

## Tayect Tamaziyt

Tasyunt n Tiddukla Tadelasant  
Tamaziyt deg Marikan



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442 Route 206, #163, Bedminster, NJ 07921-Phone/Fax (781) 322-0965

## Editorial

**BY AREZKI BOUDIF**

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◇ Tamazight an international language in the Province of Ontario, Canada for the past 16 years

◇ Alphabetization or Arabization?



It turned into a habit that our editorials digress to other fields instead of keeping focused on the traditional Amazigh issues, which is the primary dedication of this newsletter. Thus, from time to time, too often perhaps, we are forced, pushed away from what should be a pivotal center, towards fields with steep slopes and oceans with abyssal depths. We often find ourselves wandering and drifting among the debris of political storms. Why can't we reach some sort of consensus on an important matter such as "Which graphic system to use to transcribe our language"? Let's take this example. For some time, we thought we made a choice to write our language, Tamazight, using the Latin script, and we had an argument to defend it. The Latin script is the most appropriate one because it would enable us to do gigantic strides towards the development of our language, and also because generations of our most honorable scholars have dedicated a lot of efforts and ingenuity to bequeath us their treasure.

Today, however, we are on the verge of losing the battle of our

choice: Governments of North African states are making every effort to deprive us from the right to choose a graphic system for our language. Does the danger come only from that front? Not Only! Everyone who watches the programs of a private television channel speaking mostly in Tamazight may have noticed that it granted itself the authority or a mandate to promote another graphic system for its generics and subtitles. What kind of luck is this? Even the rules of business don't seem to be in our favor. Does the management of that TV channel know that 90% of their viewers, who paid their fair share to watch their program, can't read that script?

We have the right and the duty to let this TV Channel know that they are crossing their prerogative as a broadcasting company. I remember the time when hundreds of sympathetic Imazighen, here in North America, have pitched in to save them from closing. It is legitimate to ask them, today, in return, a due respect and consideration in the name of our shared cultural heritage.

Here is a good opportunity to stress the need for an independently organized Body, where our best specialists, linguists, writers, scientists,

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## The Amazigh Voice

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### Editor-in-Chief

Karim Achab

### Editors

Karim Achab  
Hsen At uAmran  
Arezki Boudif

### Production & Distribution

Arezki Boudif

### Design & Layout

Hsen At uAmran

*The Amazigh Voice* welcomes articles, columns, reviews, editorial correspondence, and poems in Tamazight or English. Contributions should be sent to:

amazighvoice@tamazgha.org or

Amazigh Voice  
442 Route 206 North  
Bedminster, NJ 07921

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## News ISALLEN News

### A Doctorate thesis on Tamazight honored at the University Of Lausanne, Switzerland.

Ramdane Boukhrouf, a graduate student at the Department of Amazigh Language and Culture, School of Arts and Languages of Mouloud Mammeri University in Tizi-Ouzou, Algeria, has recently defended in Lausanne a PhD thesis on Tamazight, under the title: "The Textual Organization of Anaphores in Berber", jointly advised by Prof. Noura Tizgiri and Prof. Jean-Michel Adam. This research work has been selected among the best theses of the academic year 2015-2016 at the University of Lausanne. This achievement puts the Amazigh scholar on a list for an award that honors him as much as the University of Tizi-Ouzou.

Thank you for your contribution Ramdane, and congratulations. Don't we say that "Large Rivers are made of small streams?"

Source: *Newspaper Liberte, Algeria* 10/16/2016

*Amazigh Voice*



and University professor. He is part of the world elite of researchers in this field and is optimistic about his chances of winning the Nobel Prize one day. He works at CERN in Geneva, the "Large Hadron Collider" (LHC), the most powerful particle accelerator in the world, located under the Franco-Swiss border. Madjid was born in 1962 in Tazmalt, a village on the heights of the Djurdjura Mountains in Kabylia, Iwaquren. After secondary studies at the Middle School Mouloud Amrouche then at the polyvalent High School of Bouira, he obtained his Baccalauréat (High School Degree) in 1980 with very high honors (an overall average of 17/20 and a 20/20 in mathematics). He then went on to study at the Université Mouloud Mammeri in Tizi-Ouzou, Algeria. The granting of a scholarship allowed him to continue his graduate studies at the Université de Grenoble, France, where he prepared a doctoral thesis in collaboration with CERN. At the end of his thesis in 1987, he was nominated for the Nobel Prize. He then prepared and defended another

### Madjid Boutemeur, Physicist, A hopeful Candidate for the Nobel Prize

Madjid Boutemeur is a doctor of nuclear physics and particle physics,

*(Continued on page 23)*

## Nabile Farès

### The Loss of a Great Man, A Legacy Projected into the Future

BY FAZIA AITEL

TRANSLATED FROM FRENCH BY HSEN AT UAMRAN

**I**t all happened at the Université Paris VIII, in France. Nabile Farès was teaching a hard-won course on Amazigh civilization. I will always remember this first and magical course dedicated, among other things, to Jugurtha, the ogress of the Kabyl tales, Keblout from Kateb Yacine's Nedjma, Freud, as well as the Koran and the Bible. We had before us a passionate mind that was bubbling with activity and creativity. The blackboard was gradually filled with concepts, drawings, diagrams, Amazigh characters, arrows and connections, so much so that a person that would have unexpectedly entered the room would have thought it was a meeting of a secret sect or Kabbalistic study session. I was a student in English and I had taken Fares' course just for personal interest. As we say in the US, it was an elective. This class, however, was going to change the direction of my life. The Amazigh language and culture were taught in the Department of minority languages and cultures in the same way as Quechua, Nahuatl, Basque and Breton languages. Given the marginalization of Tamazight even in terms of its study at the university level, I took the course as a way of taking a stand, hoping to deepen my meager knowledge about the history of my native culture. But the course was not about laying a claim for the amazighness of North Africa, neither was it a course on Amazigh culture and civilization, as I imagined. At that time and even today, Tamazight as an object of study was stuck in an intellectual impasse where reflection existed almost exclusively through protest discourse, with its list of grievances, claims and complaints against oppression and marginalization. This discourse, as important as it might be, must be heard in conjunction with, in parallel to, or even independently of a critical reflection on language, history and civilization rather than replace it. What Farès did in that first class and the others that followed is decompartmentalize Tamazight, get it out of this glass prison that shielded it, where we complained for it and

defended it. Tamazight (in all its dimensions) became central, instead of being marginal. It became the object of intellectual inquiry, not of complaint, projection, and discord; it became modern, contemporary and dynamic, not anchored in the past and stuck in tradition. Fares had set free the reflection on Tamazight (its language, its history, its alphabet, myths, etc.) from its « straitjacket » to invite

**Fares had released the reflection on Tamazight ( its language, its history, its alphabet, myths, etc.) from its « straight jacket » to invite it to the table of the great discussions of the moment, in psychoanalysis, anthropology, religious studies, linguistics,**

it to the table of the great discussions of the moment, in psychoanalysis, anthropology, religious studies, linguistics, history, etc. Thus, Tamazight (its history, its contradictions, fantasies, complexes, traditions...) came to flourish in contact with these disciplines while informing and

irrigating them. They were still operating in isolation. Tamazight was taking part in what Glissant called the « rustle of the world ».

I was at a point in my life where I felt that I had to choose between two passions: one that I felt for American literature and the other which was my visceral attachment to the Amazigh language which I did not know what to do with; these two passions also seemed as incompatible as the two faces of Janus. Farès was curious and his curiosity spread to his students, which distinguished him from his peers. Gentle, affable and generous with his time, he willingly grabbed a cup of coffee with his students. He also knew how to listen, and he listened with his heart. I was not surprised to learn, much later, that

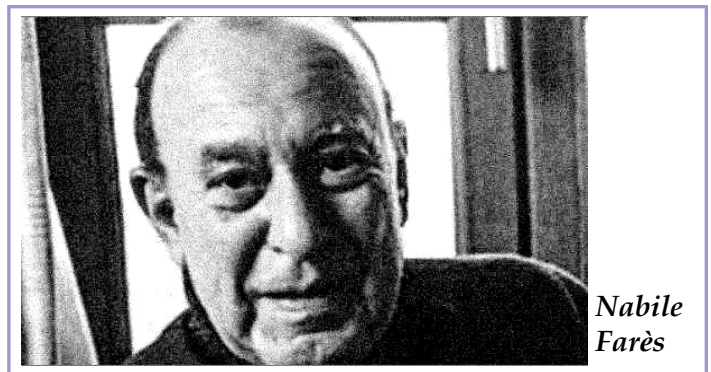
he left his teaching position to practice psychoanalysis. He had an innate sense of listening coupled with self-sacrifice, availability and intellectual vigor rarely found together in the same individual. Farès opened a path for me. The path was new and salutary: the combination of English Studies and Tamazight. It was on his advice that I started looking into the works on the Tamazight issue that were written in English. I was happy to discover, years later, that Farès, who never mentioned it to me, had already made that very connection in his novel *A Passenger from the West* where he featured the famous black American writer James Baldwin whom he had met in Paris. This novel, like all novels by Farès, is dense, complex and a vast literary wealth.

**A** *Passenger of the West* was published in 1971, just before the advent of postcolonial studies in the US that will affect Europe much later. This movement is generally associated with the work by Edward Said, *Orientalism* (1978) and its consolidation with the publication in 1989 of *The Empire Writes Back* (Bill Ashcroft, Gareth Griffiths and Helen Tiffin). This is mainly to study and question the interactions between ex-colonial nations and former colonies and deconstruct concepts such as the West. In his novel *A Passenger from the West*, Farès features a narrator (kind of alter ego) who is, as the title suggests, a passenger of the West, who crosses this space and its borders while diving into a deep introspection, thereby embodying the idea of the empire that « counter-writes », a concept that will later become so popular, and of which we find the last romantic incarnation in *Meursault, contre-enquête*, the latest novel by Kamel Daoud.

