of his Berber identity and culture. He choses an appropriate means to complete his duty as a committed writer : collection of lexicons and short expressions, transcripion of oral texts, translation and adaptation to the Kabyle of great titles of universal literature, adaptation of stories and plays. He adopted the play 'Morts sans sépulture' by Jean Paul

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Sartre and he wrote his first poems 'AyenBeghigh' and 'Tazemmurt' where he talks about the Berber identity and the history of North Africa.

His enthusiasm for the revival of Berber heritage is clear in his works when he searches for the pure Kabyle words and expressions. He started a project of lexical collection of old words and expressions; therefore, he frequents public spaces dedicated to leisure, knowledge and follows the discussions with great attention in order to identify as many words as possible in his mother language. He described the situation of his language as winter, and summer as his efforts to save it. He devoted most of his time to meet emigrants in order to collect the old words to save them from amnesia. He drawn a treasure of colorful expressions that he recorded in his publication 'Akken QqarenMeddan' and stories of the life of the Kabyle people under the title 'Tiqdimin' in all his works, he had put his heart into it. For him the passage to collect the pure Berber words and expressions is obligatory, he says : « *j'ai lu, écouté des choses de chez nous écrites ou dites en Kabyle. J'ai essayé de retrouver l'expression spontanée des genres de chez nous. Petit à petit je me suis construis un petit arsenal linguistique* ». ³³ Muhand U yahya attempted to gather as much as he can about his anscetral language and all the form of the Berber literature written or oral literature .

In fact, Mohya draw his strength from exile to undertake a considerable work of development of his language and culture, in the aim to order first to the other Berbes, then to the rest of the world, that his language was well worth in terms of literary expression. In 1972Mohia left to France precisely in Strasbourg to continue his studies on mathematics, but the next year 1973, he moved to Paris and joined the *Group d'Etudes Berber*. The organ that work on the renewal of Berber language and culture through the voice of pedagogy and the writing of this language. This group offered him an environment which correspond with his visions and which allowed him to develop his work. A bulletin of studies in the Berber field

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was founded and appeared. Mohya was a main figure in this work, he fed the publication with various texts, he produces and publishes proverbs, poems, short stories, tales... He created the first theater group named 'Imesdurar'. He seek to the writing of his language and promote it as other languages, he transcribed and published the two supplements of the journal 'Tisouraf' previously presented 'Akken QqarenMeddan' and 'Tiqdimin'. He writes texts from traditional Berber literature such as 'Izlan' by Slimane Azam and protest poems that played a great role in the claim and the renwal of Berber identity and culture such as; Ay arracnegh, TahyaBarziden, Ammarezg-nnegh and Barwagiya, which know a wide diffusion when they were sung by famous Berber singers ; FerhatImazighenImoula, Idir, and the group Ideflawen.

In addition to poetry, Mohya insisted on the need to produce theatre in the Berber language beacuse theatre play a significant role in the building of national identity. He produced and published plays adapted from renowned authors such as Morts sans sépulture by Jean Paul Sartre, Aneggaru ad yerrtabburt, Llem-ikddu d udar-ik, Mohamed prends ta valise by KatebYacine, and many others that makes him the father of the Kabyle theatre. For him writing in his mother language is a challenge, that of speaking of his Kabyle society and language. His works played a great role in the roussing of the Berber consciousness, and helped in the revival of the Kabyle heritage as well as, universalize the Berber culture and langague.

To conclude this chapter, we have to mention that Yeats and Mohia are two good example of commitment. Both writers share the same attitude toward culture and poltics. They helped to revive their Cultural and Literaty heritage, by using literature as a mean to attain cultural and national decolonization, as well as, a mirror of their societies since it carries a great deal of social significance reflecting its issues and changes. They are committed to respond the needs of their societies and raise the consciousness of Irish and

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Berber people about their culture and their legendary past. They rely on their writing and works as an artistic method in transmitting their ideas and their historical, political and cultural events of their countries.

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In this chapter we have attend to analyse and demonstrate the aspect of commitment in selected works presented by William Butler Yeats and Muhand U yahya. The latter authors suffered from different sorts of oppression including the violation of human rights and liberties. Either from the colonizer or illegitimate government in their home land, Ireland and Kabylia. Both authors insisted to unveil and expose the socio-political conditions of their respective countries under the colonizer's dominance. Moreover, the authors showed protest against the cultural denial and they call for cultural restoration.

This chapter will be on the political commitment relying on Jean Paul Sartre's theory adopting a comparative study. Starting with the poets William Butler Yeats's and Muhand U yahya's selected works'. It includes the following binaries, William butler Yeats' play entitled "*Cathleen Ni Hoilihan*" (1902) and Mohand U yahya's poem "*Nunmber*" then "*Easter 1919*" and "*Barwagiya*" .

Political Commitment in W.B.Yeats' Play "*Cathleen Ni Houlihan*" and Mohand Ouyahya's poem "*Nunmber*" .

