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Editorial

BY AREZKI BOUDIF

To introduce this issue, I would like to borrow Milan Kundera's words, who said: "The first step in liquidating a people, said Hubl, is to erase its memory. Destroy its books, its culture, its history. Before long the nation will begin to forget what it is and what it was. The world around it will forget even faster." Maybe Mouloud Mammeri had the same thoughts, probably long before Kundera, and decided to dedicate his entire life to prevent this "prophecy" from becoming the fate of his own people.

This year, we are commemorating the centennial birthday of this Amazigh scholar. Mouloud Mammeri was born on December 28th, 1917 in Taourit-Mimoun, Ait Yenni, in Kabylia. And died on February 26th, 1989, allegedly killed in a tragic car accident in Ain Defla (west of Algeria) on his way back from a conference in Morocco. He gave seventy two years worth of commitments to his culture, language

and identity, to his country as well ; materialized in milestone achievements in literature, ethnology and anthropology. Sadly, he left us at a moment when we needed him the most. And, no one thought about paying him tribute or telling him how much we admired him, respected him, loved him, and how much we were proud of him.

Dda Lmulud, we love you just like people love their fathers. You were generous with your time whenever you felt we needed to learn more from you. You were patient and understanding in the face of our ignorance and confusion. You guided us when we were dragged into dirty political games, and recommended caution when some of us were overly confident about our choices. You took care of the education of generations of students, and your teachings were as genuine and inspiring as those of a father to his own children.

Dda Lmulud, we admire you because your knowledge is vast, true and inspiring. You had answers to our questions, which remained unanswered for centuries. Although your fictions were written in a

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EDITORIAL

language that is not ours, but you managed to infuse them with a soul that spoke to us in this mother language that we cherish. You talked about our old poets such as Youcef Uqasi, Si Muhend U Mhend, Cheikh Mohand U Lhusin, Si El Bachir Amellah with so much passion and accuracy that we have come to realize that we had our prophets. We just ignored them.

Dda Lmulud, we respect you because you gave without taking. You had the humility of someone who was convinced that the cause he/she was serving was something much bigger than his/her own person. We respect you for your magnanimity towards those who, fooled by their narrow views and an arrogant ideology, attacked you, insulted you, and tried to defame you, thinking they could break your will or disturb your trajectory meant to place you high up in the pantheon of the freemen among the Amazighs.

Dda Lmulud, we are proud of you because you have no fear of people or events. A raging war did not stop you from coming back to your country, living, or rather surviving, amidst your own people and making your contribution towards its liberation. After the independence of the country, you were elected by your peers to lead the Algerian Writers' Union, and the day when the regime decided to place the organization under the control of the party (FLN), you decided that it was time to resign and leave the organization, because for you, dignity and freedom are not negotiable.

Very often, I come to ask myself this question: What would we have become without you, your commitment, your talent, your efforts, your sacrifices, and your wit? You are our hero, may you rest in peace.

In this issue, we also asked two specialists in literature, both academic professors, to shed more light on Mouloud Mammeri, his works, and his immense contributions to the revival of the Amazigh Culture, especially in Algeria. Allaoua Rabeih stressed the multi-disciplinary work of Dda Lmulud, in particular the collection and preservation of the old oral Kabyl heritage. Boussad Berrichi, whose PhD thesis was dedicated to the analysis of Mammeri's literary works, refreshed our memories with the various domains Mammeri had enriched with his talent and contributions, but digressed somewhat to summarize the itinerary of the man, from his first years of schooling, his trip to Morocco, and his eminent acquaintances. And, to reflect on the versatility of his interventions, we added the translation of one of his short stories "stopovers" and an historic interview he gave to *Tafsut* in 1985, a magazine published by a group of students of University of Tizi-Ouzou (Kabylia, Algeria).

Dda Lmulud would be very happy to know that many young and talented poets are taking up the torch of creativity in Kabyl poetry, and Tamazight in general. One of them is Katia Touat, who already won several awards, and in 2017, published (*Editions Achab*), a collection of poetry with the title "Ijey lalen n Tudert". Herein, we present you with an excerpt of her breath-taking poetry.



Lmulud At Maɛmmer d Amusnaw, d Ameynas¹

SYUR ALLAOUA RABEHI

Tettunefk-iyi yakan tegnit, mmeslayey-d yef wayen yura Mouloud Mammeri yef tmaziyt, d wayen yura s tmaziyt, d tajmilt i umusnaw. Ad wtey ad d-mmektiy ayen ilan azal deg wayen nezmer ad d-nini yef tugna-ya izegren akin i tugniwin. Ssaramey kan ad iliy tamusni d tussna iwatan akken ad uklaley ad d-mmeslayey fell-as. Acku ansi tebyuḍ tekkeḍ-as-d i urgaz-a, yuklal annuz; win t-yesnemmren, d isey ay yerna i yiman-is.

Mouloud Mammeri, awal-iw fell-as d win fessusen anect n tefses n uzizwu n tmeddit, d amusnaw, d amassan, d ameynas. Deg wazal n uzgen n lqern, yuzen-ay-d tidmi-ines deg wayen-din d idlisen yura, yezzuzen-ay, yessaki-yay, yekmez-ay, yeskuṭṭef-ay, yesserba-yay. Seg tsekliwin n tefransist ar tira yef tmaziyt s tmaziyt, seg tesnilest² d tsekla, i yellan d tafellaḥt-is seg zik, ar tasnalest³, tussna iwimi iger tamawt yer taggara n tudert-is, yessekfel-d Memmi-s n Tmurt tamusni d wawal n Yimenza, yesnerna-ten, yessawed-ay-ten-id d agerruj ur nfennu.