While the West was built on the mummification of the Other who remained stationary and unchanged which in turn allowed the traveler of « the East » to create itself and the Western philosophy to articulate, in the novel of Farès, it is the turn of the non-Western to build, through his physical mobility in a fixed and determined West.

The passenger of the West opens with a meeting between the narrator and James Baldwin and their disturbing conversation on the situation of blacks in the United States. Incidentally, the narrator makes

very sharp reflections on American literature, and hence on American society, while identifying the omnipresence of blacks: « what makes the quality of the white American novels is that they are written by whites, and that, through the pages, the black is everywhere. » Farès' discernment here is noteworthy because it occurred 20 years before the noted study by American writer Toni Morrison *Playing in the Dark* where she explores the presence of black Americans in the white imagination of his countrymen. Empathy, humanity, and active solidarity the narrator displays towards Baldwin and his people are not one-way. They exist in reciprocity and it is in this co-birth project that



**Nabile  
Farès**

the narrator offers James Baldwin a copy of his first novel, *lahia pas de chance*. During a meeting with James Baldwin, who was accompanied by one of his friends, the friend asked about the origin of the narrator. The latter replied: « In a peninsula I was born, surrounded by water, in Lower Kabylia, in Collo. A subtle reflection follows on the place of Kabylia in the Algerian nation and in its psyche:

« [...] If you were beyond the peninsula and said to an Algerian you encountered: «I am Kabyl», what do you think he/she would answer ... he/she would tell you: «you're wrong, you are Algerian before being Kabyl,» which is unthinkable for us historically. Algeria came after Kabylia. This is a fact because Algeria is a recent creation of the rights of peoples to self-determination. And if people have the right to self rule, we the inhabitants of the peninsula do not understand why the inhabitants among these people would not have the right to self-determination. Being Kabyl does not mean I am not Algerian, but simply that as Algerian, I am first Kabyl. There isn't much to fuss about unless

*(Continued on page 5)*

*(Continued from page 4)*

Kabylia is the caesura of national consciousness [...] »

Who better than Farès in this last line could express with such brevity and depth the malaise of Algeria with Kabylia, a malaise that continues to haunt it? The fineness of spirit, discernment and love that Farès had for literature, he also had it for philosophy, psychoanalysis, poetry, theater, and people. Undoubtedly, Fares belongs to the lineage of Jean Amrouche, Mammeri and Feraoun. He bequeathed us a rich and varied work, kneaded with questionings, introspection, humor, humanity and wisdom we have yet to explore. Without really knowing it, and because Farès was as much misunderstood as he was humble and discreet, it is all of Kabylia, Algeria, and all humanity that have lost a great man. Farès, however, has left behind a fabulous legacy that is projected into the future ■



## Dda Lwennas Yeğğā-yay Lounès Kheloui Passed Away *Syur Muḥend Lēid Deflawi*

Once again, Kabyl art is in mourning; Consternation is at the highest in Kabylia following the passing of Lounès Kheloui on November 3, 2016 who suffered from a long lasting illness. He sure has left an enormous vacuum in the Kabyl art landscape. Late Lounès Kheloui was born in 1950 in Taddert Tamuqrant, a village in the Aarsh of Ihesnawen, the same birthplace as his idol, the child prodigy of Ihesnawen: Ccix Lhesnawi.

Lounès Kheloui embraced the art of singing during the 70s. Since then, he delighted his fans with his unusual low pitch voice on melodies of the “ chaabi or pop” genre and Kabyl poetry. Using lyrics from an inspiring poetry together with authentic musical compositions, he has produced more than a dozen albums that included several masterpiece songs in which he tackled diverse themes such as life, love, the disappointments of youth, the Amazigh identity issue, exile, the turbulence of society, etc. In addition to the perfect mastery of his art, Kheloui was a humble and generous artist, very close to the poor, the youth and the most vulnerable. Thus, he often took part in those charitable galas.

The huge homage that Kabyls have paid to him during his funerals is a clear indication that his fans and the people of Kabylia in general have placed him high in the pantheon of unforgettable artists. Didn’ t they elevate him during his lifetime to the rank of Chikh, or Master, with all the meaning of wisdom, knowledge, and respect that the word infers? But, True Artists never die. So, ciao Artist!

*The editing team of The Amazigh Voice wishes to present their sincere condolences to the Kheloui family and assure them of our solidarity in these difficult times ■*

*Translated from French by  
Amazigh Voice.*

*Lounès Kheloui during one  
of his concerts*



# The Script and Teaching of Tamazight (Algeria /Morocco): The Central Issue<sup>1</sup>

NACIRA ABROUS\*

TRANSLATED FROM FRENCH BY LAK AMARA & AREZKI BOUDIF

## Introduction

Herein, I wish to report on the graphic or scriptural issue inherent to teaching of the Berber Language, Tamazight, in a comparative approach between Algeria and Morocco. I will discuss the implementation of the different types of scripts through the analysis of the administrative measures, and of the didactic tools developed during the current teaching experience. In view of the respective contexts, and based on continuous observation, I will focus on the impact of those institutional interventions on sociolinguistic realities related to some developments aiming at integrating the Berber language into the institutional and social environment in both countries.

I have mainly relied on the evidence gathered in academic literature published by specialists in the field of Berber studies. I have also included a comprehensive works of conceptualizing the development of the Berber language in all its aspects: S. Chaker (1982, 1996a, 1998); G. Camps, H. Claudot-Hawad, S. Chaker and D. Abrous (1996); A. Bounfour (1995, 2004, 2008); A. El Mountassir (1994) and K. Naït-Zerrad (1995, 2002, 2009), on the synchronic and diachronic viewpoints in the context of language planning and / or political anthropology.

The historical paths of the two processes taken as an example are reflecting on the conditions in which the language planning has been carried out, and how they have been associated with sociolinguistic data that had tremendous significance in the standardization of the language, or even its codification, including the choice of the script system. This latter will be the first benchmark

test that will determine the total or partial intervention of the administration on the basis of a linguistic ideology.

## Implementation of the teaching of Tamazight and its logical supports: the choice of a transcription system

### Early Steps

Taken from the outer side, the issue of script appears as being more problematic in Algeria because of the use of multiple script systems (Latin, Arabic and Tifinagh scripts) and its non-compulsory status in the education system. However, in the case of Morocco, this choice has seen

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many unexpected outcomes that have revealed some distortions and this requires a thorough review.

**In Algeria:** When inaugurated respectively in 1990 and 1991, the Departments of Berber Studies at the Universities of Tizi-Ouzou and Bgayet, in Kabylia, did not receive any recommendations as to which script to use. The Latin script was accepted *de facto* because of a traditional use of this script by researchers in the field of Berber studies in the extra-institutional academic spheres as well as among groups of activists and cultural associations. It is worthwhile to mention that only courses dedicated to the practice and the writing

of the language are taught in Berber, the rest of the curriculum is taught in French, which left open the codification question<sup>2</sup>. Moreover, when the experimental classes were launched in 1995, in a sort of emergency political context, the question of the script has not been raised, neither was it the subject of any official statement or debate, including in academic circles (N. Abrous 2010).

<sup>1</sup> Aspect partially addressed in an article of the REB, 9, 2014, p. 11-37: "Berber education in Algeria / Morocco: some comparative elements"

<sup>2</sup> The forerunners of Dahbia Abrous at Bgayet and Mohand Ouamar Ousalem at Tizi-Wezzu.

And, due to the high proportion of Kabyl speakers in the first training session among the trainee-teachers organized in Ben Aknoun, on the heights of Algiers, the script used for the formal education since then (1995 for experimental classes) was done predominant in the Latin script. Nevertheless, a "Multiple graphic system" was a reality for the minority of Tuareg teachers who used Tifinagh script and Chaoui and Mozabite teachers who used Arabic script.

**In Morocco:** At the time when IRCAM<sup>3</sup> was instituted, the debate on the choice of a script for the Berber language was relatively intense but was quickly evacuated: the choice of Tifinagh was made, ending the controversy (see Akhiate, 2012, and Bounfour, 2003), and the heated arguments between the proponents of Latin script (labeled as Latinists) and those of Arabic script (also known as Arabists") was put out with little publicity; this latter faction is an emanation of the conservative Baathist and/or Islamist circles (Pouessel, 2008), and more widely from Moroccan left wing political parties, etc.

IRCAM has not only formalized the choice of the Tifinagh alphabet, for the character part, but it also opted for a phonological writing, just like when Latin scripts were used (materializes with the suppression of the "neutral" vowel "e").

Salem Chaker (2004), addressed the transcription system choice as follows: "On a more technical point of view, for any serious scholar in the field of Berber studies who has tried to address this issue, there should be no doubt, and there is none to me, and I gave my reasons 20 years ago: The development of the Berber language on a larger scale will necessarily go through the use of the Latin script for three main reasons:

- ◇ The bulk of the available scientific literature is written in this script,
- ◇ A significant work and effort has been dedicated to the development of this system for at least 50 years,
- ◇ The bulk of literary production for the general public (associations' newsletters , literary production), in North Africa as well as in Europe, uses this script. "

But according to Ahmed Boukous (2010): "The approach adopted in the development of the standard Tifinagh alphabet is in fact dictated by the need for the arrangement of this alphabet in order to adapt it to the phonological system of the Moroccan Amazigh language standard. For this reason, it was necessary to make few amendments which led to the modification of the form of certain characters borrowed from the notations of the neo-Tifinagh. "

By emphasizing the historic and authentic aspects of Tifinagh characters, IRCAM has found the most powerful argument for its needed balancing position. The Royal Institute was somehow helped by the shyness of the proponents of the Latin script, although very numerous, to assume publicly their choice in the face of such a symbolically powerful argument. It is important to notice that the opposition did not come from the "traditional" users of Arabic scripts because the use of the different scripts in Morocco was diverse and rather fluctuating, with strongly anchored use of Arabic characters in the Sous. Nevertheless some Academic voices have confirmed that the "subjective" and/or ideological criterion may have pushed towards this choice.