Ireland's history was marked by the British invasion, which lasted thousands of years. the British crown established and grounded a claim to sovereignty and colonial invasion marked in Ireland. However, the British interference as invading power was soon turned to a colonial rule. This led to the rise of the Irish consciousness and to confront riots with regard to their self-determination. Therefore, freedom fighters and revolutionary leaders attempted to recognize singular culture and prevail as a nation over the English rule. As a result, Ireland was left discriminated by the British imperial oppression for several years. Brutal and oppressive policies were used as a tool to weaken the Irish culture and national determination. The

historical events of Ireland at that period including the great famine (1845-1849), emigration, rebellion 1879, etc, had a large influence on the Irish, among many playwrights and poets to adopt the cultural and political independence and advocated their work to produce a literature that was determined by the social and the political factors of Irelands and writers were overtly committed to the cause.

Commitment may be defined as being an engagement or an obligation that restricts freedom of action. In other words, commitment to a given cause or question is in order to improve life condition of a given nation under a tyrannic ruler. In this sense Jean Paul Sartre argue that a committed writer uses words as action to reveal and denounce in order to change¹. In the field of a committed literature and writer we may refer to William Butler Yeats, an Irish nationalist, political activist playwrights and poet. He uses his literary works as a mean of contribution to a rejuvenate Irish culture and literature should shape the current events which it was produced as well as to raise the Irish awareness.

William Buter Yeats ventured into the world of drama at the end of the 19th century. He gave a different approach for his previous works through introducing and using symbols and hidden meaning. This was used as tool to transmit a given message to the audience or the readership concerning a serious cause that is banned by the dictatorial ruler. In this sense Yeats uses a specific personification through the use of myth as root of Irish nationalism and many symbols. undoubtedly, “**Cathleen Ni Houlihan**” is a mythical and emblem of the Irish nationalism. It reveals Yeats’s desire to evoke nationalistic feeling in Ireland and maintain Irish identity. In 1902, a loud cry for sacrifice for Ireland rose from his famous play Cathleen Ni Houlihan, which led to crossroad in Yeats’ career revealing a thin line between nationalism and literature.

The one-act play opens with small description of the setting. The setting for the time and the place of the story is not chosen randomly and every Irishman would have immediately recognised the play's REAL background. It was a peasant cottage near Killlala, where the French army lands to lead an army of opposition to England's rule in 1798.

In this frame, we may refer to New Historicism which had emerged as a kind of analysis system, empirically responsible for the investigation of the contemporary meaning informing literary works (their parts, their production and their reception) as well as other social texts². We regard this meaning are systematically within the period in question. Accordingly, New Historicists are not just analysing literature rather they analyse both literature and the system including the socio-political, economic and historical events. Furthermore, they argue for the contextuality of all human thoughts and activities. New Historists attempt to situate artistic text both as product of historical context and as means to understand cultural and intellectual history. Correspondingly, the 1798 marks the great Rebellion of the United Irishmen against the British rule in the Kingdom of Ireland. Inspired by the French Revolution and supported by the French government, this revolutionary group planned to start a war against the coloniser. According to him art must not be controlled and admonished by the ruling state. Intelcual assume the complete responsibility and the duty to bring new kinds of subjects into the theatre and literature, to not make the bounds of drama narrower". Yeats advocated always the artistic freedom and believed that giving voice to national consciousness was through sincere expressions. **Cathleen Ni Houlihan** was a piece Irish life and thoughts that he put on sincere dramatic form. However, both the freedom of expression was not yet achieved under the British rule in Ireland thus, Yeats attempted to transfigure this militaristic and deadening historical trajectory using aesthetic and symbolic art.

The setting took place in the cottage, peasant couple discuss the marriage of their son. In that pleasant domestic atmosphere comes a withered and seemingly witless old woman who talked about strangers who had deprived her of her 'four green fields' and of many men who died for her sake, which traditionally stands for the four Irish provinces: Lienster, Munster, Connacht and Ulster. Therefore, she was attempting to convince men to join the fight. Michael soon enthralled by her words, joined the war and chose his country over his bride. This makes her the female figuration of Ireland under the British rule.

Political commitment is widely presented in the play through the two characters; the old woman and Michael. When the old woman comes into the Gillane home, she was questioned by the family about her troubles. She is attempting to recruit men to help her and her friends, the French rid her "four beautiful green fields" of the British strangers³. She demands sacrifice but offers nothing in return as she said "if any would give me a help, he must give me himself, he must give me all"⁴. From here William Butler Yeats attempts to glorify self-sacrifice for a greater good, the independence of Ireland and through Cathleen's words, he denounced the criminality of Britain toward Irish nationalists through saying: "that they have red cheeks will have pale cheeks for my sake and for all that they will think they are well paid"⁵.

In this sense W.B. Yeats tried to protest against the widespread of assassination of the Irish revolutionaries during the time around the rising. The British government responded to the rising with further alienation of the Irish public opinion. Martyrdom was welcomed and admired, martyrs were given immortality and a heroic memory. Cathleen wanders off, she was singing in an elevated and poetic way singing for the Irish patriots' death.