1. Mouloud Mammeri d amusnaw

Mouloud Mammeri d amusnaw, acku yewwi-tt-id syur Imenza-ines seg uzrar n Yimusnawen, i d-yettaḡḡan tamusni i wara-n-wara. D tamusni-nni ay t-yewwin ad “iger” tidmi yef tmetti deg d-ilul, deg yettidir, deg yettikki. Acku yewwi anezgum, yerra azal i yimal n uyref-ines, deg tesyunt *Agwdal* deg 1938, yewt-d deg-s yakan, ur as-yeḡḡi yiwet, amzun akken amezruy-is ur yelli ines ; yerna akken kan ila snat tmerwin n yiseggasen

deg tudert-is. Maca d tiyita yessebdaden, ur telli d tiyita yessedramen. Akin i umennuy i d-yellan gar Saïd Boulifa akked Emile Masqueray (taggara n s. w. **IXX** d tazwara n s. w. **XX**) yef wansayen n tmurt n Yizwawen, Mouloud Mammeri yuḗa yer tuttra tameqqrant yerzan tamentilt⁴ n wanect-a. Asesten yecban wa, i d-iger s annar umsedrar n Mouloud Mammeri, d asenfar n tmetti s wayen-din n yidisan : idis adelsan, idis asenmetti, idis asertan. D aya iwimi yekker, yesnefli-t, yessedda-t yer sdat, deg yal tizi n tira-ines, deg yal tayult⁵.

Deg 1952 yakan, asmi d-yeffey *La colline oubliée* (*Tawriyt yettwattun*), ungal-is amezwaru, yekker wabbu, jebden-d lemwass, yef tektiwin yef yessebdeḍ tira. Deg tmezgunin yura, ama d “*Le Fœhn ou la preuve par neuf*,” ama d “*Le banquet*,” atg., yettunefk wazal i tekti n uyref yellan yef tizi n nnger, yekaten ad yidir akin i tegnatn yessengaren.

Nezmer ad d-nini ur yelli wayen yura Mouloud Mammeri ur nettaf deg-s ayen d-yesmektayen tumast⁶, ama s wudem-is azwaw, ama s wudem amatu n temnaḍin yessawalen tamaziyt ar ass-a. Akin i wayen yellan d tamaheyt ney d tacelḥit deg “*Umawal n tmaziyt tatrart*,” amusnaw iger tiyri i tririt n wazal i tgemmi timawt n *Ahellil n Gurara*.

Tamusni-nni d-yugem syur Yimenza, s tmusni-nniḍen d-yerna seg uyerbaz anmalu, yerra azal i wayen akk izemren ad yili d tasalelt, d tagejdit i usebdeḍ n kra n tmusni ara yizmiren ad teddu d wasif n tallit war akukru, war angugu, war ugur, war ayelluy. Abrid am wa, d tifatrat i wugur n usemlil gar tyerma tamgurant n umalu d wayen akk d-tesnulfa d allalen n tmeddurt tatrart, akked tyerma-nney taramgurant, n wawal, yellan d tadeqqalt n tudert n tmetti-nney — akken t-id-yessegza deg *Tebrat i Muḥend Azwaw yef tmusni*.

Allaoua Rabehi d aselmad n Tmaziyt di Tesdawit Abderreḥman Mira n Bgayet. Allawa d ameynas deg tidukkla Adrar n Fad i yessudusen Tafaska n Tmedyazt n Tmaziyt.

2. Mouloud Mammeri d amassan

Deg yidlisen-ines, ama d wid d-yewwin yef tutlayt, ama d wid n tsekla, ama, dya, d wid yef tyerma, yettkan uswir n Mouloud Mammeri, deg tedmines tameyẓant, yettarran azal i umur n tezri d umur n tesnarrayt ; yettkan-d dayen, deg yidlisena, uswir unnig n tmusni takussnant, ama deg wayen yerzan ussun amaziɣ, ama deg wayen yerzan tussna tanmalut (ayen nezmer ad nsemmi talsiwin. Tirmit ila deg tussna, azal i yessay i tmusni, fkan-as tazmert n wallay swayes yettmagar tiyitiwin n yicenga-ines, wid yellan d ixsimen-is s yisem n tesnakta.

Yura Mouloud Mammeri yef wayen-din n tayulin: seg tesnilest ar tasnalest, asaka-nsent d tasekla. Maca akken tebyu tili tayult, tidmi d tin lqayen, d tin ibedden yef yimenzayen ussnanen, d tasleḍt tussnant n tilawt. Ya deg tedmi-ya yezmer tikwal ad yili kra n ushisef yef ugellel¹⁹ tgellel tmetti tamaziɣt s umata, yef tegnit deg tettidir tutlayt-nney, d wamek nettikki deg umezruy, d wamek d-yettmeslay fell-aney, ul n tezrawin yettyimi d agalam ayawsan²⁰ n tlufa yerzan tutlayt-nney d yidles-nney. Seg tegmert ar tasleḍt²¹, asaka-nsent d aseskel d usuyel, Mouloud Mammeri yassayay tasafut swayes igezzu yimeyri s tsemliɣ tanesbayurt n tewsit tamensayt akked teyremt tamirant.

Mouloud Mammeri d amassan ameq q ran amezw aru ay yeddmn taluft n usefref n tutlayt-nney

3. Mouloud Mammeri d ameynas

Amennuy n Mouloud Mammeri, deg wadeg ara yili d asuyu deg ubrid, yezga ammas n tsuddwin mgal tikli n tatut n kra n wayen d-yessekfalen tamusni n Yimenza, mgal wid imedlen tiwwura i tmaziɣt d timmuzya deg wakal n Tmazya. S nnig yal takwat, akin i tmusni, akin i tussna, nezmer ad d-nini Mouloud Mammeri d amassan ameqqran

amezwaru ay yeddmn taluft n usefref n tutlayt-nney. Nezmer ad d-nini dayen d amusnaw ameqqran aneggaru —yas nini-d ala netta i yellan deg ubrid-a! —ay yegren iyil i taluft n usemres n tutlayt-nney deg yinurar n uswir unnig, am deg tezrawin tisdawanin. Deg ubrid-a ay yessasey snat n tnemsal²², d tadeqqalt²³ i tikci n tezmert i tutlayt-nney deg tikli ara tt-yessiwḍen yer usenfali n tektiwin n tussna d tmeddurt tamirant.