Bounfour (2008) argues that "It is clear that this notion of "historicity" does not allow an individual to make a strictly technical evaluation of the three alphabets. It is just a trick that was used to place on top the alphabet they wanted anyway. Nevertheless, this raises a question: What motivations, other than technical, the actors of the Berber field put forward to justify their preference of this or that type of scripts? "

## First Rebounds

**In Algeria:** Very quickly, the situation is derailing, signs of obvious instability are observed. In 1997, the Ministry of Education published the first official textbook for the Amazigh language, *Lmed Tamazight* (Learn Tamazight) intended for the 7th grade, which is the 1<sup>st</sup> year of middle school in the schooling system of that time known as "Fundamental School". It was a collection of contributions of mostly anonymous authors , including all the four Algerian variations of the language and using the three transcription systems (Latin, Tifinagh, and Arabic). The texts were followed by instructions for transcription. In fact, the textbook has never been used for the intended

<sup>3</sup> French acronym for the Royal Institute for Amazigh Culture (Institut Royal pour la Culture Amazighe).

purpose. Attempt to analyze the situation brought us to formulate two hypotheses:

- ◇ A position of non-management which could lead, *a posteriori*, to an intervention against Latin characters?
- ◇ An "insidious" recognition of the diverse reality on the field with regard to scripts' tradition, and somehow creating a situation in which "a geographical variety is associated with a transcription", and through it an institutionalization of the multiple script?

Starting in 2003, published textbooks in Tamazight phased out the Tifinagh script as much as in the official didactic area and this through three steps:

- ◇ The "first" textbook of 1997: Tifinagh appears as a teaching "object / activity": *charts, directed transcription activity, etc.*
- ◇ Until 2006: the titles of the textbooks are transcribed in the three scripts. Tifinagh appears only on the front cover.
- ◇ 2007-2009: only the Latin and Arabic scripts are present.

The textbooks examined are divided into two parts, Latin and Arabic. The teachers who have developed these materials under the responsibility of the Algerian Ministry of Education were only solicited for the "Latin in Kabyl" version and have not been associated with the "re-transcription" in Arabic scripts. They were not associated with the elaboration of materials for other dialects that were not represented in the working groups. The recipients of the textbooks are now in front of a choice with two options only (Latin / Arabic scripts), which excludes the Tifinagh option as the third path, and whose exclusion has already been ratified. No media debate took place around that question. This is an indication of a conflict, real and structured, between a well-anchored and predominant use of Latin scripts in literary

productions, but stigmatized by the choices made by the administration, and on the other side Arabic scripts, emanating from the Algerian Institutions and their executives.

The Aurès region is the most dramatically involved in this tug-of-war as the three graphic systems are in use in that region. As for the "implicit" positioning of the HCA<sup>4</sup> on this subject, it confirms the non-homogeneous positioning of the government as a whole: astonishingly, a large number of literary and scientific, regular and good quality articles have been produced under the umbrella of the same HCA, edited in a perfectly mastered Latin script, in the continuity of the extra-institutional academic tradition. Unfortunately, our observations reinforce our assumptions on the non-management and/or poor management of this issue, and this leads us to make the following remarks:

- ◇ The lack of coordination and consultation between the different stakeholder bodies inside the Administration, each of them positioning itself in an autonomous manner, probably in search of a specific balance between the internal influent forces;
- ◇ The administration and the various governing bodies do not seem to engage openly in the

debate on intra-dialectal and inter-dialectal language planning, and more widely on graphical coding. Paradoxically, however, there is a fairly broad scope of opportunities created for the use and the promotion of Arabic characters such as websites of the TV channels and radios, generics and subtitles on the TV channel-4 in Tamazight, to mention a few.

**In Morocco:** Tifinagh is the official script.

All textbooks and other didactic tools have been developed in IRCAM's version of the Tifinagh alphabet, including those developed in "independent" settings. Rachida El Berkani (2010: 375-376), has highlighted

<sup>4</sup>HCA: French acronym of Haut Commissariat à l'Amazighité (High Commission for Amazighness)

**The administration and the various governing bodies do not seem to engage openly in the debate on intra-dialectal and inter-dialectal language rearrangement, and more widely on graphical coding. Paradoxically, however, there is a fairly broad scope of opportunities created for the use and the promotion of Arabic characters, websites of the TV channels and radios, generics and subtitles on the TV channel-4 in Tamazight, to mention a few.**



in her doctorate thesis "the problem of the reference to the Latin script was not a concern in the classrooms [...] In the training of teachers and in a segmentation activity, it has been noticed that teachers would refer to the Table of equivalence Tifinagh-Arabic or Arabic-Latin characters because of their poor knowledge of the Tifinagh alphabet, and would make Tifinagh / arabic correspondence or Tifinagh / French to decipher a text, and only then they would be able to segment it according to the meaning of words. For example, a teacher would rewrite the text to be segmented in Latin characters to define the graphical words and then apply the spelling rules to transcribe it using Tifinagh scripts. "

The communication activity is placed at the beginning of each teaching unit and the time and space devoted to it are important. This activity linked to how the language operates (grammar, conjugation and lexicon) takes in consideration the established linguistic structures. The observation and surveys we have conducted have led us to findings, which deserve to be consolidated:

- ◇ Textbooks devote two thirds of their units to penmanship, which is quite ordinary because they are intended, in theory, to students who are not familiar with hand writing in general. However, it has been pointed out that in some schools the teaching of Berber starts only at the second or third grade.
- ◇ Because some teachers are non-Berber-speakers, "Graphic" activities are particularly important and are even exclusive in some cases. This was confirmed by the testimony of teachers and by El Hocein Farhad's doctorate thesis (2012) in which he emphasized that "teaching Tamazight does not mean teaching the Tifinagh script".

## Did You Say Alphabetization?



The Algerian government, faithful to its Arab-Islamic ideology, has undertaken its ultimate phase of Arabization and depersonalization of Kabylia. Indeed, the initiative taken in collaboration with the mobile phone company Ooredoo-Algerie, a subsidiary of the Qatari Ooredoo, shows its determination to carry out to the end its Machiavellian campaign of alienation and destruction of the Kabyl society, one of the last strongholds of Amazigh language and culture in Algeria.

When interviewed on September 8th, 2013, the President of the association IQRAA (Read in Arabic) for the province of Tizi-Ouzou, Khelid Hocine, spoke loud and clear: Open as many classes of "literacy" as possible through the villages and counties of Kabylia. To meet his sinister goals, he even suggested revising, downwards, the current number of "students" required for the opening of a new class."

The common sense would have dictated, if the objective was indeed to educate women in Kabylia, already expert practitioners of their first language, Taqbaylit, to supplement their knowledge by introducing them to the writing of their language, and to allow the creation of jobs where they can use those language skills. But, in view of the weird costumes worn by "Student" Kabyl women shown in the picture above, it is clear that the business is a concomitant sale, some sort of Trojan Horse, Arabization-salafization of Kabyl women.

Nevertheless, should we start the easy game of finger pointing at those women that frustration of illiteracy has pushed into the laps of some "Kabyl-de-Service" ready to do anything to serve their masters? Should we continue to wait until a new brainwashing class, another salafization mosque, or a radio of indoctrination are opened to scandalize?

Let's shake it up! Let's learn to give back to our communities, our villages, our neighborhoods in our cities. Let's dedicate some of our time to help our people in need. As far as we know, there are enough educated people in Kabylia to educate those who have not had the chance to go to school. No one will do it for us. So what are we waiting for? ▣

*The Amazigh Voice*

In a contribution based on observation in a didactic context, El Mountassir (2008) has stressed that the main difficulty of the languages which have recently been integrated into school systems, such as the Berber language in Morocco, is to find a balance between oral usages (variations) and a standard language to be taught at school. And, the problem remains the same whether it is the development of a standard language, to be the basis for teaching or the standardization of a graphic system in Tifinagh.

Analysis of the data that have been collected show that most of the teachers have learned the Tifinagh alphabet during the initial training, while those who have been members of cultural associations were already familiar with it without having used it systematically. Additionally, the Tifinagh alphabet is seen by some teachers as the genuine script of the Berber language, their language, while for others, because they are non-Berber speakers, it is a very initial learning, "an activity they need to integrate into their class".

### From a didactic learning environment to a sociolinguistic reality

**In Algeria:** From the didactics and educational point of view, there is no standard evaluation. The non-compulsory status of the subject does not allow it. Therefore, the evaluation remains symbolic. The absence of a national competency assessment very likely reflects a refusal of the governing body (the Ministry of Education) to be dragged into "Ruling" on all aspects related to the codification and regulation of this matter, notwithstanding the number of students attending the Berber language courses (208,996 in 2013), of which 90% in the region of Kabylia, where Latin script is used exclusively.

**In Morocco:** Out of the natural extension of the school life, which is the immediate environment represented by the city/village and the family circle, there is practically no youth literary production using the Tifinagh script. Unfortunately, the situation is not about to get better. Indeed, if we consider the current practice among certain cultural and academic environments in Morocco, they rather show a revitalization of the use of Latin characters,

in the literary and associative production, in particular in the Rif, the Sous, and the South East regions.

Furthermore, the appropriation of Tifinagh script does not seem to be effective among learners within the "horizontal and vertical generalization" scheme announced in 2003. For example, in 2011<sup>5</sup> we found a relatively dense distribution in the Sous-Massa-Draa region (1600 schools: 256,420) while Meknes-Tafilalt accounts for only 418 schools, 177,533 students. One can also note with astonishment the weak integration in a region such as the Rif spreading over the Eastern part of Morocco and Taza-Taounat-Al Hoceima; add to it the quasi-symbolic number of schools teaching Berber in the regions of Doukala and Oued Dhab-Lagouira.

