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مجلة في الآداب والعلوم الإنسانية

كلية الآداب والعلوم الإنسانية بصفاقس
جامعة صفاقس
الجمهورية التونسية

المدير المسؤول :

محمد بن محمد الخبو



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مجلة كلية الآداب والعلوم الإنسانية بصفاقس

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شكر

تشكر «إدارة بحوث جامعية» جزيل الشكر الأمانة الكين أسعموا في
تحكيم الأعمال العلمية بالنسبة إلى العدد 13 وهمز

محي الكين حمدي

بسلام الجمل

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سالم الكاهش

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محمد بن محمد الخيو

Bioclimatologie humaine et prévention des risques sanitaires en Tunisie : état de la question

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Résumé

Les paroxysmes thermiques constituent des phénomènes à risque non ordinaires qui affectent l'Homme et son milieu de vie. Des diverses données climatiques et sanitaires ont été utilisées par les chercheurs qui ont adopté une panoplie de méthodes afin d'élucider cette relation complexe. Ces phénomènes à risque, du froid et de la chaleur non ordinaires, sont différents en termes de fréquence et de persistance auxquels les sociétés se trouvent vulnérables en permanence. Les climatologues géographes ont pu élucider des aspects climato-pathologiques dans plusieurs régions tunisiennes dont les échos demeurent limités et leur valorisation dans le domaine préventif aussi. Si l'objectif ultime de ces travaux scientifiques est la compréhension de cette relation climat-santé, l'enjeu final est d'aider à prévenir contre les risques sanitaires imposés par le froid et la chaleur excessive d'autant plus que la vulnérabilité de la population accroit d'avantage. La prévention de ces risques en Tunisie implique l'application de certaines mesures. La communication publique optimale de l'information climatique préventive diffusée permettrait de prévenir les personnes vulnérables et de réaliser des économies au niveau des dépenses des structures de la santé publique.

Mots-clés

paroxysmes thermiques, risques sanitaires, climato-pathologie, communication, prévention, Tunisie.

Abstract

Thermal paroxysms are «non-standard» phenomena that affect humans and their environment. Their risks to health are many. Diverse climate and health data were used by researchers who have adopted a range of methods to elucidate this complex relationship. These risk phenomena, not ordinary cold and heat, are different in terms of frequency and persistence which societies are constantly vulnerable. Climatologists geographers could elucidate climate-pathological aspects in several regions of Tunisia whose echoes remain limited and recovery in the preventive field as well. If the ultimate goal of this scientific work is the understanding of this relationship healthy climate, the ultimate goal is to help prevent against health risks imposed by the excessive cold and heat especially as the vulnerability of the population increases more. Preventing these risks in

Appendix

«September 1913»

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence
And prayer to shivering prayer, until
You have dried the marrow from the bone;
For men were born to pray and save;
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet they were of a different kind,
The names that stilled your childish play,
They have gone about the world like wind,
But little time had they to pray
For whom the hangman's rope was spun,
And what, God help us, could they save?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Was it for this the wild geese spread
The grey wing upon every tide;
For this that all that blood was shed,
For this Edward Fitzgerald died,
And Robert Emmet and Wolfe Tone,
All that delirium of the brave?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet could we turn the years again,
And call those exiles as they were
In all their loneliness and pain,
You'd cry 'Some woman's yellow hair
Has maddened every mother's son':
They weighed so lightly what they gave.
But let them be, they're dead and gone,
They're with O'Leary in the grave.

W. B. Yeats

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epic theatre. Alienation effects seem, therefore, to be the tool used by Yeats who in his mask theory⁽¹⁾ expresses the strategic need for disguise when it comes to expressing one's thoughts and opinions. The mask⁽²⁾, by sparing its wearer the trouble of undue commitment and tragic entanglement, constitutes the way the soliloquist could manage to manipulate readers and hamper their endeavours to commit the poem to any definite stance in relation to the controversial issues of the time.