Snat-a n tnemsal d ti:

— Aserbu, aseɣmu, asefref n tutlayt s wallalen iwatan, yuran s tmaziɣt. D ayen ara naf deg udlis n *Tjerrumt n tmaziɣt (tantala taqbaylit)* akked *Umawal n tmaziɣt tartart* ;

— Asemres n tidet, war akukru, war takerrust, n tutlayt-nney deg yal tayult, deg uswir afellay, deg tussna d tmeddurt tatrart. D ayen ara naf deg yidrisen-is, adlis-azamul d *“Inna-yas Ccix Muḥend”*.

Nezmer ad as-d-nales: deg snat-a n tnemsal, Mouloud Mammeri d amusnaw ameqqran amezwaru, d aneggaru ay yegren iman-is s tidet, ay “yegren afus deg urekti”. Ya yerra azal meqqren, iwatan i yimenzayen izrayanen²⁴ d yimenzayen isnarrayen²⁵ — acku tussna-ines lqayet deg unnar n tezri d tesnarrayt —ifel akin i ugalam d tesleḍt tayawsant, yeddem aybel n usekfel d usnerni n tutlayt swayes ara icennu uzekka !

4. Timerna : kra seg wayen d-yegmer, d wayen yedma, d wayen yenna

a) Kra seg wayen d-yegmer

Lemmer ur yelli Mammeri, wiss ma ad nissin taqbaylit n Ccix Muḥend-u-Lḥusin (*A Nnbi Lqasem, taqbaylit teswa (?) azal-is*). Ney asmi yekkat umeddaḥ, yeqqar-as :

S wallen i d-nudan tamurt *s uḍar ur tt-id-efisen*
Siferret tagut fell-ay *a kra la tt-id-yesḍaren*

Yenna-yas Ccix : qqar-as :

Lawleyya anida ttilin *atnan deg yixxamen-nsen*
Ay imjuhad yef leɣyal *widak ittaḡḡwen neffqen*
Seččen leḥbab d yimawlan *ifen lḥeḡḡaj icewwqen*

... Wissen dayen ma ad nissin asefru n Yemma Xlija Tukrift :

A Rebbi efk-d ameččim *deg yigenni ad yeg ielawen*
Ad tergel Tizi-Kwilal *d-ttillin Igawawen*
Tamusni-nsen d ayilif *lemḥibba-nsen d asawen*
Ma tewwim-d azal n sin *ɛedit ad tezlum yiwen*

... Wissen akkyia ma ad d-yelfu yer-ney usefru n Yusef-u-Qasi :

Mmi-s n taḡḡalt aras *ur yettagg^wad tiršašin*
Ur yekkat ur yettwexxir *ur yettadded di tyaltin*
Ur tefriḥ werḡin yemma-s *ur teqriḥ a^d t-id-awin*

b) Kra n yinan n Mouloud Mammeri, d tibdar i izemren ad qqlent d inzan.

—*Yiwwas ad teḍru yid-ney*
am win yellužen yečča,
am win yeffuden yeswa,
am win yeddreylen iwala...

—*Quel que soit le point de la course où le terme m'atteindra, je pars avec la certitude chevillée que, quels que soient les obstacles qui se mettront en travers de son chemin, mon peuple, et avec lui les autres, ira dans le sens de sa libération...*

—*Les ghettos sécurisent, certes mais stérilisent, c'est certain.*

—*Quand trop de sécheresse brûle les cœurs, quand on rentre trop de larmes... c'est comme quand on ajoute bois*

sur bois. A la fin, il suffit du bout de bois d'un esclave pour faire dans le ciel de Dieu et dans le cœur des hommes le plus énorme incendie.

English Translation:

- No matter the point at which the race will end for me, I will leave with the certainty that, regardless of the hurdles that will get in their way, my people, and with them others, will take the way of freedom ...

- The ghettos secure certainly, but sterilize, for sure.

- When too much drought burns hearts, when we repress too many tears ... it's like when we add log over log. In the end, a stick of wood added by a slave would be enough to make in God's heaven, and in the hearts of men, the most enormous blaze.

c) Kra seg tgemmi n tedmi-ines.

Akin i umsal n wayen-din n yirman s tmaziyt, am *afir* (= *afyir* « vers »), *tameyrut* « rime », seg wayen d-yeḡḡa Mouloud Mammeri, nezmer ad d-nebder :

— *isem vers d'or* « *afyir* n *wurey* » s *isemma afyir ilan essa n tuntiqin* ;

No matter the point at which the race will end for me, I will leave with the certainty that, regardless of the hurdles that will get in their way, my people, and with them others, will take the way of freedom ...

—*isem l'asefrou mohandien* « asefru amuḥendiw »
i umetza (= asefru ilan tza n yifyar) ilan tayessa
(takta : 757 757 757 ; tameyrut : **aab aab aab**),
talya deg yessefra Si Muḥend u Mḥend ;

—tikci n yisem “*rime embrassée*” (*tameyrut*
“*tanemgeryilt*”, *seg mmger iyallen*
« s’embrasser/ se donner l’accolade ») i talya **aab**,
yas akken isem-a n *rime embrassée* (*tmeyrut*
tamzengelt, *seg zengel* « loucher ») yettunefk deg
tsekla tanmalut i talya **abba**, talya ur nelli deg
tmedyezt taqbaylit n zik, deg wadeg talya **aab**
yettunefk-as yisem n “*rythme ternaire*” (« ? » : **aab**
aab... ney aab ccb...)

NOTES

¹ Lemmer d lebyi, d tamettant-is ay d-yewwi ad nesfuggel, d
asmekti n yir tagnit deg ubrid n usekfel d usnarni n tutlayt-nney.
Akken yebyu yili, riy ad yili wawal-iw da d tajmilt i umusnaw i ay-
yegḡan, yeḡḡa-yay-d.