**If we consider the current practice among certain cultural and academic environments in Morocco, they rather show a revitalization of the use of Latin characters, in the literary and associative production.**

Moreover, some data reflect a discontinuity in the institutional chain; some administrations and public bodies, political parties, associations, use Tifinagh for their signs on buildings or headers in their documentation: the language and its spelling, however, are often wrong and not

mastered, inaccurate translations, lack of segmentation, etc. Our most plausible explanation to this phenomenon is a lack of coordination between the various Departments and Agencies. Such implementations are deemed to be framed by specifications reflecting the legislative texts and an administrative follow-up. It is interesting to note the absence of reactions from the most prominent defenders of Tifinagh script. As for the use of Arabic characters, it now seems almost marginal despite a long tradition anchored among the educated individuals of Chleuh communities, which is a true disruption with the practices observed so far.

As a summary, one can say that through the choice of Tifinagh to transcribe the Amazigh language, Morocco seems to confirm its traditional representations with regard to the Berber language and culture: Priority is given to the symbolic versus the scientific pragmatism, in the detriment of efficiency and experience capitalized in the Berber academic world.

<sup>5</sup>Non-public figures of the Moroccan Ministry of Education .

## Conclusion

Language planning in the Berber domain and its integration into the cultural and political environment continues to assert itself in the academic institutions, which undoubtedly ensure the sustainability of a progressive intervention on the language (the corpus), but maintains a situation of fragmentation and dispersion, which favors the stigma and the failure of the institutions in charge to take into account independent proposals. Thus, the apparent indecision, whether voluntary or not, on the question of the scripts in Algeria and the weak implementation in Morocco, is an indication of the inadequacy of the Institutional choices, and probably testifies of the inability or lack of will from the States to design concrete tools for real implementation. Institutional processes therefore present serious inertia and will produce a low impact as long as radical implementations are not considered at every levels of life of the citizens ■

\* At the time when this article was drafted, Nacira Abrous was a PhD candidate. She was working at IREMAM, Université Aix-Marseille, France.

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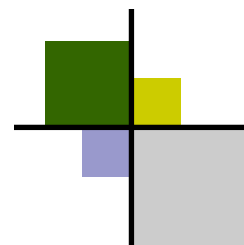
## Editorial

*(Continued from page 1)*

poets, etc., would debate all issues related to the Amazigh language and make recommendation or, why not, legislate and decide. I know it would take a lot of dedication, of egos left aside; a lot of planning and conviction; a lot of humility and transcending minds; some money too. But, don't you think it's worth a try?

In this issue, who knows, it may inspire us, we want to tell you about an epic battle that resulted in the admission of Tamazight as an international language in the Provincial State of Ontario, Canada... 16 years ago. To illustrate the issue we evoked in the previous paragraph, Nacira Abrous is reporting on a comparative study she conducted on the teaching experiences of Tamazight in Algeria and Morocco, and the crucial issue of graphic system for Tamazight as it is implemented in the two countries. We also continue to bring you the second chapter of the novel written by John Steinbeck "The Pearl", translated to Taqbaylit, and also a selection of poetry from Muh Laid Deflaoui's book "Nnig N Usirem" (Beyond hope). Finally, Fazia Aitel is delighting us with an homage to Nabile Farès, a Kabyl intellectual who recently died in Paris, France. Her moving testimony allows us to discover a witty mind, a generous heart, and a memorable teacher.

You will also find in this issue a tribute paid to another great artist who recently passed away: Rest in peace, M. Lounès Kheloui ☐



## In the Canadian Province of Ontario, Tamazight became an International Language...16 Years Ago

BY A.T.

TRANSLATED FROM FRENCH BY AREZKI BOUDIF

Sixteen years ago, the Ontario regional government added Tamazight to the list of international languages taught in school. In its long and difficult journey towards a legitimate consecration, the Amazigh language has gone through stages - some are painful, others on the verge of euphoria. This is a language, spoken since the early times, which has found itself through history, ancient and contemporary, disenfranchised, at times even threatened with disappearance within its natural space, the countries of North Africa. Thanks to a strong sense of resistance, its speakers have preserved it, especially in Morocco, Algeria, and to a lesser extent in Libya.

This was not the case, however, in the Canary Islands and Tunisia. Thus, after long and hard peaceful struggles, its advocates have propelled it into the constitutional arena of their respective countries, Morocco and Algeria. Even if scientific and pedagogical advances are difficult to formalize in order to meet the expectations of its speakers, the status of this language has evolved positively in recent

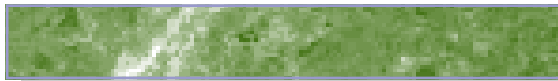
years. And, as the Amazigh Diaspora installed in Europe and the Americas grew stronger and better organized, it has engaged in a leading role aiming at preserving their culture and identity.

The story of the events we are about to tell came to us from outside of the North African region. Unfortunately, at that time, it was not easy to spread such good news in the media. True, it is not fresh dating, but it was so comforting! It was 16 years ago, the regional government of the Province of Ontario in Canada, had added Tamazight on the list of international languages taught in schools.

Indeed, since December 8<sup>th</sup>, 2000, the school system of this regional state offers this language all the attributes of

a school discipline; meaning that the grades obtained by a student during tests and quizzes in the Amazigh language are counted in the grading to grant the high school degree.

It's worthwhile to mention that a final Exam in the type of the French Baccalauréat that a student would take at the end of High School does not exist in the North American schooling system.



**Indeed, since December 8<sup>th</sup>, 2000, the school system of this regional state offers this language all the attributes of a school discipline; meaning that the grades obtained by a student during tests and quizzes in the Amazigh language are counted in the grading to grant the high school degree.**

At a first consideration, somewhere in North Africa, an observer would say: "It's absolutely incredible!" And yet, the regional State of Ontario did make that decision.

Don't be mistaken, this mini-revolution is not the result of intense diplomatic negotiations that would have involved a North African State, as one would be tempted to believe. It is the culmination of tenacious work and unshakable will of a handful of Kabyl residents of Ottawa, the federal capital city of Canada.

Such a thing would not have happened if the regional state of Ontario had engaged in a language

policy of exclusion and isolationism. Instead, and in order to ensure the coexistence of the numerous communities that live there, the political establishment has rather instituted a living together policy through the promotion of the various mother tongues.

Moreover, science came to the rescue and pleaded in favor of this policy: Indeed, to become a good bilingual, the individual must first have a mastery of his/her mother tongue. And, according to recent studies, conceptual intelligence increases by 15 to 20% in bilingual children compared to monolingual children. By implementing these two universal principles (living together and positive

*(Continued on page 14)*

*(Continued from page 13)*

bilingualism upon entering school), the Ontario regional government has made its schooling system a success. However, the status of an international language is not given on a simple request. It is strictly framed because of the large number of communities that live together in the country - a hundred at a time, each with its own language.

## The Craftsmen of the Miracle

By what miracle -because it is onell - has the Amazigh language made its way in the midst of well-established languages such as German, Spanish, Italian, Greek, Japanese, Arabic, etc.?

This is a true story that we must narrate. It deserves to be known to our Amazigh communities: A narrative with a human dimension, with its twists and turns, its moments of hope, but also of doubt. It all started in September 2000. A Kabyl couple moved to Ottawa after a stay of more than 10 years in a city in the far west of Canada. The husband is an Oil Engineer; the wife is a teacher in the Public School. Their arrival in this city came at a time when the eldest of their three children, a six-year old boy, is about to register for his first year of schooling. The mother starts the registration process at the closest school to their residence.

After the administrative formalities, he is given the schedule. And there, the mother marked a stop when she was prompted to make a choice among the international languages listed on the document. The young student must learn Spanish. She returns home and reports the puzzling fact to her husband. Together, they decided to refuse the choice of Spanish. With the same voice, they asked this question: "What if we ask that he learns Tamazight?" The next day, they bring to the principal of the school their concern and managed to voice their request regarding Tamazight language. Right away, he directed them to the Ministry of Education of the Regional State.

**“ Our policy is to encourage the teaching of mother tongues”**

***Regional  
Minister of  
Education of  
the Province  
of Ontario***

In the offices of the regional ministry in charge of school affairs, there is a surreal dialogue that the husband, Mr. Mohand Ould-Chikh, has reported to us exclusively: "This is the first time that I am telling the story of the events, our fight to register Tamazight in the school system of Ontario as an international language."

Here are the highlights of his first meeting with the Minister.

### **The regional minister:**

Our policy is to encourage the teaching of mother tongues. But there are four conditions that must be met in order for a language to become an international language:

- 1- The language community should be organized as a cultural association;
- 2- A person in charge of dispensing the courses should be appointed;
- 3- An educational project upon which the teaching is based should be defined;
- 4- Textbooks for each level of education must be available.

### **Mr. Ould-Chikh:**

And once these four conditions are met, what is the exact role of the regional ministry?

### **The Minister :**

In this case, we are responsible of the following provisions: to offer you the facilities, to pay for the teaching expenses, namely the salary of the teacher, the purchase of books, and to include the language in the official school curriculum.

### **Are you ready for this challenge?**

Considering the huge opportunity offered to Tamazight, Mr. Ould-Chikh answers with no hesitation: "Yes, Sir. Tamazight satisfies all the conditions you require. We will prepare the filing."The minister gave them a period of thirty days for handing over the file.

At the end of the hearing, the couple looks dumbfounded. They have just realized that meeting the minister's requirements is out of reach. Freshly settled in the city, they do not know any fellow Amazigh living in Ottawa. Mrs. Ould-Chikh remembers a relative living in Montreal, Quebec, who one day, has told her about a Kabyl family living in Ottawa. In fact, the person was Mr. Rachid Benguenane, computer engineer and resident of the city. Without delay, Mr. Ould-Chikh contacted him.