Conclusion:

Whether the poem/sermon/soliloquy is a fierce scathing attack at the heartless bourgeois Lockout of September 1913, or a passive alignment with the new ethics of an increasingly pragmatic and materialistic culture, or even a fervent commitment to the rationality and good sense of progressive Darwinism, no reader can tell for sure. The only thing this direct speech ascertains is its situation at the heart of the Irish emergent concerns and its aim at providing an alternative world where miscellaneous view points and even conflicting ones would co-exist and wrestle. Bearing aspects of both sermon and soliloquy, the poem shows the speaking voice's moralising discourse to be fraught with the tension, uncertainty and ambiguity of a pivoting role player. In using both a discourse dignifying the generosity and self-sacrifice of the old Romantic Irish nationalists and despising the meanness of the new Catholic middle-class nationalists on the one hand, and a parallel discourse implicitly disparaging the Romantic nationalists' enterprise for epitomising irrationality and even delirium, the poem's nationalism stands at a crossroads. This position, though evasive and enigmatic, remains at the core of Yeats's aesthetic project, a form of nationalism he considered cultural which abhors radical commitment and relishes the relentless change of masks and roles, heralding thus the era of multiple voices, multiple writers and multiple texts.

1 - In his essay «Per Amica Silentia Lunae» (1917), W.B. Yeats expounds his theory of masks.

2 - See Carmel Jordan, *A Terrible Beauty: The Easter Rebellion and Yeats's «Great Tapestry»* (Lewisburg: Bucknell University Press, 1987).

for Romantic Ireland, repeatedly questions the rationality of their enterprise. Ultimately, theirs is said to be mere delirium.

The concomitance of two divergent possible reading courses turns the speaker's soliloquy into a battleground of contesting voices and potential dissention. In Bakhtinian words the poem becomes highly dialogical⁽¹⁾ as the choice of the second person pronoun has the effect of seeking/suggesting audience involvement. The voiced «you» can, at times, threaten to divert from the path of self address to that of audience address. In this case, the addressee, though quite possibly the Dublin new bourgeoisie, can be the audience as a whole, or even all Dubliners, in which case the soliloquy would read as propaganda for a new national code of behaviour: radical pragmatism.

Even more disturbing here are the soliloquist's identity and creed. His shifting from role to role makes the audience hardly capable of understanding whether the soliloquist is regretful of a course of action he is preaching – which would sound paradoxical were it not for the possibility of some derisive vein in the speech. At some points, the soliloquist seems to play double role and identify with the two positions (Romantic Nationalism and radical pragmatism) at a time. By the end of the poem, the personal pronoun «We» suddenly endows the speech with new overtones very much like A-effects. The addressee(s) is/are now differently targeted. The soliloquist identifies with some other party in the use of the first person plural pronoun. If 'you' is meant as self-address at the beginning, 'we' can equally be thought to mean 'people like us'. This again is not certain since 'we' might also refer to the group including Romantic Nationalists and the poet while 'you' denotes the bourgeois employers. Such a possibility, though virtual, further complicates the enterprise of voice assignment.

Pregnant with possibilities of role stepping and of direct address to the audience, the soliloquy in «September 1913» manages to read plural, mobile and highly provocative. The Brechtian audience address technique and pivotal role playing are curiously present in this complex masterpiece of literary writing showing Yeats as precursor of the ideas and techniques which only flourished after Brecht's famous article where he made known the then considered innovative theory of

1 - In *Introducing Bakhtin*, Sue Vice explains that the term «dialogism» refers to «double-voicedness» or «the presence of two distinct voices in one utterance» which announces 'the mixing of intentions of speaker and listener'(45).

2.2. «September 1913» as a soliloquy:

In the soliloquy the poem shows, the soliloquist –alone on stage– talks to himself using the second person pronoun «you». He is engaged in some ambiguous act that may read as either self-reprimand or self-exoneration. In both cases, however, the soliloquist becomes the greedy money and prayer grubber. From the outset, this speaker fervently urges himself to amass money and prayer till he has dried the marrow from the bone. Taken as a monologue of self-blame, the soliloquy queerly shows a speaker scathingly mocking his own ends and means. By encouraging himself to do what he depicts as stark exploitation of the poor and mercenary amassment of riches, material and spiritual, the guilt-ridden soliloquist would be scolding himself, and his voice would sound repentant. The repeatedly proclaimed death of Romantic Ireland and its burial with O’Leary may reveal the degree of self-blame he reached upon realising that the behaviour he taught himself somehow destroyed the dream for which the nationalists elegised in the ensuing stanzas paid blood-sacrifice.