They shall be remembered for ever,
They shall be alive for ever,
They shall be speaking for ever,
The people shall hear them for ever,⁶

The resolving to violence as the only answer to the coloniser's domination is a good illustration of Yeats's call for action to change and improve the situation. The Irish were strongly passionate about Ireland's freedom, they were open to sacrifice for their hometown. Even if it cost their lives. Here, Jean Paul Sartre asserted, that the committed writer should write to change or initiate a mode of thinking⁷. Moreover, the writer guides his reader and he is a man who makes 'use of words'⁸. He may use metaphors and all the literary tool to embody the meaning that he wants to transmit to his audience or readership. Indeed, the style used IS a metaphorical language. It does not matter as much as the aim of the literary work that is to denounce the socio-political issues of the living society.

Furthermore, William Butler Yeats, throughout his play, celebrates the falling martyrs, as Cathleen Ni Houlihan engages in a dialogue with Michael:

There was a red man of the O'Donnells from the north and a man from the O'Sullivanians from the south and there was one Brian that lost his life at Clontarf by the sea, and there were a great many in the west, some hundreds of years ago and there are some that will die tomorrow.⁹

From the quote, Yeats recited the period of the British domination of Ireland since the Middle Ages to the modern period which had lasted centuries of rebellions and wars, he even predicts to Easter Rising of 1916. Yeats carries the burden of the proverbial scapegoat.

Yeats concludes "Cathleen Ni Houlihan" with a transformation of the Old Woman into a young girl with "the walk of a queen" as the French forces land in Killala Bay. The idea of "rebirth" with the coming of the end to British domination strongly reflects Yeats' commitment to a new Golden Age for Ireland, the birth of the Irish free state, founded on the people's suffering, born of oppression and their essential and inevitable freedom. Yeats's concern with Irish subjects evolved as he became more closely connected to nationalist political causes. Meanwhile, Yeats was influenced by Parnell. In 1880 he saw the rise of Parnell and the home rule movements. He was fully committed to the support of the Irish home rule. T.S.Eliot said

famously that Yeats was 'one of those few poets history is the history of their own time, who are part of the consciousness of an age which can not be understood without them'¹⁰. Additionally, William Butler Yeats's interest was not limited of the political revolution and the establishment of home rule. He was strongly involved with the establishment of Irish national theatre, owing to the transformation of culture over time. Undoubtedly Yeats believed that literature was essential in shaping a nation's cultural identity. It was a force to change, as well as, it reflects the changing tides of a national culture and reshape the values and norms of their society. William Butler Yeats as are presentative he asserted the necessity between culture and tradition in the process of creating an identity. He asserted the importance of tradition in reflecting the cultural and national consciousness of the Irish people as well as, he aimed to recreate the forgotten Irish cultural heritage through poetry and Celtic dramatic literature. As therefore, Yeats's dramatic movement was gaining ground and the establishment of the National theatre society was ready to be started where Yeats's patriotic one act play Cathleen Ni Houlihan was performed and others. The latter led to the establishment of the Abbey Theatre.

Mohand Ou Yahya's Nunmber 1979

Mohand Ou Yahya wrote the poem entitled 'Nunmber' in which he referred to the historical trajectory of November 1st, 1954. The date of the outbreak of the war of national liberation. Through the poem, Mohand Ou Yahya denounced the disloyalty of the principal of the Algerian revolution proclaimed in the Soumam Charter. The latter, was a nail in the coffin for the berberist since, the priority was given to developing a national Arab Islamic culture as identity. In this sense Mohand Ouyahaya in a tyrannic socio-political environment he took the advantage to write the following poem using personification and hidden meaning to denounce upheave the major events from 1954 to 1970's

Through out the poem Muhand U Yahya uses a personification. He presented the 1st November event as a man who appeals to the Algerian people to act and join the liberators who were already on the war path through calling them. A careful ear will immediately notice the echo of Cathleen's call for sacrifice, simultaneously, Mohya portrayed November as being a man who appeals to the Algerian youth to act and join the liberator who were already on the war path through their shout and cry for liberty.

Muhand U Yahya's venture to convey an errand for the Algerian population of the 1950's as if the poem was produced during that period. The gist of the verses is to remind the Algerians that the triggers of the war of national liberation have traced a goal of justice, to free Algerian people from colonial segregation to live in democratic Algeria far from any form of domination and repression. One must recall the iron dictatorship of the 1970's in Algeria. As a committed intellectual, Mohia goes in Sartre's direction in denouncing the perversion Of November ideals. He asserted:

Nunember yerr-d axbir
Yebrez abrid d amellal
Medden yillen d tmesxir
Ma d irgazen reznen awal
Aqlayla tid-nettfekir
Ar tura la d-yessawal
Ar tura la d yessawal ¹¹