Rachid happens to be a fervent activist of the Amazigh cause. He accepted to take on calling the Kabyl community in the region for a meeting. About fifty people - men and women - gathered in a restaurant rented for the occasion. At the end of the meeting, the first Amazigh Cultural Association of Ottawa-Hull (ACAOH) was created, thus fulfilling the first condition on the requirements' list. However, finding the teacher, developing the curriculum, and finding the text books remain the most difficult tasks. Mr. Arab Sekhi, a University Professor, for whom theater in Tamazight was a hobby, volunteered to put his knowledge of the Amazigh language and its grammar at the service of the students. For the program and the textbooks, fruitful contacts were quickly made with some University Professors in Algeria and in France, specialists of this field who accepted to help. Finally, the file is prepared, and ACAOH's Board of Directors went to submit the filing at the Regional Ministry of Education.

A month later, on December 8<sup>th</sup>, 2000, Mr. Mohand Ould-Chikh, the first president of ACAOH, was invited by the Minister himself, who even had some good words on the "dossier" and talked about the amount of useful information on the Amazigh language that he had gathered through his consultations. Following this epic battle, the Minister of Education has delivered the verdict: **"The State of Ontario has taken all the necessary steps to grant Tamazight the status of an international language."**

Since then, and for 16 years, the children of the Amazigh community living in Ottawa and its suburbs have been learning the language of their ancestors, and seem to be mastering the language as well as their friends in the country of origin. It is also satisfying to notice that since the inception of the class of Tamazight, the fervor of the students, the support of the parents, and the dedication of the teachers have not decreased. On the contrary, a few years later, ACAOH has expanded its activities and developed further; it gave birth to a Foundation: the foundation *Tiregwa* (The streams, in Tamazight) whose founders are the pioneers of Tamazight teaching in Ottawa.

In addition to teaching, multiple activities are scheduled during the school year (a choir, theater, exhibition of Amazigh heritage etc.). These continuous and regular activities are rather developing over time. Indeed, ambitious projects related to the production of didactic tools in Tamazight are envisioned. Clearly, the missions

of the Amazigh Cultural Association of Ottawa-Hull (ACAOH) and the *Tiregwa* Foundation have challenged the old-school ideas of those opposed to the teaching of mother tongues. The teaching of their Mother language provided the students with an invaluable and dual benefit: a harmonious integration into the Canadian society, and more importantly, outstanding achievements at school. None of the involved parties have flinched so far. The parents are happy for two important reasons: 1) Their children are on the way of preserving the language of their ancestors 2) The children seem to present all the signs of good health and balanced personalities, positively integrating the heritage of a rooted Amazigh culture and identity.

From this beautiful love story between a mother tongue and its speakers, we can learn two lessons. One is political. It highlights the virtues of local democracy that empowers elected bodies at local and regional levels, especially in the cultural and educational fields. Canada is a federal state (administered as Regional Provinces) committed to preserving social cohesion and living together among its citizens from different cultural backgrounds. The second lesson is for the "guardians of the temple" of the one-dimensional-thinking and conscience, proponent of linguistic and cultural interchangeable dictatorships. Their whims will only reinforce their dive into the abyss of mediocrity.

How can we not acknowledge the heroism of this handful of Amazighs in Ottawa for allowing us to know about such a moving and instructive event: the 16th anniversary of the granting to Tamazight of the status of an international schooling language? Through this epic, they have paid tribute, in the best way ever, to the pioneers of the Amazigh cause, some of whom are no longer of this world. Hats off! 🎩

Source: *Liberté* 14/12/2016

## Tameywant Seg Yillel

JOHN STEINBECK

TASUQILT SI TENGLIZIT N "THE PEARL" SYUR AREZKI BOUDIF

### Ahric wis 2

**T**amdint tezga-d yef yimi-nni ahrawan ansi i yettmiri wasif yer yillel, iyerban n yexxamen-is i d-yezzin i teftist bnan s kra n ssiman d awray i yef zrin ayen-din d aseggas. Dya din yef teftist, tiflugin i ysebyen s umellal d uzerwal, i d-yekkan seg Nayarit, tura ha-tent-ad ttusetfent berɣa n waman. I yettharaben yef wesyar-nsent aɣal d tasuta d tissi n weslay i yettarran aman, amzun d ajejlal ieuras, iwumi ssnen iṣeggaden lbaɣna n wamek ittwardam. Tiflugin-a d tifessasin, d tielayanin, wennent, s tedmert ineḡren akken ad tsami aman, yer deffir d taxellalt n tenhart ma di tlemmast d tiflit anida izmer ad intu ujeggu i yreffden abehnuq.

Ijdi n teftist-nni iɣuḥ s tewrey amaena yer yiri n waman yugar-it wefrur n ijejlalen akked wadal i d-yessufuy yillel. Tifiraqsin akken d timecɥuḥin la teggent tičuffiɣin, la d-ssusufent seg temrujin-nsent ijdi, anida akken ur ileqqay ara yillel, ibukacbaren d imezyanen la kečmen teffyten seg tefratin ggan s iceqqufen n tjejlalin akked izra. Lqaε n yillel ileyyu s tudert n wayen ittmuruden, ittummun, ney s yemyan. Kra n wadal d aqahwi ittruhu ittuyal s ttawil akken teddun waman, kra n taggayt n wadal icban ašennur yettemlelay deg waman, la yetthuzzu ayyisen n yillel iskucberen s traṭtiwin-nsen yer taymiwin-is. Kra n weslem aberbac bu ssem yers yef wussu n wadal-nni icban išennuɣen, dya ha-tt-a yiwet tɣiraεqest tareqmant teumm-ed akken nnig-sen.

Deg teftist, iqejjan imelluza akked yilfan imelluza la ttawin ttarran, ttnadin yef kra n weslem immuten i d-issufey yillel ney kra n wefrux immuten i d-yufraren mi d-yuli yillel.

Xas akken tafrara mačči aṭas aya segmi i d-lul, ibda iɣeq uzal. Azwu terkeb-it tawla, amzun d iraggen seg waman iḥemmun, kra n tyawsiwin banent-d amzun rnant deg webley, tiyyaɣ ur frizent ara, tiyyaɣ nniɣen ggant amzun jguglent nnig Umeynuj-nni, tamuylil texreb armi ur iɣmin wemdan d acu yettwali. Tafat tessay lberr terna illel armi teddukel temlel n tilawt akked uwelles n targit. Imi akka, ahat lyaci n Umaynuj-agi ttammen ugar s wayen i d-

ittxeṭtir wallay-nsen, s wayen i d-issagan wallay-nsen, ur ttkalen ara yef wallen-nsen akken a sen-mlen azal n imeccaqen ney talya n tyawsiwin ney dayen anefren n tmuyli. Agemmaɣ akkin i yimi n wasif, yiwet n tegzemt n isekla tbedd aḡaḡbi, s izuran-nsen yentan deg waman, banen-d i tmuyli ulamma jlan, ma d isekla nniɣen zgan-d deg yiliz-nni issewlellisen tamuylil i ten-yerran d kra n wewlul n tzegzewt d tebrek. Yiwen wemɣiq akkin agemmaɣ ittban-d amzun d kra n lexyal ilman deg waman. Ur yezmir wemdan ad iɣmen tamuylil-s, ulac tbut d akken ayen ittwali wemdan illa s tidet ney ulac-it. At Umeynuj-agi lemmer ufin imeɣqan akk ad ggen am wa, yerna ur ten-iceddeq kra. Tagut n ḥemmuɣa tejugel nnig waman, itij n tafrara m'i d-yewwet yur-s yessergagay-itt armi yessexrab tamuylil.

Tiεcciwin-nni n iṣeggaden zgant-d wexxerent cwit yef yiri n teftist, yef yidis ayeffus n temdint, dya yer zdat n wemɣiq-a i d-ssufuyen tiflugin. Kino akked Juana udren-d s ttawil yer teftist, yer wanida tella teflugt n Kino. Ala taflugt-a i yesea d ayla-s di ddunit-a. D taqdimt, d jeddi-s i tt-id-yewwin si Nayarit, iḡḡa-tt-id i baba-s, tura tegra-d yer Kino. Deg-s d ayla, deg-s d ttawil n tmeddurt, acku argaz ilan taflugt izmer ad iɣmen i tmeṭtut-is tagella. D agadir mgal laɣ. Ihi, yal aseggas ittbeddil-as aslay-nni ittuyalen amzun d ajejlal, am akken i s-isken baba-s. Ha-t -an tura yer tama n teflugt-is. Afus-is islef i tedmert-is iwennēen, allen-is zzint-as-d s tmuyli talemɣit am akken ixeddem yal tikkelt. Issers yef yejdi yer tama n teflugt azru-nni swiyes iyeṭtes, taqecwalt-is akked sin imurar. Iḡebbeq dayen taferšadit-nni yines u yessa-tt i lqaε n teflugt.

Juana tezzel Koyotito yef tferšadit-nni u teddel-it s lizaɣ-is akken ur t-yettawed ara wuryu n yitij. Tura issusem, ma d azzug deg tayet-is ikemmel armi yuli yer wemgreɣ-is akked ddaw umezzuy-is, yerna udem-is ičuffed u deg-s tawla. Juana tceṣṣeε deg waman s tikli am win ittnadin kra. Tuɣal tejmee-d kra n wadal aqahwi i d-yettemyɣin deg yillel u tegga yis tajbirt i tεubbej yef tayet-nni ibezgen n Koyotito. Tenna deg yiman-is d akken tajbirt-a ahat tif kra n ddwa ar a d-yekken seg umejjay. Acu kan ddwa-ya tban -as-d am akken txuṣ-itt laenaya acku ur yur-s kra n wazal



s wedrim, yerna d tayawsa tamsarit. Ar tura, timeħkit ur tuy ara Koyotito. Ahat Juana tsumm-d akkw ssem-nni u tessufey-it-id send ad yekcem s telqey di tfekka n Koyotito, acu kan teggumma a d-tessufey aybel i ttizedyen yef umenzu n tasa-s. Dya temmekti-d d akken ur tessuter ara seg Ugellid Ameqran akken ad iħlu llufan-is – ead tessuter deg-s akken a d-afen tameywant n yillel swiyes ar a xellešen amejjay ar a yesseħlun llufan, temmekti-d aya, acku allayen n medden, dagi, ttefriwisen amzun d uzwu-nni n Umeynuj ur nerkid.