² Tasnilest : linguistique/ linguistics

³ Tasnalest : anthropologie/ Anthropology

⁴ Tamentilt : cause/ the cause

⁵ Tayult : domaine, discipline

⁶ Tumast : essence, esprit/ the spirit

⁷ Tigemmi timawt : patrimoine oral/ Oral heritage

⁸ Anmalu : occidental/ Western

⁹ Tayerma Tamgurant n Umalu : Civilisation Industrielle
Occidentale/ Western Industrial Civilization

¹⁰ Taramgurant : non-industrielle, traditionnelle/ traditional

¹¹ Tidmi Tameyzant : pensée rationnelle/ rational thinking

¹² Tasnarrayt : méthodologie/ methodology

¹³ Tamusni Takussnant : savoir encyclopédique/ encyclopedic
knowledge

¹⁴ Tussna Tanmalut : Science occidentale/ Western Science

¹⁵ Talsiwin : les humanités/ the humanities.

¹⁶ Tasnakta : idéologie/ ideology

¹⁷ Tayult/ Tayulin: domaine(s)/ Field(s)

¹⁸ Imenzayen Ussnanen : Principes scientifiques/ Scientific
principles

¹⁹ Agellel/ igellel : retard ; être en retard/ under-development ; to
be under-developed

²⁰ Agalam ayawsan : description objective/ Objective description

²¹ Tasleḍt : analyse/ analysis

²² Tinemsal : chantiers/ workshops

²³ Tadeqqalt : assise, base/ a basis

²⁴ Imenzayen izrayanen : principes théoriques/ theoretical
principles

²⁵ Imenzayen isnarrayanen : principes méthodologiques/
methodological principles

Publications by Mouloud Mammeri

- 1952 La Colline Oublié e [The Forgotten Hill] (novel (F))
1955 Le Sommeil du Juste (The Sleep of the Just)
(novel) (F)
1965 L’Opium et le Bâ ton [Opium and the
Stick] (novel) (F)
1967 Lexique Franç ais-Touareg (French-Tuareg
Lexicon)
1969 Les Isefra, poè mes de Si Mohand-ou-Mhand (the
poems of Si Mohand Ou Mhand) (TQ, F)
1973 La mort absurde des aztè ques and Le banquet
(play) (F)
1976 Taggerumt n Tamazight [Tamazight Grammar] in
Taqbaylit (TQ)
1980 Machaho – Contes Berbè res de Kabylie
(Amazigh tales) (F)
1980 Tellem Chaho! Contes Berbè res de Kabylie
(Amazigh Tales) (F)
1980 Amawal, Tamazight-Francais et Francais-
Tamazight (Dictionary Tamazight-French and French-
Tamazight, co-authored) (F, TQ)
1980 Poè mes Kabyles Anciens (Old Kabyl Poems) (TQ,
F)
1982 La Traversé e [The Crossing] (novel) (F)
1982 Le Foehn (play) (F)
1984 L’ahellil du Gourara (anthropology) (F)
1987 Pré cis de grammaire berbè re (kabyle) (Kabyl
Grammar) (F, TQ)
1989 Inna-yas Ccix Muhend (TQ)

KEY

(F) - Publication in French

(TQ) - Publication in Taqbaylit (Amazigh language
spoken in Kabylia)

Renaissance-Resurgence of Autochthony, Mouloud Mammeri, the Scholar

BY BOUSSAD BERRICHI

TRANSLATED FROM FRENCH BY RACHID DAHMANI

Undoubtedly, Mouloud Mammeri's name is intimately associated with the struggle for the recognition of the Amazigh identity in all its forms (language, culture, and civilization). It is a just and honorable struggle whose burden has been carried by several generations that have accepted the consequences that were sometimes overbearing. In this domain, he has embodied the intellectual activist who was lucid and effective in his total engagement into reviving this heritage.

All of Mr. Mammeri's life is therefore unquestionably linked to the Amazigh identity and its defense. In addition, he brought to North African French language literature a very original touch: the perspective of a man who is strongly imbued with his native culture; a perspective that manifests itself with increasing vigor all along his intellectual itinerary.

Universality begins with autochthony

The young Mammeri first attended the primary school of his native village Taourirt-Mimoun, built in 1883. He says: *I remember walking to school bare foot in the snow. There was no money to buy shoes¹.*

For his part, Mohamed Arkoun² adds: "This school lost in the mountains has done a remarkable job training generations of future Kabyl elementary school teachers on the model of the free, compulsory and secular school of the Third Republic (of France). As far as one can remember, Kabyls from the mountains

cheerfully went to this school whose teachers left memories of recognition and admiration for their dedication and educational effectiveness. My father, born in 1892, always spoke to me fervently about Mr. Verdy; and I myself always evoke with emotion the affectionate attentions reserved for me by my two teachers, Mr. and Mrs. Bouchet. We know that the teachers of the Third Republic combined the virtues of secularism and the scrupulous goodness of Christian missionaries. They shared the frugal and rough life of the isolated Kabyls of the mountains because the trips were done on the back of donkeys or mules for the few 'wealthy'. It is true that they were rewarded with the astonishing performance of their students who, in general, were not getting any help from their parents, most of whom were illiterate³."

At the age of eleven, Mouloud had to leave Taourit for Rabat. The trip to Morocco profoundly and lastingly affected him and his writings bear the signs of it (its stampings). He had always remembered that trip by train which lasted three days. In Rabat, he discovered a new world and another civilization. There, he faced a reality he had never suspected: the continuity of the Amazigh civilization beyond the borders of Kabylia.