Another possible construal of the speech may reject the ironic vein all together and consider that this self-addressed soliloquy weaves a complex network of logic and commonsense: Romantic Ireland’s death and the subsequent death of Romantic nationalism are treated from a rational perspective as a natural consequence of their growing extraneous in the contemporary materialistic, radically pragmatic context of the 1913 Dublin. A preacher of radical pragmatism, the soliloquist now manages to exonerate himself from blame thanks to the new moral code drawn by his speech. The misfits (Romantic Ireland, Romantic nationalism/nationalists) are doomed to disappear/die as the Darwin Theory⁽¹⁾ predicted. It makes a lot of sense, then, that within the framework of natural selection and survival of the fittest only the rich, the powerful and rational/pragmatic beings would survive. The speaker soliloquises on the necessity to go on gathering money and prayer till the marrow is dried from the bone and keeps reminding himself that such deeds are exacted by commonsense as well as religion. Here, the refrain proclaiming Romantic Ireland’s death can be meant to function as perpetual reminder that misfits will naturally die and disappear. The rest of the speech, though showing at certain points some compassion with the old nationalists who sacrificed themselves

1 - Darwin’s *On The Origins of Species* explains the powerful mechanism of natural selection whereby only the fittest of species would survive (119).

is delivered by the soliloquist on stage generally in the absence of other characters (Perng 2008). A piece of soliloquy is –as Perng would have it– «seldom *merely* an interior monologue or self-address or direct address to the audience» (219). For him it is the presence or absence of the addressee that decides on the complexity of the soliloquy. In the Shakespearean soliloquies which Perng divided into four categories (the plain soliloquy, the attended soliloquy, the soliloquy with props, and the dialogical soliloquy), the soliloquist meditates on issues of moment in the play, weighs alternatives, asks questions or raves; yet even in the dialogical type which Perng considers the most complex and where a letter would be read by the soliloquist who now and then directly addresses the absent letter writer, *never* is the audience directly addressed *in quest of active participation*. This view of soliloquy treats the audience quite differently from the way it is treated in the modern age.

In modern drama and especially after Brecht's publication of his 1935 groundbreaking essay '*Alienation Effects in Chinese Acting*', a new attitude to dramatic performance has been advocated. Brecht devises an epic theatre⁽¹⁾ and with the alienation effect (or A-effect⁽²⁾) this new theatre uses, the audience's emotional reception of the work is somehow blocked via things striking or unexpected (Royle 5) and a rational reception fostered. Thanks to the A-effect, much reminiscent – according to Royle – of the Russian Formalists' defamiliarisation, the audience in the epic theatre should permanently be made to recognise the mimetic and fictive nature of the work. This new mode of theatre heralded the passage to a new form of reader/audience response, partly shaped by the addresser/protagonist sharing the theatrical world with the audience. The A-effect in acting relies on various techniques most important of which are direct address to the audience and sudden stepping out of one's role (Cohen 502).

1 - J. L. Styan, *Modern Drama in Theory and Practice: Expressionism and Epic Theatre* (Cambridge: Cambridge University Press, 1981)142.

2 - In his *Theatre*, Robert Cohen defines the alienation effect as «a technique by which the actor deliberately presents rather than represents his or her character and «illustrates» the character without trying to embody the role fully... This may be accomplished by «stepping out of character» as to sing a song or to address the audience directly – and by developing a highly objective and «didactic» mode of expression» (502).

mon can then legitimately be thought to preach an up-to-date moral code aligning with the pragmatism of the modern age⁽¹⁾.

The sermon would thus start to read against the grain and show the occasional identification of the preacher with his addressee. Only as 'you' and 'I' overlap can the reader make sense of such derogatory labels the preacher often uses to describe the old Romantic nationalists' irrational and questionable enterprise, the life and home sacrifice that the sermoniser calls 'delirium of the brave.' In the last stanza, a hypothetical situation even comes to unite addresser and addressee giving birth to the third virtual character, 'we', who remains ambiguous, loath to plainly engage.