Kino d Juana la jebdden tura taflugt-nsen yer waman, dya akken ħulfan tufrar, tneggez Juana yer daxel, ma d Kino issekcem taxellalt n tenhart deg teflit-is u icerree deg waman deffir-s armi i d-tufrar akken iwulem u tebda tettefriwis seg lemwaji-nni timectuħin i tt-id-ikkaten yer yidisan. Dya, s yiwen usillef iwumi tewlen, yal wa igger deg waman ameqdaf-nni bu snat n tfelwin, taflugt tceħree deg yillel u semmal qeddfen semmal trennu di tyawla. Iseggadennni n tmeýwanin, aħal aya segmi ffyen. Imir-kan akka banen-as-d i Kino amzun d ccama deg tagut, la tteummun yef umazul n yillel anida lqae issa s yeýlalen deg i d-ttafen timeýwanin.

Tafat ssazdegen waman tluħeq yer lqae n yillel deg i rsen yeýlalen s yiran-nsen yeýlalin amzun ttuzewwqen, isenħeden iman-nsen yer yeýra. Di lqae-a n yillel amzun d afus i yezzuzren timħarin n yeýlalen immuten akked iceqfan-nsent. D lqae n yillel-agi i yessulin Agellid n Spanya armi yuýal d anezmar di Uruppa deg iseggasen yeýrin, deg-s i d-yekkes azal swiyes ixelleš imennuýen-is, sya i ruħent tmeýwanin izewwqen timezgid a yernan cciea i yisem-is. Deg yeýlalen-a llan kra deg-sen d iberzegzawen, udmawen-nsen n beħra yur-sen inedfisen amzun d tasafa, llan dayen wid-nni yef i nettdenent tegrurin n teýlalin timectuħin akked izemzumen n wadal i d-yemyin yef tsafa-nsen, am akken dayen llant kra n tħiraeqsin timekrayin ittaln fella-sen. Ulamma iýlalen-a ddurin deg lqae n yillel, ħerrun-asen kra n yemxixen. Izmer a sen-yekcem yeýdi yer yendfisen n weksum daxel ujeýlal-nsen w ad ibdu idebbeħ deg-sen. Ihi, akken ad ssegdelen iman-nsen, a s-ħellun i tyawsa-ya taberranit kra n talayt talegyant taseflalayt, tissi deffir tayeħ. Akala-ya ur ittbedda alamma yuýal useqqa-nni n yeýdi d tameywant ar a suffyen waman m'ar a yeħceħ yillel ney arma yemmut weýlal deg i tella.

Aħal n iwinsen aya segmi ttadren imdamen yer usebbuħ n yillel akken a d-senħwen iýlalen-nni wa ten-ldin s zzur u ssaramen ad afen deg-sen kra n useqqa n yeýdi i wumi

tettuħla talayt taseflalayt. Din dya i ttidirent tegrurin n yiselman i yettħaħun seg iħeggaden m'ar a d-ħeggren iýlalen-nni ildin akken a sen-ħħen aksum-nni amellal aleqqaq. Maca, iýlalen i deg tella tmeýwant d imexħa, ala win isean zħeħ ar a ten-id-yafen, ma ira a s-d-yefk afus Ugellid Ameqran ney At igenwan ney ma ran akken ma llan.

Kino yur-s sin imurar, amezwaru iqqen yer yiwen weýru d azayan ma d wayeħ yer tqecwalt. Ha-t-an tura issenħel aserwal-is akked tebluzt-is yerna dayen issers tamħelliwt-is yer lqae n teflugt. Illel yers amzun d zzit. Ittef azru deg yiwen ufos taqecwalt deg ufos nniħen, dya yenser d akwsar s iħarren-is d imezwura, yewwi-t weýru-nni azayan yer lqae n yillel. Tiħuffiħin n uzwu ulint-d deffir-s, armi uýalen rekden waman i yeýmer Kino ad iwali. Yeħ tamaħ ufella, udem n yillel igga amzun d lemri iberrqen ittebruqqulen, iban-as-d lqae n teflugt am kra n tyawsa i d-iflan udem-nni.

Kino la iteddu s ttawil akken ur d-isluýu yara amħiq-nni s imilus ney iħdi. Issewħel aħar-is deg yiwet n tekindewt deg wemrar-nni iqqnen yer uzru dya ifassen-is bħan la xeddmn s tyawla, la d-yessenħaw deg yeýlalen, tikwal s yiwen, tikwal akken d ikunħa. M'i d-yekkes kra a ten-yessers deg tqecwalt-nni yines. Llan imukan anida iýlalen nettden wa yer wa, ihi ulac akwerfa deg wayen i d-yekkes.

Tura, agdud n Kino yur-s tizlit yef yal tayawsa ney yal tadyant iħran. Yeýrsen tizlatin i yiselman, i yillel mi yeħceħ ney mi yehda, i tafat ney i tillas, i yiħij ney i waggur, yerna tizlatin-a ha-tent-ad yakkw deg tilawt n Kino d wegdu-d-is – kra n tezlit i d-snulfan seg wasmi i d-tekker yemma-s n ddunit, ula d tid yettwattun. Tussa-t-id yiwet n tezlit m'akken i d-ittaħar taqecwalt-is s yeýlalen, anya-ines d igiren n wul-is mi yekkat m'akken issudur oksieħen n uzwu swiyes yeħħur turin-is, ma d ħda-s d aman-nni iberzegzawen d iýersiwen-nni imeħħaħ itredwin akked tegrurin n yiselman mi zerweħen ruħen. Maca deg tezlita deg-s yiwet n tezlit nniħen tamectuħt tagensant tabaħnit, iwumi ur iħulfa ula yiwen, amaena tezga din, d tazidant, d tabaħnit yerna d tin i wumi issetbae iman wemdan, txuħem ħħda-nni tunsiħt, ta d "Tizlit n Tmeýwant i Yzemren ad Tili", acku deg yal yiwen deg yeýlalen yellan deg tqecwalt-nni tezmer ad tili deg-s tmeýwant. S tin n tseqqar, ulac asirem, amaena ma byan At Igenwan akked kra n zħeħ ma yella, asirem mazal-it idder. Yerna, Kino iħra d akken deg teflugt, nnig waman,

*(Ittkemmil deg usebter 1ħ)*

*(Dakemmil n usebter 17)*

Juana tsebber s tawalt n ttaezima d ddaewat, teşfeđ kra n tenfalit ma tella yef wudem-is u tesqezber ifadden-is akken a s-ternu afud i zzher, a t-id-yekkes gar ifassen n At Igenwan, axađer tehwađ ađas n zzher i tayet-nni n Koyotito ibzegen. Acku ha-ten-ad deg tizi n İyila, yerna tuwwlin tmeqger, řđda-nni tameçtuđt n “Tmeywant Yezmeren Ad Tili” tennerna taşebđit-a. İmeslayen-is ttaşen-d akken d tiwinas kemlent feşđent s lehdu deg Tezlit-nni n Ddaw Waman.

Kino, deg tezmert d temzi i deg illa, akked dayen kra n ttenx, izmer ad iqqim uksar ddaw waman azal n snat n dđiqat war ma yerra-d nnefs, ihi yur-s akud akken ad d-ifren wid imeqqren gar İylalen-nni. Acku ttuhewwejen s dderz n tikli d uşhillef, İylalen tura zemmemen imi gar snat n tfelwin swiyes ittwaley ujeylal-nsen. Akkin ciđtuđ, yer yidis ayeffus illa yiwen wegraraj ddlen kra n yeylalen imezyanen ur newwiđ i tukksa. Kino yuđ akkin yer yidis n wegraraj, dya din yer tama-s, ddaw yiwet n tesqift, iwala yiwen weylal annect İla-t İzzel din iman-is, ulac atmaten-is imeçtuđen inçeden yur-s. Aylal-a ameqran mazal-it İldi acku tasqift-nni tesduri-t-id yef ayen ihewwejen wiyyađ, dya din yef kra ucerdud n weksum di tfekka-s tban-as-d i Kino ticci d tamellalt send ad yemdel iman-is weylal-nni. Ul-is isseyşeb ađbak dya řđda-nni n “Wahat Tella Tmeywant” teçčençen-d deg yimezzuyen-is. S ttawil, İssenser-d aylal-nni u İherz-it yer yedmaren-is. İssenser-d dayen ađar-is seg teckindewt-nni n wemrar icudden yer wezru dya yunef i yiman-is sulin-t-id waman. Yuđ-d yer teflugt u yessers aylal-nni di İqae-is.

Syin akkin, Juana tesserked taflugt akken ad d-yali Kino. Allen-is berreqent acku ifat melmi ar a yeldi aylal-nni, maca izwar İssuli-d ađru-nes, yuđal yerna-d taqecwalt i-deg İlan İylalen-nni i d-İgmer. Juana tfaq s İđerna irkeben Kino, amaena terra iman-is tettmuqul aniyer nniđen. Dir-it ma tesbaneđ-d d akken tebyıđ nezzeh taıawsa. Tikwal İsmuşşuđ. İssefk a tt-tebyuđ kan azal-is, yerna yessefk ad truhed s ttawil m’ar a tessutured taıawsa-nni seg Ugellid Ameqran ney seg At Igenwan. Tura Juana tettef nnefs.