In this stanza, the author uses the symbolic meaning of "Nunember" in the same way Yeats uses the significance of 1879 as a founding date. He means by "ar tura la d-yessawal" the legendary Berber echo of unrevengeed death that In our language we refer to the refrain to be "Anza". Four tiny word which invite us to pause in dignity and to look without compromise at

one of the pages in our history. This cry that comes from the blood and core of heart that watered our plains and mountains, the cry of souls tortured betrayed and left for dead. A shout against forgetfulness. Meantime, the latter, can be found in Irish culture precisely in Cathleen Ni Houlihan. Sartre argues that both perception and language are seen to be the form of action. From his words: "When philosophe revendicate freedom, the right to free serenity, they are only asking for the independence of the thought that is necessary for research practices"¹² [translation ours]

Then, in the coming stanzas, Muhand U Yahya continue to denounce the betrayal of the betrayal of the Soumam charter principals. Since, 1956 The Soumam Charter represented a state of a structure that would give the Berber their right for the participation in building the democratic free state. And since that time the Berber culture was rejected and replaced by the Arabo-Islamic identity, the Arabization programs were intensified. Even, Ben Bella declared threefold that they were Arabs! The latter was widely demonstrated in the first Algerian constitution 1963, which stated that the Arabic language is the national and the official language. Accordingly, Arabic become the language of all state functionaries, as well as, Islam is the religion of the state.

The Berbers despite their participation in both political and military leadership they lost out in the FIN power struggle after independence. The ground lost at the crucial moment at the creation of the independent state, was never recovered. Some Berberists saw this as a betrayal or an injustice, with regard to the price Kabylia paid as one of the main battle grounds of the war. In addition, several leaders were assassinated in the course of the internal power struggle during and after the war.

Therefore, Muhand U Yahya calls the Berber to rebel against the tyrannic Algerian government discriminated the Berber identity. It was a nail in the coffin for the Berber identity

culture because priority was given to flourishing of national arab Islamic culture and identity. Myhya insists on the unachieved ideals of November proclamation and the necessity of its coming back as the only way to renew with hope for freedom and equality. Likely, in Yeats poem, we find Easter rising as a symbol of rebirth of spirits and ideas. Muhya writes :

Mbeid la d-yeggar tiyri
As-tiniḍ yebya ad d-yuḡal
Nekni d ayen i nettmenni
Ma yeqqim-d kra n wawwal
Ar ass-a mazal tifi¹³

Then, he argued that the Algerian government is more aggressive than the French colonizer. And through the terror which was spread just after the independence the country was in chaos, troubles years of Boumediene when there was a latent violence, civil struggle and constant threats on the absolute power of the Rais. People were deprived from the minimum rights as the freedom of speech . Mohand Ou Yahya's poem applies itself to recreating the particular atmosphere of a devastated 1970's Algeria of those troubled years without hesitation he denounced the dictatorship of Boumediene and the refusal of plurality of culture. He compared the over power of the president to a God divine to refer to his power and authority. As he illustrated in his poem

yiwen yuḡ ula d ṛebbi
Wiyad yarra-ten d lmal
Wiggi uggaren arumi
Ur yid-sen ad nemyeqbal
Ur yidsen ad nemqabal
Ur yed-sel sellat nbi
Ssenen kan ttin n uzzal ¹⁴

Through the last verses he insisted on the imperative refusal of the Berber to subdue to the Algerian politics, a force of unification under the sole of Arabo-Islamic culture. Writing is a political act. For Sartre a good society is a free society. We don't have a priori knowledge of a free society. Committed literature dissolves the readers' as faith and show them their freedom, so it is the responsibility of the intellectual to be engaged for freedom.

Sartre **in what is Literature?** asserts: "And since freedom of the author and reader seek and affect each other through a world, it can just said that the author's choice of a certain aspect of the world determines the reader and, vice versa"¹⁵. Muhand U Yahya gave a sight to the Algerian civil war in the 1963, which generated great terror in the Algerian memories. But, the poet ended his poem with hope of Berber liberty and identity recognition. Mohand Ou yahya tried to call those who still believe freedom as he asserted:

Ttina n uzal ad tezzi
Yerna ad mechen akal
Swass-is akk d kunwi¹⁶

In this final part of the poem Muhya voices an explicit appeal amened rebellion as the only way to overthrow the absolutist power. It's obvious that both Yeats and Mohya can be put in the Fanonian perspective in relation to violence. Both call for armed resistance and sacrifice of the respective Celtic and Berber youth to resist against the British and Arabo-Islamic hegemony.

The colonized realized that their plight in modern society is psychologically, economically and politically unjust. Therefore, they developed a sense of awareness and the crucial need to cultural and political independence. Fanon asserts that each generation must discover its mission, fulfil their mission in achieving independence and decolonization in the wake of colonial terror and violence, he asserts: "national liberation, national renaissance, the

restoration of the national hood to the people, commonwealth, whoever may be the heading used or the formula introduced, decolonization is always violent phenomena”¹⁷.

**Section Two: Political Commitment in W.B.Yeats's Poem “Easter 1916” And
Muhand U Yahya's Poem “Barwagiya”.**

“Easter 1916” by William Butler Yeats

William Butler Yeats played an instrumental part in countless causes through his life. He was a committed nationalist widely shown through his poem “Easter 1916”. His choice of the poem was highly symbolic for its resonates imagery of sacrifice for self-governance, regeneration and resurrection and denouncing.