2. «September 1913» and the soliloquy tradition:

The direct speech mode of Yeats' poem, though in many ways reminiscent of moral speeches delivered on certain occasions, can also be said to echo the internal dialogue/monologue of a meditating protagonist. It thus reads like a soliloquy bearing occasional strategic deviations.

2.1. What is a soliloquy?

In his *Writing in Society* Raymond Williams traces the evolution of the term soliloquy from its medieval association with the Augustinian soliloquy – the dialogue between the soul and God – to Johnson's definition of the concept in his *Dictionary* as «a discourse made by one in solitude to himself» (2). To Williams, this definition corresponds to «the formal version of the twentieth century's 'talking to oneself'». Williams also shows how Johnson's definition of *monologue* as «a scene in which a person of the drama speaks by himself, a soliloquy» highlights the closeness of the two concepts and even their approximate identity.

The concept – being highly theatrical by virtue of the self-reflexive dialogue it is said to denote (with the speaker playing double role (addresser and addressee)) – invokes the dramatic context where a speech

1 - In *Shakespeare and the Irish Writer*, Janet Clare and Stephen O'Neill explain how Shakespeare's *Hamlet* and *Macbeth* have continued to be sources of inspiration and engagement for Yeats and other Irish writers who managed to dramatised the contest between a wild old Romantic view of the world and an emergent pragmatic commonsense (46).

2 - Raymond Williams, *Writing in Society* (London: Verso, 1983) 41.

Knowing that the poem was written in the month of the Dublin Lockout, as the striking workers were terribly punished by the capitalist employers who locked them out and conspired with the police and with clergymen to maltreat them (Dumbleton 51), the preacher will be very likely thought ironic. The irony is scathing here: The rich employers appear in the sermon as greedy beast-like creatures ready to suck not just the clergymen poor employees' bones to the marrow, yet rather these workers' marrow to the full, a ghostly image of macabre behaviour.

These employers, being spokesmen of «repressive, bourgeois Irish Nationalism» (Kelly 26), are scolded – it seems – for having dried life from the most spiritual of human actions, prayer. As Kelly would have it, these rich employers sought and found support from the Catholic Church to their deeds. Somehow depicted as ravenous creatures, they have rendered prayer and spiritual life rather material. The mocking undertones of «shivering prayer» accentuate the sarcastic tone as the mundane capitalists, avid to add prayer to prayer will hardly find time to duly pray ; certainly more important than solemnity and earnestness of prayer is the number of these hasty prayers, for a prayer and money grubber.

Now, the rest of the sermon is tripartite development of the sermon's theme. The refrain's proclamation of Romantic Ireland's death and burial with O' Leary can then be reckoned to bear oblique reprimand for the behaviour presumably preached. These would-be nationalists are portrayed as savage marrow-suckers who literally scared Romantic Ireland to death. Now dead, Romantic Ireland is mourned by the preacher who reminds the addressee with extreme bitterness of the good old days when the love of Ireland meant blood - sacrifice. The old nationalists' generous self-sacrifice epitomised boundless generosity and tireless giving, qualities made to stand in sharp contrast with the meanness of the new bourgeoisie, the contemporary Catholic employers, the new advocates of radical nationalism.

The sermon's slippery wavering between the religious, nationalist and political spheres shows the addresser thinly disguised in a tutor's gown and only obliquely engaged in moral exhortations. The poem's strategic indirectness thus ensures the preacher's ability to attack, scorn and ridicule the behaviour initially taught without risking the pain of irretrievable entanglement and 'undue' commitment. The ser-

the theme of the sermon would therefore be reckoned as spiritual in nature urging people to pray to be saved/save themselves.

The next two lines hardly restate the theme in any distinguishable manner. A refrain, this part proclaims the death of Romantic Ireland and its being engraved with O'Leary. And while its two inter-related statements set the tone for an elegiac mood (a mood of grief and lamentation), these scarcely connect with the preceding statement. How then is this part to be considered a restatement of the sermon's theme if the theme identified in the sixth line highlights the role of prayer and saving in human existence and salvation? To answer the question and solve the ensuing enigma, a retrospective reading of the speech opening is certainly needed.