S İaqel, Kino yeldi-d afu-nni yines. İmmuqel yer tqecwalt-nni iççuřen d İylalen s tmuyli n win ittearađen ad d-ifru kra n temsaereqt. İnna deg yiman-is ahat axir ma yunef-as bnadem i weylal-agi d aneggaru. İddem-d yiwen weylal d ameqtuđ si tqecwalt, İgzem aftil-nni İmeddlen tıfelwin n weylal, İnuda gar İneđfisen n weksum ma yella kra din yuđal İdegger-it yer waman. Yuđal İmuqel yer weylal-nni ameqran dya tedra-yas amzun d tikkelt tamezwarut i fuđent fella-s wallen-is. Ar deqqal, iqqim di

İqae n teflugt, İddem-d aylal-nni u yebda İa t-ittekkir. İran-is ttaken-d ticci d taberkant, d taqahwit, yerna İla kra n temđarin-nni timeçtađ i yençeden fella-s. Yuđal Kino İxuyal a t-İldi. Ayen akken iwala İlana, İzra, tezmer ad İli d kra n ticci, ney ahat d kra n teclemt İberreqen n weylal i wwin waman yer daxel, ney ahat d tamuyli-s kan i t-İyedren. Deg umeynuj-a i-deg tafat testelwic allen, ugaren İneylan İlawt.

Amaena Juana teggumma a d-tekkes allen-is fella-s, tugi ad terđu. Tessers afus-is yef Koyotito İwumi teddel aqerruy s ccac. “Ldi-t”, i s-tenna s tađat d tarqaqt.

S usillef n win itewlen, İssekcem Kino afu-İnes gar tıfelwin n weylal. Seg wefru-nni İhulfa-yas mi yennekmac s zzur akken ad İxaşem İlday. Amaena, Kino İsseqdec afu-yis i wnegzum n weftil-nni İsdukkulen tıfelwin yerna am tenhizt akken a tent-yefreq, dya yal ta teyli yer yidis. Aksum-nni İcban acenfir İbaened tikkelt taneggarut yuđal yers. Kino İrfed-d aksum-nni s tqamumt n wefru, dya din amzun d tamellalt deg teqduđt, tameywant annect İla-tt, tewzen am waggur. Amzun tluqec-d yakkw tafat yellan, temheş-tt, tıyal terra-tt-id s ticci n tziri. Annect n tmellalt n tsekkurt. Tugar kra n tmeıwant İllan yakkw deg umađal.

Juana mazal tettef nnef-is terna tnuzee-d kra. Ma yer Kino, řđda n tezlit-nni n “Ahat Tella Tmeywant” tura tıy yakkw İllay-is, tusa-d d tađlawant, d tufşİht, tessazqel ul-is s tfulkin-is, tessay tafat yeftalin, tugar-İtent yakkw. Udem n tmeıwant-nni yufraren yeftka udem i tırğa n Kino. İddem-İtt-id seg weylal-nni İssufuyen tarwiđt, İssers-İtt yef İdikel ufus-is yuđal İssegrurec-İtt akken ad İzer amek tekkwernenni. Juana tqerreb-d yakan akken ad temmuqel yur-s akken deg ufus-is, dya d afus-nni swiyes İfka tıyita i tewwurt-nni n berıra n wexxam n umejıay, ma d afeddiç-nni yef İđudan-is tura İlma deg waman n yillel.

War ma tmeıyez, Juana tuđ yer wanida İzzel Koyotito yef tferşadit-nni n baba-s. Tnuqel-d tajbirt-nni n wadal u temmuqel tayet-is. “Kino”, i d-tuzzađ.

Kino İkkes-d allen yef tmeıwant-nni u yemmuqel metwal İlufan, dya İwala d akken azzug İnqes deg tayet-is, İhi ssem-nni İa İteffey deg tfekka n İlufan. Yuđal Kino İjmeç-d İđudan-is yef tmeıwant-nni dya tseyleben fella-s İhulfan-is, İraq. İrra-d kan tamuyli-nes yer zdat-s, İbren allen-is d asawen yerna İsqezber İftİlen n tfekka-s akken ma İlan dya İsuı s ttełq ugerjum-is. İrgazen-nni i yellan deg

*(İtkemmil deg usebter 22)*

## Meet the Saghru Band A Music Group from Morocco

DIHYA TAGLIT

**B**orn on December 9, 1982 in the small village of Malaab, Errachidia located in the south east of Morocco, Mbark Oularbi became a talented Amazigh (Berber) singer and song writer. He was noted for his talented, uniquely inspiring music. Known as N'ba, he lived most of his life in Malaab where he attended the village's elementary school. He moved to another city to attend high school because his village did not have a high school. After his graduation, he then had to travel even further to attend the University of Sultan Moulay Ismail in Meknes where he obtained two degrees, one in political science and the second in French studies.

N'ba discovered a passion for art at a very young age. His interests were painting, playing guitar, writing songs and poems, and drawing cartoons. His home environment and his contact with other artists introduced him to his early artistic expression. Influenced by Berber artists such as Mallal, Lounes Matoub, and Idir, and the world renowned artists such as Bob Dylan and many others, he pursued his musical ambitions by composing and singing with his brother Khalid Oularbi and friends at school events and cultural association festivities.

In 2007 N'ba founded Saghru band and started to play a unique and modern music style called "Amun", which is a blend of Amazigh (Berber) lyrics with a Western modern music style. Within three years, N'ba and his band faced many challenges but finally achieved recognition for their work, releasing three albums: *Moha*, *Telilli*, and *Awssi Tala* (Letter to Obama). In them, they sang about love, freedom, humanity and the status of Imazighen (Berbers) in Morocco. In his song title "Abridinu" (my journey), N'ba tells about willing to leave and becoming a stranger in Europe since he felt the same in Morocco.

*The dust covers my face and stones in the streets have cut it.  
Sheltering me from the sun is no longer sweet  
Because I am leaving.  
I swore to change my path to make my life better  
Spain or France would not matter*

*Because I am already a stranger.*

*Hard times are my shadow and with my voice I scream.  
I will overcome these hard times or make them even worse.  
Some were killed by guns other by swords and the others drowned.  
The youth who refused oppression died in the Rif or Atlas*

*The rulers put us under custody and closed the doors.  
They stole our dreams. All we have left is leaving.  
The poor migrants died drowning and eaten by sharks.  
The government did not empathized with them,  
Nor did the parliament.*



In 2011 Saghru released their fourth album "No borderlines" that includes songs in Berber, French and English. In it, the singer laments the suffering of Berber and the Moroccan people in general, their thirst for freedom, dignity, education, and respect.

N'ba died on January 9, 2011 at the age of 27. His death remains a mystery. Some have claimed that he died from a rare disease, but others have claimed that he was poisoned. The now popular Saghru band is led by Khalid Oularbi, N'ba's youngest brother. Like his brother, Khalid is extremely talented and passionate about music. He is also a song writer and one of the fundamental elements of Saghru Band. Khalid plays more than three instruments and remains faithful to his brother's poetry themes of love, exile, beauty and freedom. With his strong voice and unique style of singing, he has been able to 'melt' many hearts 🍷

## Ammud N Isefra

### MUḤEND LƐID DEFLAWI

#### Iminigen n tfekka

Yeffey wallay seg uqerɣu  
Yekmen yebya ad yebbuḥru  
Ad yissin ayen ur yessin

Yeffey yeɣya deg uqerɣu  
Zun d imɣi i yeɣyan deg uzu  
Yeḡan igenni akin

Yeffey yezzi-d s aqerɣu  
Ur yuhwan<sup>1</sup> yid-s bettu  
D yiwen ma llan di sin

Dduklen rewlen ruḥen  
Ebban ɣyan drewcen  
Deg lewhayem n tallit-a

Dduklen am yemnayen  
Di tnila n yitij-nsen  
A s-d-rren rruḥ i tfekka

Dduklen akken ad tefren  
Asirem n targit zeglen  
Ya igli ur iban ara

Unagen zzayet tfekka  
Yeccemlex weglim tekna  
D ul fell-as kan d aɛessas

Unagen ur d-zzin ara  
Yewwi-ten rruḥ n trewla  
Araju issimɣur layas

Unagen ur ttun ara  
Ugur, tikli n tmara  
Gan i tuɣalin tilas

Wissen rruḥ anda i d-yegra  
M' iwala aqerɣu yenna:  
Celxey tissi n umentɛr

Wissen ahat yefra-tt yeḥla

Yettef-it lxiq n tfekka  
Yeyli weyɣab n uḥebber

Wissen abrid-nni n tirga  
Ma tegra-d deg-s lḡerra  
S axxam ur yettali nnger...

1. *Yuhwan: yuklalen*



#### Tayri

Ileqqeḥ-d tura lḡerḥ-im  
Ya yeqqur wul ad yefsi  
Neffi-d isem-im seg idim  
Nektal rruḥ s usmekti  
Terraḍ-ay-d zzman aqdim  
Anda-kem a tayri n temzi

Ur yelli wayen ifuten  
Ya neḡḡa-t ur t-nettu ara  
Ur yelli wayen iruḥen  
Ya nettu-t ur t-neḡḡi ara  
Dayen kan i d ulawen  
Ur ṣṣismiḍen isufa

Ya laɛmer yezwar yelḥa  
Mazal yettelqiq lebyi  
Ya ulamma lqedd yekna  
Ur tenfi deg-ney tayri  
Yeɣ yur-s i nettaf ddwa  
Ma tɣuḥ acemma ur d-igri

S kra n win yettun later-is  
Yekcem di lebḥer n usteqsi  
Yettawi lewhi s wallen-is  
Aḍar-is tefey-it tikli  
Uḍan-is am ussan-is  
Teqqel-as targit d anadi

Taqṣiḍt ad tt-neḥku ad tt-naru

Tayri deg-s ad tay azar  
Ad tt-nweccem d asefru  
Ur d as-nettcuddu lesrar  
Ad yizdig wul ad yebcu  
Tezdeg n tm  
urt n idurar



#### Reffu

Ass-a ad d-berney s ucennef  
Ad nneftiy<sup>2</sup> am waṭtan  
Yeččur wallay izeqqef  
Yeɣ wayen i d-wwin wussan  
Dhan-d akk tura i wseglef  
Mi ara yezzif-it wuḍan  
Neqqar ahat d ashitref  
Ziy iwtal cban iḍan

Neyreq seg tsusmi n leḥya  
Alarmi i yettel yiles  
S leḥya i nuɣ nniya  
Ilmi nessendef iyēs  
Tura neḥsel di tlufa  
Ur d-tegri lbenna n udyēs  
Ya necfa ur s-nḥulfa  
I waṭtan yenfan idles

Ula d win yeḗran yeɣra  
Yedda d lḥemla n lfani  
Isneḡla tura tussna  
Igga aberwaq<sup>3</sup> i tmusni  
Yekcem deg tirga n tgerfa  
Yuɣal d amedya ur d-inni  
Yerra asluččex d tasekla  
Tura d netta i d leflani

D acu ara nerḡu deg ufellaḥ  
Meskin di tṭlam yeɣ tṭlam  
Tiyimit-is d umeddaḥ

Yexda i tmuyli n leqlam  
 Dya mi negren lerbah  
 Yeereq di zzedwa n yiqumam  
 Izeggir itij n şbeh  
 Ilmi iccedha nadam

D aya kan tura i nwala  
 Yeyreq yisey di lemhan  
 Tamurt trekkeb-itt tawla  
 Mačči d yiwet i day yerhan  
 Ziy d şşeh ulac tamezla  
 Ger win iwten d win iwehhan  
 Ur begsen rnan tuzla  
 Ahlil ma d ayen i yelhan.