This contact further stimulated his curiosity and awakened in him a boundless interest in the study of his culture that, hitherto, remained the prerogative of a few European academics. As he writes:

Before, then I didn't know that other Berber groups existed outside of Kabylia. I was not aware of it. But from memory [...], one of our commissioners was a Shleuh from the High Atlas who of course spoke Tashelhit. He lived in a small house next to ours. I was a young kid. I frequently went to his house precisely because I felt that we had a common culture. And he himself, felt the same way, and would take me beyond the walls of Rabat where halaqa's (circles) of voluntary auditors coming from Rabat were



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B. Berrichi

organized.⁴

Later on, Mouloud was admitted into Lycée Gouraud in Rabat where he was schooled under the care of his uncle Driss Mammeri, who was the private tutor of King Mohammed V. There he received the first shock waves and prematurely learned that a salutary therapy will necessarily include a well-thought and unaffected reappropriation of this collective memory - with a rigorous and careful examination of reality, far from the historical putrefactions and ideological patterns, whether they were inherited or imposed. This high school period was thus the trigger that awakened his interest in this domain and led him to explore it, as he explains it: since high school... I must say that this was for me a place that was decisive in my life, since from the sixth grade we already started learning about the civilizations from around the whole world. I therefore proceeded by analogy and I thought about mine. I realized that the wide world is populated by peoples, and thus by different cultures. It was not only France and us. All peoples have made a contribution to this work⁵.

Mouloud Mammeri has confirmed his precocious awareness of the Amazigh identity issue. He discovered

one of the great figures of the resistance to the Roman Empire in North Africa, that classical French history paradoxically teaches (only through the Latin version), that the young students had internalized through the example of Jugurtha whom they identify with the idea that their Amazigh ancestors have put up a battle against Rome.

Indeed, in "The Eternal Jugurtha," El Mouhouv Amrouche writes: One of the major traits of Jugurtha's character is his passion for independence combined with a strong sense of personal dignity⁶.

Mammeri sees in Jugurtha a symbol of the realization of the spirit of resistance. He writes:

"For a brief moment the voice of the Latin teacher,

translating Salluste, came back to Marcillac, and from the depth of the horizon he saw slim horses, charging forward with exaltation, howling and galloping, ridden without a saddle by the black-eyed cavaliers of the barbarian Jugurtha. He reopened his eyes: In front of him Ali's cross-shaper body continued printing the wet kiss of his parted lips in the dust " (*L'Opium et le bâton*, p. 366).

Furthermore, we can recognize in the character of Jugurtha and the Amazigh leaders who fought against their countries' invaders the imprint of their tribes. This is the same mark that is also portrayed in Sedar Senghor's poetry:

Jugurtha, Jugurtha my hero, finally mine, my Numid

In the youth of the morning Sun touched by your beauty, that of your white gold look.

Your mother was so beautiful, the favorite, pearls in her skin, tanned like bronze!

And like the eagle of the Atlas, the beauty of your face's profile, of your volcanic soul...⁷

At Gouraud High School in Rabat, the young Mouloud had undoubtedly understood that with his compatriots, he could oppose the same type of resistance to the new conquerors.

In *L'opium et le Baton*, at the moment when Ali Lazrak dies, Jugurtha, the Amazigh rises. We realize that through the figure of Jugurtha, Mammeri felt the need to reassert his Amazighity, revive his own people, and through them make live their history, language, culture, civilization, etc.

Back in Algiers, four years later, Mammeri is enrolled at Lycée Bugeaud where he prepared for two baccalaureate exams. After that, he attended Lycée Louis le Grand⁸ (1937 to 1939) in a program that prepares for L'Ecole Normale Supérieure⁹, at the Sorbonne to obtain a license of literature (equivalent to American BA) (1938 to 1939). Drafted in 1939 and again in 1942 - between these two dates, he managed to submit a DES (Masters' Degree) thesis at the

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University of Algiers under the direction of the eminent Hellenist Louis Gernet¹⁰, a privilege he shared with Albert Camus¹¹ and Jacques Berque among others. While still a student, Mouloud Mammeri was drafted in the French army in 1942 until the end of the World War II and didn't permanently return to Algeria until 1946 after having completed his studies in classical literature and humanities (Greek and Latin) at the Sorbonne.

On all these periods, Fanny Colonna writes: Mammeri knows Greek very well. This is one aspect of his life he never spoke about, and on which I only have questions that are worth asking. I learned from his own mouth that he prepared a DES with Louis Gernet in Algiers.

We know that at the time (1930s), Mr. Mammeri was the editor¹² of the press releases for the Union for North-African Students, which was fighting for the independence of colonized people. His "political" activities were not appreciated by the school administration, which decided to sanction him and hinder his educational career with this official explanation¹³: "Mohammed¹⁴ Mammeri does not have French citizenship, the candidate is not eligible for the oral exam", and Mammeri, for his part, has refused to seek French citizenship for his aggregation (oral part).

About his education, Mammeri said: I received a distinguished education. After so many years have elapsed since that distant past, I am still grateful to my teachers for providing it to me. I had great ones: I had Jean Grenier as professor of philosophy (he was the one who encouraged me to write my first paper); I liked Homer through Louis Gernet.¹⁵

At the age of twenty one, Mammeri had already written a dissertation titled "La Soci t  Berb re" (The Berber Society) on the initiative of Jean Grenier, his professor of philosophy, another privilege he shares with Albert Camus. His first "paper", published in the journal *Aguedal*¹⁵, already gives a good indication on the continuity of M. Mammeri's intellectual commitment. In a 1987 interview, published in the journal *Awal* one year after his death, he confirmed the chosen direction as illustrated by the publication of that article, saying: This article is not only premonitory; it already contains the substance of what was going to be my thinking in this domain for the rest of my life¹⁶.

The conquest of this past constitutes the central node of Mr. Mammeri's work, a quest for an identity for which he is one of the "links" which laid the foundation, and thus consuming most of his energy. He underlines the necessity for the Amazigh people to rediscover and reconnect with their roots, which will give them a balance and better knowledge of themselves. To rediscover one's roots helps find the lost serenity and face the future with neither shame nor complex. To trace back one's ancestors memories, their way of living the world, and their conception of it, could be a salutary solution for a country or a nation, that has been trying to find itself for a long time. Mammeri has managed to quietly rescue some Amazigh cultural "fragments" to prevent them from falling into anonymity and oblivion.

A Tree can only thrive and blossom if it sinks its roots in the nourishing soil.