In the rhetorical question the addressee, having reached a developed stage of reasonable thought, is urged to «fumble in a greasy till», «add the half-pence to the pence», «[add] prayer to shivering prayer» and ultimately manage to «[dry] the marrow from the bone». These actions are then framed as a show of alignment with the universal mission man was born to accomplish: «pray and save». The logic of the procedure taught here reads very sneaky. The addressee is manipulated into reading money gathering and prayer gathering as compatible and feasible tasks. Even twistier is the call to gather prayer in the same till as money. An attitude to prayer, and by the same token to religion, is being smuggled here: Both are bound, the lines suggest, by the same commercial spirit of gathering/saving.

The counsels the addresser gives make of money gathering a divine mission, just like prayer gathering. Instead of exempting prayer from the material denotation of «saving» and making it thus the way towards spiritual saving, prayer is transformed into commodity liable to be saved in some «greasy»/dirty till. The motto preached here is not then the Christian creed of pray and by praying save; it is a new creed of pray and save prayer the way you save money to grow increasingly rich and thus manage to dry the marrow from the bone. Drying the marrow from the bone will have to go through sucking. So, a logical link between the two operations is established: money and prayer gathering become equivalent to marrow sucking. The image suggested, therefore, is of a mercenary conduct treating money and prayer alike with the same spirit of greedy amassment, and yearning to consume some bone's marrow to the full.

type as a direct speech addressing some audience/addressee; it equally stayed closely tied to moral themes, if not in a liturgical guise; and generally preserved a reason-biased paradigm. Its structure has not seriously departed from the one once taught by church books of sermon outlines which provided preachers with expert advice on how to preach...A sermon *began with a scriptural quotation*, a statement of the *theme* of the sermon, and a prayer. This was followed by a *restatement of the theme* in the introduction and a *division of the argument usually into three parts*. (42; emphasis added)

All in all, its teaching aim has, for that matter, continued to represent its essence and *raison d'être* and its moral themes introduced in a reasonable guise have survived the trial of time.

1.2. «September 1913» as a sermon:

In the refrain of «September 1913» some voice proclaims the death of Romantic Ireland: «Romantic Ireland is dead and gone,/ It's with O' Leary in the grave». The voice is likely to be that of the poetic persona who opens from the very beginning some weird kind of speech where he urges his addressee to behave in a radically pragmatic way. This direct address which continues down to the last line of the poem seems to constitute the very backbone of the piece, inviting, thus, its reception as a sermon preaching a special moral code in the particular manner of sermons.

The speech actually starts with no scriptural quotation. However, to a certain extent, the reference to prayer and to saving suggests a liturgical discourse par excellence. The first four lines bear no statement; they rather ask four direct questions all embedded in a rhetorical one. The first statement comes in the sixth line («*For men were born to pray and save*» (my emphasis)) which echoes the Biblical verse «*For the son of Man came to seek and to save the Lost*» (English Standard Version, Luke 19.10) and has a dictum style reminiscent of biblical lines especially that it presumably clarifies the mission man, once born, has to accomplish. The line therefore reminds of Gospel teaching emphasizing the importance of prayer and its being one essential condition to be met if salvation is sought: «*Save us, we pray, O LORD! O LORD, we pray, give us success!*» (Psalm.118.25). The parallels between the poem's sixth line and the above quoted Biblical verses thus endow the speech with the authority of a religious sermon where a knowledgeable preacher would teach the path to salvation. That men were born to pray and save becomes for that matter something of gospel truth and

speech-like text that is plural, dynamic and highly discursive⁽¹⁾. It will first seek to show how the sermon pattern of the poem draws an indefinite image of the preacher teaching some enigmatic moral lesson. The second part where the soliloquist addresses himself to the audience will prove an equally sneaky attempt at avoiding any tragic commitment to any form of nationalism it may seem to appraise, complicating thus the reader's quest for recognition.

1. «September 1913» and the for sermon tradition:

Despite its poetic features, Yeats's «September 1913» bears aspects which connect it yet with other discourse types and prove its speech-like qualities. One important tradition the poem echoes is the sermon tradition.