Easter 1916 is considered among one of the most important political poems in the 20th century written by William butler Yeats. His political commitment was widely shown through his choice of the poem. It was highly symbolic with its resonates imagery of sacrifice, regeneration and resurrection. Meanwhile, the poem is a celebration of an important date in Irish history. Through the poem Yeats pays tribute to the leaders of the Irish uprising and denounced the atrocity of the British and the rise of the Irish national consciousness and revolution. The latter, was timed to coincide with Easter, the secular and religious holiday commemorating Christ's resurrection. Even, inextricably binding the two together in ways that most often illuminate each other's, in a sense that Easter as being a commemoration of Christ's resurrection, is likely the same for Easter uprising, since it was a rebirth, a revolutionary day for the Irish in Spring 1916.

Through the poem Yeats gave an insight to the circumstances before and during the rebellion, or what to come to be known as the Easter Rising. The Sinn Feinners proclaimed the establishment of Irish republic and staged a rebellion against the British dominance in Ireland.

They seized a prominent building in Dublin and clashed with the British troops William Butler Yeats was a great lover of Irish literary Renaissance and the Irish National Theatre. He was also deeply interested and committed to the Irish freedom.

Before evoking the meaning the poem provides, we will start with the symbolic form. The poem is divided into four stanzas each ending with refrains. This necessity to repeat can reveal a sense of obsession, the Irish obsession of freedom. As he asserted: "All changed, changed utterly: "A terrible beauty is born". The date of the tragic event is widely marked and shaped in the form of the poem. Indeed, there are stanzas of sixteen lines stanza of twenty four lines and the stanzas are divided into four lines units.

In the poem "Easter1916" Yeats evokes his feeling about the revolutionary movement in Ireland. The execution of leaders of the uprising by the British forces had an opposite effect to what the British intended. The brutal killing and the deprivation of human rights led to a reinvigoration of the Irish republican movement rather than to its dissipation. Accordingly, Yeats yokes together his poetry and the politics. Memorialized he individuals who sacrificed their lives in the Easter Rising as a tribute to their hope, believe and then their ability to change the march of history for the Irish and Ireland in general. He cited them without saying their names but through showing their social role; that woman referring to Constance Gore Booth; an Irish nationalist, she was involved in the rebellion. She was captured and sentenced to death but, the court recommended mercy. Then, Yeats mentioned Patrick Pearse, an Irish poet and the president of provisional Irish republic. And lastly, he mentioned to Thomas Macdonagh. He was Maud Gonne's husband. Yeats asserted:

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 winged horse;
This other his helper and friend
Was coming into his force;
He might have won fame in the end,
So sensitive his nature seemed,
So daring and sweet his thought.¹⁸

From the stanza, William Butler Yeats describes Constance Markiewicz, as being sweeter before her involvement in the socio-political affairs on Ireland to become “shrill” for arguing and rated political and social revolutionary debates, though she was also full of “ignorant good-will. Then, Patrick Pearse was described as the one “who ride a winged horse” to mean independence. And lastly, personal enemy of the poet John MacBride, the man whom Maud Gonne married forsake their individual roles and fight with a unified aim that of winning freedom for their country and become a freedom fighter. Along this stanza, William Butler Yeats has cited the key figures of the rising that were assassinated and ending the stanza with a paradoxal refrain.

All changed, changed utterly
A terrible beauty is born¹⁹

From the refrain Yeats declares The Easter Rising as being ‘terrible’ because of its violence and loss of lives, but a ‘beauty was born’ to refer to the dream of independence, a winged horse”.

The third stanza differ totally from the previous one. Yeats reveals the national consciousness that was spread among the Irish. They moved from the state of hostility to become involved in the cause. They were having insignificant enthusiasm. However, soon just

after the uprising they were all united for one purpose; to free their motherhood from the segregation of the oppressor. William Butler Yeats maintained:

Hearts with one purpose alone
Through summer and winter seem
Enchanted to a stone
To trouble the living stream.
The horse that comes from the road,
The rider, the birds that range
From cloud to tumbling cloud,
Minute by minute they change;
A shadow of cloud on the stream²⁰

Through the verses and the natural images that Yeats introduced he introduced the inevitable change, he made a direct reference to Ireland and union of the citizens under one shadow, and their determination, the resistance of the Irish patriot. The troubling of the revolution is necessary for change, the wind of independence.

In the fourth stanza and last one, Yeats referred to the series of war that Ireland experienced for thousands of years and its impact on the Irish. Even, he referred to the trustworthiness of England's promise of independence (home rule) and not the possible results for the such commitment. In somehow Yeats expressed a sense of regret, he thought that England would have guaranteed independence to Ireland without the bloodshed of the easter rising. Yeats asserted:

For England may keep faith
For all that is done and said.
We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?²¹

After the fourth question, Yeats steps back and memorialized and glorified the executed patriots through naming him

I write it in a verse --
Macdonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.¹²²

He concluded the poem by giving a bouquet to the participants of the uprising his usage of 'green' to commemorate these heroes. A university lecturer, poet and literary critics and John Macbride, Maud Gonne husband and John Connolly; the leader of the uprising and actor at the Abbey Theatre. The death of these patriots changed the course of the Irish history through the Irish union for one cause. the fight for Irish freedom.