Our novelist's interest in Amazighity-Kabylity did not happen by accident. His family background, his father, Dda Salem, was a holder of the traditional knowledge (tamusni¹⁷, amusnaw¹⁸). He could recite verses from Victor Hugo's *Waterloo* as well as from the great Kabyl poet Youcef Ou Kaci.

Indeed, Mammeri says: "In my family, my father who is ninety years old could recite *Waterloo*, *l'Expiation* without any hesitation and he would always tell me: you see, you are a professor of French, I know more than you do, and as proof I am going to recite Bourdaloue for you - I myself am unable to recite Bourdaloue! [...] I was born in this very particular environment and my father, with minimal training, has transposed into French what he knew in Berber; my father knows many Berber poems to perfection, he loves this poetry, and of course, when he was in school, he only passed his Certificat d'Etudes¹⁹ (and he probably didn't have the ability to understand the great French authors, but at the end, he told himself: poetry is poetry, and a poet is a poet. For him, Victor Hugo is a kind of a Saint inspired by divinity, and he would recite *Waterloo* with so much faith of which I am incapable. That explains perhaps why I have less than others this impression of extreme disconnection²⁰.

Dda Salem had long assumed the function of the *amin*²¹ of his native village, and had solidly forged and

prepared the young Mouloud since his early childhood. Dda Lmulud confessed: "I have to say that, in this domain, a happy coincidence made me a privileged witness. My father, Salem Ait Maammer, from whom I learned many of these poems, was himself one of the last holders of *tamusni*²²."

Nevertheless, the job of *amin* is given to and is filled only by the most deserving members of the community: it requires readiness for the defense of the common interest by someone who has to preside over the destiny of the village, and the meaning of honor - *Nnif*-, the force of the verb, the knowledge of ancestral wisdom, the mastery of *taqbaylit*²³, and *tamusni* - which is not a closed framework but an opening on life, it humanizes it and appropriately integrates in it unused situations. Nearly all of the *imusnawen* were resolute supporters of Kabyl freedom against the colonial enterprise. [...] Openness is one of the essential characters of *tamusni*. The *amusnaw* believes that a foreign wisdom cannot contradict *tamusni*, at least not in its principles. It can offer exotic variants but, implicitly, it is accepted that at this level the foreign knowledge from the outside world cannot be that strange²⁴.

According to Pierre Bourdieu, *amusnaw* is a specialist in the formulation of intrinsic values. He is kind of an expert in *taqbaylit*, in kabylity. And Mouloud Mammeri added, "he is an expert in Kabylity, but also in all aspects of life: social, moral, and psychological²⁵.

In his excellent book titled *Les Versets de l'invincibilité. Permanence et changements religieux dans l'Algérie contemporaine*, (The Verses of Invincibility. Permanence and religious shifts in contemporary Algeria), Fanny Colonna writes: *issen* [...] this verb, of a root on which are formed the Kabyl words *tamusni* and *amusnaw*, which mean wisdom and poet, designates special skills, a mixture of knowledge and common sense of men who are not necessarily clerks²⁶.

One is not born *amusnaw*, "we become one because

tamusni supposes a long practice in addition to apprenticeship²⁷." Therefore, Mouloud Mammeri has received a whole initiation to make him, from the beginning, like his father, an *amusnaw*²⁸. An *amusnaw* is also someone who can master *taqbaylit* (Kabylity), because for Kabyls, *taqbaylit* constitutes a social, cultural, and political balance. It contains, both consciously and unconsciously, the desire for peace, equality and freedom. It is an incomparable force against external threats. Kabyls still see their survival in it²⁹. *Taqbaylit* is, therefore, the constituent of their collective conscience. It requires in everyone an active participation, a surpassing effort that is sometimes exacerbated.

Taqbaylit, a polysemic word that could be subsumed by the term "Kabylity," refers at the same time to the Kabyl woman, the Kabyl language, the code of values and more importantly the Kabyl wisdom and knowledge that we also find in the broadest sense of tamusni. The evocation of the term taqbaylit in itself combines all these quests³⁰

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Given the immense amount of energy that Mammeri has expended on research since his first article (1938), he was in this sense, along with Kateb Yacine, the most committed writer of his generation for the defense of the first language that is a the vector of the ancestral North-African culture. In this adventure that goes beyond exhilaration Mammeri's act of writing cannot be taken simply as the exhumation of a nostalgic past or the unearthing of backward-looking old memories but a well-thought project that is inspired and motivated by a three-fold objective: Safeguard the roots of a people that is threatened by disappearance following a series of unjust dominations; to make it known to his own people and others in its authenticity, and spread as far as possible its civilization and human values.

The approach followed by Mr. Mammeri has its imperatives. The marginalization in which his culture was confined was felt as an injustice.

"For those in Algeria whose language is Berber, they

live a scandal of their country not recognizing, a quarter of a century after the independence, a language spoken in the country for millenia," said Mammeri to Tahar Djaout³¹.

For his part, Kate Yacine testifies: "I also learned from his students that that he put all his efforts into the teaching of Tamazight. That was his field of operations. He was in this regard the Algerian writer most committed to the defense of the first language that is the depositary of a national culture, which brought him all sorts of persecutions including the interdiction by the appointed Governor of Tizi-Ouzou of his lecture on ancient Kabyl poetry. This action was the root of the important events of April 1980 that are commemorated every year as a historical event. In this regard, we can say that Mammeri was the pioneer of a cultural revolution that is just beginning, and which owes him its first steps. That is why I showed him my solidarity and protested against the ban of his conference before two thousand students at the University of Tizi-Ouzou."³²

The claim of a distant lineage and the reconstruction of a secular memory in the state of lethargy give rise in Mr. Mammeri to the feeling for embracing the scientific tools of anthropological analysis. In addition to his qualities as a writer, he discovered another talent, which will make him roam over the extended country of his ancestors, that of anthropologist:

"I am certain that this state of isolation in which I found myself at a young age when I arrived in Morocco was in a way the beginning. The first flick that snowballed afterwards ended up throwing me, if I may say, bringing me to anthropology. This society, which was mine from which I felt almost totally excluded from all sides of the societies I met in Rabat. The power was nominally in the hands of a certain number of Frenchmen, and the Berbers were perceived as the opponents who had taken up arms in the mountain which had to be brought down by sending the French army. I am certain this isolation is real ... I mean that this isolation is cultural and I felt it culturally ..."³³

Indeed, Mr. Mammeri understood very early how much a well understood anthropology can be a liberating step as well as a science. He took a courageous stand since his first article on "The Berber Society," written in 1938, and did not change until the

end of his life: he criticized his society bluntly and analyzed the blockages, sometimes with ferociousness. In this regard, Malha Benbrahim-Benhamadouche and Rachid Bellil rightly write: "Not acting as a foreign observer to the object of his research, but as an actor who drew on knowledge other than his own, and acquired means that he put at the service of his own culture, M. Mammeri directed his work towards the creation of an Algerian school of anthropology"³⁴.

To highlight Mouloud Mammeri's thoughts and show his real interest in the rehabilitation of Amazigh identity (culture, language, civilization), we have shown in a previous study certain aspects of Amazighness - at least taqbaylit, that is, Kabylity, which is strongly expressed in his novels through which Mammeri expresses his mind: "the language and some of its ever-living manifestations, which are the cornerstones of the culture of a whole community that has resisted "usury" and foreign domination, including the sense of honor (Nnif), the structures of social organization, *Agraw or Tajmaat*, the Kabyl language (Taqbaylit), some practices such as worship of ancestors, etc." And yet, Mr. Mammeri has expressed his vision of the world in French. But what about his conception of expressing himself in the language and culture of the other?

Unlike some Algerian writers, Mouloud Mammeri does not seem to live the sufferings of exile through the use of the French language, as reported by Malek Haddad, and does not consider French as a "step-mother language"³⁵ according to the assertion of Assia Djébar.

For his part, Mouloud Mammeri is delighted to have learned, very early, to express himself in French, because this language is "an instrument of liberation, including of itself," and proclaims on the contrary it is the required condition for integrating language and culture:

"I consider that I have roughly reconciled the two cultures. I do not have blind love for either of them, but a deep and critical sympathy. Having been part in both certainly enriched my life, and allowed me to take the best from each, one correcting the other"³⁶. And Mammeri knew how to save and reveal so many literature's hidden treasures, including *The Isefra of Si Mohand* (1969), *Poèmes Kabyles Anciens* (Old Kabyl

poems) (1979), The Ahellil of Gourara (1984). "Let's not doubt it: at a certain level of culture, the differences are no more than reasons for mutual expansions," said our novelist³⁶.

Thus, thanks to his intellectual independence, from the contingent to the human, Mr. Mammeri managed to turn the drama of an individual into the drama of Humanity and tells Abdellah Mazouni that: "What happens deep to men, in any place of the earth, whatever language they use, interests all men³⁷."

Finally, if his work belongs only to a "literature of testimony" or if it was closely linked to this "provisional truth"³⁸ that many critics have voiced for not having known how, or wanted, to bring to the literary arena, maybe Mr. Mammeri would not be otherwise readable today, much more for a non-native reader or someone lacking the understanding the human autochthony and its rebirth-resurgence¹.

Notes

¹ *L'Effort Algérien*, Alger, n°884, November 28, 1952, pp. 1-4 ; Also in *Écrits et paroles*, tome 1, p. 12.

² Mohamed Arkoun is from the same village as M. Mammeri. He is an eminent philosopher.

³ « Arkoun Mohammed. Invité », in *Revue URBANISME*, Paris, n°355, July - August 2007, p. 85.

⁴ « Entretien avec Mouloud Mammeri (Interview with Mouloud Mammeri) », revue *Awal*, 1990, p. 73.

⁵ *Ibid.*, p. 72.

⁶ Jean Amrouche, « L'Éternel Jugurtha – proposition sur le génie africain », in *L'Arche*, Tunisia, 1943, p. 58-70, reprinted in *Études méditerranéennes*, n°11, 2e trimestre 1963; also in *Tombeau de Jugurtha* d'Henri Kréa, Alger, Sned, 1968.

⁷ Léopold Sédar Senghor, « Élégie à Carthage », Colloque de Tunis, July 1-7, 1975, in *Œuvre poétique*, Paris, Seuil, 1990.

⁸ In 2004, I looked at Mr. Mammeri's school report cards (from 1937 to 1939) at Louis le Grand, and his professors' remarks clearly show his excellent grades and his immense interest in Mediterranean languages, cultures and civilizations (Greek, Latin and French).

⁹ Ecole Normale Supérieure is a very selective institution of French higher education that trains teachers.

¹⁰ See article of Riccardo Di Donato, « L'anthropologie historique de Louis Gernet », in *Annales. Économiques, Sociétés, Civilisations*, Paris, EHESS, vol. 37, n°5-6, 1982, p. 984-996.

¹¹ See Albert Camus - René Char, *Correspondance 1946-1959*, édition établie, présentée et annotée par Franck Planeille, Paris, Gallimard, 2007.

¹² Testimony of Mostefa Lacheraf and M'hammed Yazid (in 1999 et 2001 respectively), during exchange with them in Algiers, within the framework of my show on literature at Radio Channel 2 of Algiers.

¹³ Same as previous

¹⁴ The official Mouloud Mammeri's first name.

¹⁵ Mouloud Mammeri, « La société berbère », in *Aguedal*, Rabat, n°5, Oct.

1938, p. 399-415 ; n°6, Jan. 1939, p. 504-512.

¹⁶ *Op. cit.*, in *Awal*, 1990, p. 67.