1.1. What is a sermon?

Expounding how secular culture gave the terms sermon and homily rather negative connotations associating them with unimpressive tedious kinds of preaching, Waznak (1998) insists that the sermon has remained relatively less repulsive than the homily and continued to attract attention, especially with the changes it underwent. Agreeing with a liturgical historian, he explained how the development of the sermon saw the concept gradually departing from its original liturgical significance as a kind of worship action to an increasingly independent and autonomous activity having no relation to anything else, much less to worship. *The very content of preaching changed*. From a proclamation of the Word of God (as it was in apostolic and patristic times) it became –and largely has remained– *a thinly-disguised classroom lecture*. More often than not it has little of the doctrinal about it, and it is confined mostly to *moral exhortation*. (viii; emphasis added) It thus follows that the concept's gradual divorce from religious preaching has endowed it with more attraction in a society growing increasingly secular.

In the same book, Waznak adds that, for all the changes the label's signified has known through time, the sermon maintained its discourse

1 - In their *Discourse Analysis as Theory and Method*, Marianne W Jørgensen and Louise J Phillips explain how «analysis of discursive practice focuses on how authors of texts draw on already existing discourses and genres to create a text and on how receivers of texts also apply available discourses and genres in the consumption and interpretation of the texts»(69).

tte raison, les mouvements déviants du texte vont être étudiés à la lumière de son appartenance à deux traditions: le sermon et le monologue. Les deux grandes parties de cet article vont donc montrer comment le changement permanent de masques qu'effectue le poète a contribué à la création dans le lecteur d'une attitude mobile, plurielle et même vertigineuse vis-à-vis la position de la voix envers le nationalisme romantique que le poème présume d'applaudir. Comme va être prouvé, cette stratégie a épargné Yeats tout trouble de jugement.

ملخص:

تمثل «سبتمبر 1913» وهي قصيدة كتبها صاحب نظرية الأقتعة مثالاً حياً عن البعد الاستراتيجي لحمل الأقتعة في زمن ما فتئ فيه الفن والسياسة يختلطان يتصارعان وأحياناً يفترقان. ولئن كانت دبلن في سبتمبر 1913 مدينة تميزها الإضطرابات فإنها كانت أيضاً مدينة تتحرك. وهذه القصيدة التي اختارها «سبتمبر 1913» عنواناً لها كتبت في تلك الفترة التي شهدت إغلاق أصحاب المصانع بدبلن لمؤسساتهم تعجيزاً للعملة المطالبين بحقوق نقابية. وكثيراً ما نال هذا العمل الشعري الإعجاب بوصفه قصيدة لا خطاباً مباشراً. لهذا سيبحث هذا المقال عن دراسة هذه الزاوية بالذات وذلك بقراءة القصيدة كخطاب موجه من لدن صوت دائم الدوران صوت يقدم سلوك جامعي الأموال والصلوات البشع كعنوان لرجاحة العقل والتقوى. لكن هذا الصوت إذ يفعل ذلك لا يلزم نفسه بأي حكم نهائي وعليه فإن حركة النص المتلوية ستدرس من حيث انتماءه لنمطين خطابيين في وقت واحد: الموعظة ومناجاة النفس. في القسمين الإثنيين لهذا المقال سيكون الإستبدال الدائم للأقتعة المحور الرئيسي الذي ساهم في خلق صورة متحركة متعددة تجلب الدوار لمن حاول أن يكنه للصوت المتمكلم في القصيدة موقفاً من محور الوطنية الرومنطيقية التي تشدها القصيدة في ظاهر الأمر. تلك هي الإستراتيجية التي سيتناولها البحث بالدراسة ليكشف كيف مكنت الشاعر من تلافي مشاكل إبداء الرأي والتقييم.

Introduction:

Ever since its publication «September 1913» has always attracted critical attention. Whether read as a response to the gallery controversy (Dalsimer 38) or to the Dublin Lockout (Bornstein 224 and Chaudhry 90), the work has remained a special show of Yeats' manipulation of the poetic idiom (Garrat 17). With its four octets, alternate rhyme scheme and two-line refrain, «September 1913»'s established position as a poem has quite often put in the shade its alternative identity as a speech delivered by some eloquent character whose identity is most fluid and ghostly. Scarcely have critics sought to resituate it as discourse of a special type, sermon or soliloquy. What this paper will attempt, therefore, is to unveil the strategy the poet – known for his theory of masks (Webster 76; Armstrong 212) – followed as he wrote a