Over years Yeats was in one or another preoccupied with politics. He took side in the Irish struggle for independence by writing nationalist poetry and drama, by launching the Irish Literary Revival and by founding different literary organization which through arts, promoted the Irish cause. The Irish Republican Brotherhood. He even played the role of politicians as a senator of the Irish free state³. William Butler Yeats work fall in Sartre's definition of a committed intellectual. In the sense that, William Butler Yeats was first and foremost artist, but writing in a time and place when the relationship between art and nationalism and politics was at utmost importance, he refused to be portioners of art for art sake. Rather " The writer is consciously uses his writing as a device for furthering the cause he believes in, and to denounce the truth through his thought and words, as well as to reveal social facts in the aim to promote social awareness. Sartre means that being committed can be spontaneous, without a lot of thinking and analysis, such as the commitment of the freedom fighters to defend their land

against a colonizer. However, commitment at its highest point implies the total consciousness of being committed to a cause after a deep reflection on the origin of commitment. Its aims and tools are to be able to convince others to join. William Butler Yeats had it out with Ireland in September 1913, when he pronounced the death of "Romantic Ireland", but Easter, 1916 signalled a resurrection of his engagement with the country of his birth and lifelong affiliation. With acute antennae, he quickly pinpointed the change wrought by the Easter Rising. Ireland had been "transformed utterly".

Barwagiya Mohand Ouyahya April 1979

The highly hostile environment has had decisive consequences in the recent decades, a strong awakening of Berber identity, consciousness has emerged. Since the "Berber spring" in 1980, the young generation of activists has developed a partially new agenda, based on specific cultural and social realities felt on in Kabylia. The berber spring, the 1988's riot and April 2001. They are commemorated every year. Aiming to realise the same objectives as of its origin in April 1980's has had. Identity movement in Kabylia has been challenging the orthodox nationalist conception of the Algerian nation as "Arabo-Muslim" and its implications for everyone. Algerians are Arabs, and Berber is essentially a variety of the Arabic language or mainly very small primitive language. Arabic is a language. This official discourse has been met with strong opposition. It was stated in the claim of the irreducibly. The Kabyles have a Berber/Amazigh identity. Demand that Berbers be given the same respect as Arabic speakers. However, the affirmation of Berber identity and the desire for Thamazighth recognition was not met simply as a means of achieving. Moreover, this situation was not due to a lack of economic or social differentiation, but to the fact that the ruling class had forbidden autonomous expressions of contradictive claims, refused institutionalization of social conflicts and repressed all social movements that possibly could act in organized and strategical ways.

A great revolt of the population raised, claiming not bread or semolina but poetry and freedom. It was inspired by the revolt of the dark spring of 1980, including the one that interests us that of October 1988. The latter, is referred as 'Berber Spring', although it is more sociologically referred to as 'Kabyle'. The issue ceased to be an elitist and took on a public dimension to become a socialist movement. It took place exclusively in Kabyle territory, when the researcher Mouloud Mammeri was refused permission to host a seminar on Berber poetry. The government's refusal had approved the violation of human rights and of inspiring new ideas through a piece of literature. That fact was a decisive moment it's the straw that broke the camel's back.

For the first time, the Berber speaking minority declares its right and desire to exist as such through requesting for institutional recognition of their language and culture. The Berberist claim sparked the involvement of an entire generation of young activists, from all occupations. They were violently evicted by the combined military forces. Students were hurt and others were detained. Twenty-four persons are hauled before a military court and imprisoned in the prisons of Berouaguia and Lambèze. The insurrection became known as Tafsut n Imazighen 'the Berber Spring'. New political battle will soon be embodied in the "Berber Cultural Movement."

The uprising had the consequence of generating a public counter-discourse on cultural and intellectual questions in Algeria for the first time. Black Spring covered Kabylia as a result of a regime that is positioning itself as the sole guardian of a people to this day. The demands for freedom and redefinition of all identity, cultural, economic, social and political deviations remain the same. Moving from historical events preceded the creation of a lot of literary productivity, Muhand U Yahya allocated to *Barwagiya* adapted from the work of Pierre Seghers

“Merde à Vauban” .A political poem in aimed to reshape the real condition ambiguously as they were and still do to express their inner obsession of the liberty of expression.