2. Ad nneftiy: Ad uyaley d atas.

3. Aberwaq: D imyi i tezzun akken ad  
 ggen yis tilisa.



## Timanit

Asmi i teğguğeg Tmazya  
 Tuy azar tezga treşša  
 Ur tufi iriz d aewwiq

Yas tamurt tezga terya  
 Di yal tama d tagrawla  
 Lehzen terra-t d acewwiq

Agdud d Amaziy yeşfa  
 Di ddel izmer i tlufa  
 Izuzer asirem deg ddiq

S nnif d yisey i yufa  
 Iħuza-d akk Taferka  
 D amagday yerna ittirriq

Ulac w' ur d-izdimen ara  
 Deg tllam ney tafrara  
 Yelha wakal anaşli

S tdukli ur d-qqimen ara  
 Nessufey-iten s tmara  
 Ilmi nyil agdug d isli

Lferħ ur idum ara  
 Nettu isyi yer taggara  
 Yesluy aman n tlelli

Yeereq ur d-iban ara  
 Yessexreb-ay ula d tira  
 Yekkes-ay ula d idelli

Ma d tura ad nekfu asteqsi  
 Ad tefru qbel imensi  
 Ass-a ad d-neiwed talalit

Neeya deg uraju n ukersi  
 I y-icudden tikersi  
 I d-yeqqimen d timanit.



## Allay D Wul

*Tedderwez teswiwt tuyal tckkel,  
 asigna yefka afud i twayit. Di  
 Tmeddit n wass d ilam, akka d  
 timura n Ugafa. Leqrar n usteqsi d  
 asefru. Yendeh wul yer wallay  
 yenna-yas:*

Ay allay xerben lewqat  
 Nerwa aẓemmi deg lmertat  
 D aya kan i y-d-işahen

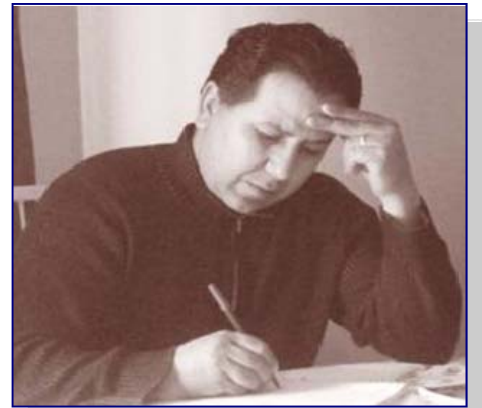
Ur nuklal neqqar ahat  
 yas akken d nekni i d tifrat  
 D aya kan i y-d-işahen

Ayen kan I d-nefka d tafat  
 Nemger-itt-id d rregmat  
 D aya kan I y-d-işahen

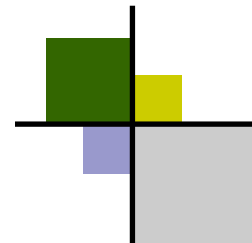
*Allay yeeya deg uqerruy  
 yemerğeğğin, idaq almi i yebya ad  
 yexreb, yerra-yas tiyri i wul:*

Laemer uyaley d abhim  
 Akken i refdey agelzim  
 Ar a refdey asefru

(Itkemmil deg usebter 22)



**Muħand Leid Deflawi** ilul di Tmezrit, di Temnađt n Bgayet. Di tlemmast n yiseggasen 90at i d-yeffey seg Tesdawit n A. Mira n Bgayet s ugerdas di Tussna n T a k r u r a T a m g u r a n t (Chimie industrielle). Deg useggas n 2002 yewwi abrid n yinig yer Quebec, Canada, anida yettidir akked twacult-is. Tamedyazt tekcem-as ul seg wasmi yur-s 16 iseggasen di laemer-is. Yis, akked ccna i ykemma timuynest-is yef yedles Amaziy. Ammud amezwaru issufey-it-id di 2014 yer tezrigin El -Amal, Tizi-Wezzu, s wezwel “ Nnig n Usirem” . Kra deg yisefra-ya ttwakkesen-d seg-s.



*(D akemmel n usebter 21) - Allay d Wul*

D lebher-iw i d agelmim  
Ulayyer celxey afzim  
Mazal zgiy d amaru

Reşşay yef talsa d amqim  
Akken ibyu yazzel yeqqim  
Win yenfan deg-neƣ ferru

*Ul yettihriw yef wayen i as-d-yenna wallay, dya yuyal-as-d  
r̄ruḥ;*

Nekk yidek i nuy ttexmam  
Nedzey deg yiwen n uxxam  
Ad as-nefk iswi i taggara

Ma d kem nedda di lğerra-m  
Ad d-nessekfel tanaya-m  
S tayri d lehrara

Yiwen ur as-iqqar d lehram  
D tira-inem i d şşifa-m  
A tutlayt n tafrara

*Akka i yezger wallay aṭas n wuguren axaṭer, yesnerna-yas  
wul deg ccan s tayriwin i as-d-yessekfel. Dya allay yeddem  
tigawt yessefruri-tt d awalen:*

D kečč kan i d taewint-iw  
Ineğren targa i wass-iw  
Yettaf r̄ruḥ uzekka

Ʋas reglen iyuraf-iw  
Aḥulfu-inu d tarusi-w  
Ur yessexlaq tawekka

D lebyi-k kan i d lebyi-w  
Tamuḡli-nney tettihriw  
S şşfa n laeqel d trika ■

*(D akemmel n usebter 18) - Tameywant Seg Yillel*

teflugin nniḍen refden-d iqerray-nsen, wehmen d acu  
yeḍran, dya bdan la d-qeddfen metwal taflugt n Kino ■

**AMAWAL**

Taftist : a beach/ une plage  
Abeḥnuq: Used with the meaning of “ a sail/ une  
voile” .  
Abukacbar: a shrimp/ une crevette.  
Tifratin/Tifrit: ifri amecṭuḥ/ a small cave  
Ayyis n yillel: sea horse/ hippocampe  
Abley: volume  
Awlles: Blurry/ le flou, l’ imprécision  
Ssugen: to imagine/ Imaginer  
Anefren: accuracy/ la précision  
Ju/yejla/ ur yejli: Etre loin; Nnejli: partir loin,  
s’ expatrier/ to go far away  
Sewlles: vibrate blindingly/ assombrir, render flou ou  
imprecise.  
Awlul: a blob/ une masse sans forme  
Ila/ilan = to own/ who owns/ posséder/qui possède

Alemḍi/talemḍit: tendre/ tender. Ici, proposition  
d’ élargissement du champ sémantique pour inclure  
les émotions.

Adal: an algea/ une algue

Ʒubbej: to apply craftly/ appliquer avec soin.

Amsari/tamsarit: simple

Asillef: gesture/ un geste

Aylal: oyster or clam/ animal marin à coquille comme  
les huitres, coquilles Saint-Jacques, etc.

Ssizdeg: to filter/ filter, purifier.

Amekray/ imekrayen/tamekrayt/ timekrayin: dworf/  
Nain(s)/ naine(s)

Dber: to irritate/ irriter, écorcher, blesser.

Gdel: Etre protégé. Ssegdel: to protect oneself/ se  
protéger.

Akala: a process/un processus

Awines/iwinsen: century (ies)/ Siècle(s)

Anya: a rythm/ un rythme.

Igir/igiren: heart beats/ battement(s) ... du cœur.

Suder/ ur issuder/ issudur/asider: to consume, to use/  
consommer.

S tin n tseqqar: Chances, odds/ En termes de  
probabilité.

ISALLEN *News* ISALLEN *News* ISALLEN *News* ISALLEN *News*

*(Continued from page 2)*

PhD thesis at Yale University in Connecticut, USA, where he set the world record for spin polarization at very low temperatures. And according to him, he was also on a short list of potential Nobel Prize winners for 2016.

Despite his scientific success, his acquaintances with the most eminent physicists of the world, of which he is a part, Madjid has remained a very approachable person, close to his community, practicing his language, Taqbaylit, which he perfectly masters, and proud of his life experience in Kabylia.

Madjid, we are proud of you. We look forward to the day when your name will be announced as the winner by the Nobel Prize. It will be a tribute to your efforts first, and to our Amazigh people who have given so much to knowledge and science since antiquity under different banners 🗨

*Amazigh Voice*

**A New Amazigh Language TV**

**CANADA –Launch of a New Amazigh Language Television Channel: Tamazgha Monde TV**



*(Dakemmel n usebter 22) - AMAWAL*

Tizi lyila: urgency/ Une situation d’ urgence, de besoin.

Tuwwlin: a desire/ un désir.

Hewwej: to disturb/ déranger.

Ineylan : illusions