To start with, we will precede with the discovery of the content of the poem and how Mohand U yahya reveals his commitment and involvement in the Berber question. In the first stanza, Mohand U yahya named himself as a dirty prisoner, then he referred to his friends anonymously. he seized the opportunity to reveal the deplorable situation in which prisoners of conscience in “the Independent Algeria” find themselves. They were in Barwagiya, described as savage in dirty present full of insects that we can find on animals’ body and mostly on savage animals. They faced all the form of discrimination and unhuman acts. He assets:

D amehbus di bu -ykurdan
Di Berwagiyya
Čči γ a γrum aberkn
Di Berwagiyya
Tinna akkenni ġġi γ tettru
Mi εddan le εwam
Ugade γ ad iyi -tettu
Uh ya dđin qessam²⁴

Through the coming verses, we saw the credible condition of the revolutionaries through Muhay well illustrated words. He named himself as a handcuff innocent encompassed with dirty. He added the despair and hopeless of never regaining freedom and they would not be released from Barwagiya has possessed their intentions. Mohya insisted through saying refed-γ allen-iw s igenni” “yegy lid felli tlam” to means the action of contemplating the shy, this action most frequently done when one finds himself in trouble. He was looking for a light in a very dark dungeon, credible moment. The word employed “igenni” represents request and hope or God’s help. However, due to the activists’ moral suffering, he found himself in darkness and hopeless situation as even the sky ‘god’ could not help them. In addition to the worst living

condition and torture that Barwagiya's prison sustained, Muhand U Yahya added the lack of sleeping "wigi d imi-s, wagi d allen-is. 'imi' means voices and 'allen' the monitoring. It consists on speaking of the whispers of the voices and disturbance of the permanent surveillance all the time they spent there. Mohand ou Yahya wrote:

D amehbus seddaw ssnasel
Yerna ur xdime γ
Di Berwagiyya ncekkel
Akken ad issine γ
Refde γ tit -iw s igenni
Ye γli -d fell -i tɣlam
Yebeed wayen i d nettmenni
Uh ya ddin qessam²⁵

Through the coming verses Mohand Ouyahya wondered to express the young independent democratic Algeria and its protocols. A group of young university students and some of the Berber elites, Mouloud Mammeri, Said Saadi, Salem Chaker, etc., wondered to denounce the marginalization of the Berber culture through. At that time people were forbidden even to use the vernacular language. The exclusion of Berber languages implies Identity consciousness. As therefore they opted for a sacrifice to make a change. A change which may help to topple the evil system and they shouted under one voice, Tamazight in school and national institution in the purpose to integrate Tamazight as Arabic language. The Berber Spring was a real historical turning point. It became a site of a violent social trajectory. Although, the detained had a dream and they sacrificed to release it. Some through manifestation others through writing as Muhya uses his pen to make the Berber question went abroad and his efforts with other literary figures to create and revive the Berber culture through poems and to create the Berber theatre. Unfortunately, things went opposite as they wished, their ideas and hope

were found behind prison's bars. They were far from the activists side in the road revendicating their ancestral identity. Teenagers', adults and women died as they were comforting the Algerian police and military forces. Muhya presented this historical events in the short significant verses:

Zikr -nni mi nesfillit
Ad xedme γ lewqam
Zi γemma zzhe ř -iw diri - t
Uh ya ddin qessam
D amehbus anda -tt tura ?
Akkin i wedrar
Akkina ternuđ kra Izad ne γ ugar
Mi ruhe γ ad d -zzi γ γur -s,
Ad -rzu γ fell -am
Yettgami ad yi - d -yas yiđes
Uh ya ddin qessam.
D amehbus te γzi n wuđan
Di Berwagiyya²⁶

Mohand U Yahya widely showed the despair of the activists after having sacrificed their lives and some were tortured in Barwagiya. Meanwhile, the Algerian government adopted criminal acts since 1980' till 2001. Their objective was based on the eradication of the mob, to frightened and disappoint the activists for the Berber renovation and submit to the dictatorial rule adopting his laws and culture. However, the activist kept resisting socially from all generation, they were ready to die for their ideas. As a result, they were manifesting for 5 days in both in Algiers, tizi ouzou, Bejaia etc, under a slogan "no to the cultural repression" and "yes to the popular Algerian culture" . They were having an inner belief that one day the Berber culture would gain the concrete realisation for the coming generation.

In the last stanza the poet asserted that the militants were depressed about their living condition. They were not aware about the passivity and the union of the popular masses with

the aids of democratic forces abroad to free the detained. They found themselves in obscurity, no freedom allure. The militants saw their sorts as being limited to death. Even, they believed that their only opportunity to leave that darkness is the day of internment as being their new house, the grave. From the last stanza Muhya glorified sacrifice and the patriotic spirit that flourished in the hearts of the Berber activists inside Barwagiya or in the road. Muhya uses a very significant verse by the end of the poem, 'Ad d -neṭqe γ seddaw tmedlin' to mean a sound will come out from the grave to revendicate human rights including the right to exist in a prosperous environment. In spite the fact they may be under the ground, or dead, but surely alive in our daily life. 'A terrible beauty is born' in a bloody yard, ;Muhya asserted also:

Zri γ acu i yi -iggunin
Dagi ara mmte γ
Imettawen deg -i ur llin
Ass -nni ad ffy e γ .
Ad d -asen ad iyi -awin
Ad beddle γ axxam.
Ad d -neṭqe γ seddaw tmedlin
Uh ya ddin qessam.²⁷

To conclude, the spring of 1980's was marked by the raise of Individual and national consciousness to mark the Berber history and to be celebrated each year as being a great day but each time it finishes with insurrection and blood but each time the activist become aware. the masks fall and the Algerian government demonstrates it criminal and corrupted face. Meanwhile, in Ireland, the national activists sacrifice to gain the home rule for Ireland and recognition for the Celtic culture with all its corposants. September 1913 marked the Irish history and it became as foundation to the Easter uprising in 1916. People become aware about the indispensable need for Irish home rule and to cut all the bunderies from the English crown. Both poets; William Buter Yeats and Muhand U Yahya worked to denounce the injustice of the

formal government on the ethnic minorities and they glorified martyrdom. In this context Sartre asserted in **Plaidoyer des intellectuel**:

The intellectual is thus the man who recognizes the conflict in himself and society, between the pursuit for practical truth (with all the rules that entails) and the dominant ideology (with its system of conventional values). This consciousness, though it must be actual in the intellectual, first at the level of his professional activity and function, is nothing other than the European class and, inside the ruling class itself.²⁸

Even if a lot of Berber and Irish activists died for the identity cause even, they are not present physically in real life but their names and voices still graven in our memory and for one generation to another.

Endnotes

¹ Jean Paul Sartre, *What is Literature? and Other Essays* (United States of America: Harvard University Press), 1988 P37.

² <http://www.shmoop.com/new-historicism/marjorie-levinson-quotes.html>

³ William Butler Yeats. 'Cathleen Ni Houlihan' (1902).

⁴ *ibid*

⁵ *ibid*

⁶ *ibid*

⁷ Jean Paul Sartre *What is Literature? and Other Essays* (United States of America: Harvard University Press), 1988 P37

⁸ *ibid.*

⁹ William Butler Yeats. 'Cathleen Ni Houlihan' (1902)

¹⁰ Ciabattari Jane. 2015. "WB Yeats turns 150: The 20th Century's greatest poet?" *Culture*, June 12th. URL <https://www.bbc.com/culture/article/20150612-the-20th-centurys-greatest-poet>

¹¹ Muhand U Yahya. 'Nunember' (1979).

¹² Jean Paul Sartre *Plaidoyer des intellectuels*. (Edition : Gallimard , 1972) p22.

¹³ Muhand U Yahya. 'Nunember' (1979).

¹⁴ *ibid*

¹⁵ Jean Paul Sartre. *What is Literature? and Other Essays* (United States of America: Harvard University Press), 1988 P73

¹⁶ Muhand U Yahya. 'Nunember' (1979).

¹⁷ Frantz Fanon, *The Wretched of the Earth* (France: Francois Maspero, 1961) p 35

¹⁸ William Butler Yeats. Easter 1916.

¹⁹ *ibid*

²⁰ *ibid*

²¹ *ibid*

²² *ibid*

²³ Jean Paul Sartre, *What is Literature? and Other Essays* (United States of America: Harvard University Press), 1988p 73

²⁴ Muhand U Yahya, *Barwagiya*, 1979

²⁵ *ibid*

²⁶ *ibid*

²⁷ *ibid*

²⁸ Sartre Jean Paul. *Plaidoyer des intellectuels*. (Edition : Gallimard , 1972) p41-42.

General conclusion

Our research allowed us to venture in comparative research. we attempted to analyse the aspect of commitment in W.B.Yeats's selected works, **Cathleen Ni Houlihan**, **Easter 1916** and Muhand U Yahya's selected works **Number and Berwagiya**. We tried to put the stress upon the two causes shared by the two authors which consist of their confrontation of the political tyranny in their home country through poetry and plays, under the frame work of Sartre's theory of commitment.

Even though Algeria and Ireland have different languages, traditions, cultures, religions and belong to different geographical areas, the literature which developed under these circumstances is not dissimilar. This led to strengthen the belief of the existence of a universal literature. As a result, this may shorten the gap between nations. The influence of one country over another in terms of literature has been marked as they share same historical backgrounds. William Butler Yeats in Ireland and Mohand U Yahya in kabylia, as intellectuals of their era, reject the constraints of their country mainly the English rule and the Algerian ruling government. They committed their writings to denounce the disloyalty, show their anger toward social injustice and the criminal acts caused to the ethnics group. The two committed authors are considered as agents of change in oppressive communities. They were aware that protest is essential for change and revive cultural heritage. Meanwhile, they aimed in raising people's consciousness to revolt and fight for peace, restore their liberties and revive their cultural identity. Therefore, their eagerness for change remains their ultimate hope.

It is worth mentioning that many researches still to be done in this field to apprehend the Irish and the Berber societies. In our research we tried to study political commitment and cultural revival of both Irish and Berber people in a specific period of time. However, studies can be extended to compare the history of the Celtic people and the fate of their language and culture for instance with Berber history and the fate of their language and culture as space requirement.

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