¹⁷ Tamusni: Wisdom based on some scientific knowledge

¹⁸ Amusnaw: sage person or philosopher of a tribe. The word amusnaw is formed from the root SN, which gave the verb *issin* (to know). The knowledge and wisdom (tamusni) of the amusnaw cannot find a better expression than that of versified words, the purest form, and has required a difficult learning rarely completed. On the subject of the amusnaw and tamusni, see Mouloud Mammeri, *Poèmes Kabyles Anciens* (old Kabyle poems), Paris, réissued at La Découverte, 1988 and 2001 (1st edition 1979); see also "Dialogue on Oral Poetry in Kabylia. Interview with Mouloud Mammeri " directed by Pierre Bourdieu, in *Proceedings of research in social sciences*, Paris, No. 23, 1978; also in *Writings and Words*, Volume 1, p. 281-311.

¹⁹ Certificat d'études: A Degree obtained at the end of Elementary school, in the old French schooling system.

²⁰ "Dialogue à plusieurs voix (Dialogue with several voices). Meeting in Morocco of East and West. Miss Serraj, Mouloud Mammeri and Smail Mahroug, "in *Confluent*, Rabat / Paris, No. 23-24, September-October 1962; also in *Writings and Words*, Volume 1, p. 73.

²¹ Amin : elected head of a Kabyl village. Has the prerogatives of a mayor in the traditional Kabyl institutions.

²² Mouloud Mammeri, *Poème kabyles anciens*, Paris/ Alger, re-edited by La Découverte/ Laphomic, 1988, p. 50.

²³ "Taqqbaylit is the feminine of the adjective which means" Kabyl "and literally means" the Kabyl way or the Kabyl heritage ", in *Poèmes Kabyles*, 1988, p. 46.

²⁴ *Ibid.*, p. 51-52.

²⁵ *Op. cit.*, « Dialogue sur la poésie orale en Kabylie. Interview of Mouloud Mammeri », 1978, p. 63 ; also in *Écrits et paroles*, tome 1, p. 304.

²⁶ *Op. cit.*, *Fanny Colonna*, 1995, p. 266.

²⁷ *Op. cit.*, Mammeri, 1988, p. 46.

²⁸ Our article « Mouloud Mammeri. Amusnaw », in *Algérie hebdo*, Alger, n°92, Feb. 28 to Mar. 6, 2001, p. 11-15.

²⁹ Youcef Allioui, *Les Archs, tribus berbères de Kabylie : histoire, résistance, culture et démocratie*, Paris, L'Harmattan, 2006, p. 281.

³⁰ Aït Ferroukh, *Cheikh Mohand, le souffle fécond*, Bruxelles, Volubilis, 2001, p. 152.

³¹ *Op. cit.*, Mammeri, 1987, p. 48.

³² *Op. cit.*, in *Awal*, 1990, p. 6.

³³ *Ibid.*, p. 75.

³⁴ Malha Benbrahim-Benhamadouche and Rachid Bellil, « Présentations », in *Mouloud Mammeri, Culture savante, culture vécue*, Alger, Tala, 1991.

³⁵ Assia Djebar, *Ces voix qui m'assiègent : en marge de la francophonie*, Montréal, in *Presses de l'université de Montréal*, 1999, p. 34.

³⁶ *Op. cit.*, Mouloud Mammeri. *Entretien avec (interview by) Tahar Djaout*, p. 50.

³⁷ *Le Jour*, May 27 and June 3, 1966 ; also in *Écrits et paroles*, tome 1, p. 118.

³⁸ The expression is from Mouloud Mammeri during the « Debate Between Algerian Writers », in *El Moudjahid*, Alger, n°114, 9 juin 1963.



Tadiwennit d Dda Lmulud

(TUKKIST SI TESYUNT TAFSUT, 1981, ISSAWED-ITT-ID BOUSSAD BERRICHI)

Tafsut: Asmi d-tessufyed ungal-ik amezwaru: "Tawrirt Ittwattun" (La Colline Oubliée), ikker kra n ccwal. Tzemred ad ay-d-smektiđ amek tedra tedyant?

Mouloud MAMMERI : "Tawrirt Ittwattun" teffey-d di 1952, meħsub sin iseggasen uqbel ad ibdu umennyu-agi aneggaru gar-aney d Fransa. Di lweqt-nyi; ħseb ulac Izayriyen yuran tiktabin ama s Tefransist ama s tmeslayt nniđen. Assegas-nyi ffyen-d sin wungalen kra n wussan kan gar-asen, yiwen d "Tawrirt Ittwattun" wayed d "Ddar Sbitar" n Muħammed Dib.

Bdan ijeřnanen la d-ttmeslayen fella-sen, yal wa d ayen d-iqqar, maca akken ma llan mwafaqen yef yiwen lamer dakken armi d imir-en i d-ssufyen Izayriyen tiktabin yef tmeddurt-nsen akken ttwalin nitni s yiman-nsen (deg wannecta, ma tebyid, zeglen cwit, acku qbel-nney nekkni, Jean akw d Tawes Amrouche ssufyen-d : netta, Isefra s Tefransist akked tsuqilt n Isefra n Teqbaylit, nettat, yiwen ungal isem-is "Jacinthe noire", akked si lgiha nniden Mouloud Feraoun issufey-d ula d netta ungal: "Mmi-s igellil" (maca yer yiwen umazrag n temdint tamectuħt isem-is Rodez).

Amur ameqran n Izayriyen ferħen imi d-nnulfan seg-sen imyura, maca yiwen urbae deg-sen tecyeb-iten atas tektabt uriy nekk. Wid icyeb waya d aggagen ikubar igrummiyen (nationalist), nnan-ak : ayen irgazen d tulawin illan di "Tawrirt Ittwattun" ttdaean iman-nsen belli d Imaziyen. Di lweqt-nyi Tamaziyt d Imaziyen ur ten-id-ttadren ara mađi ikubar igrummiyen, am akken ur ttekin ara akk di tmurt. Maca nekk d amyaru. Amerwas amezwaru n umyaru d tidet. A tt-id-yini, mačči a tt-izewweq akken ad taegheb wa ney wa. Yerna

tidet deg yemdanen i yef d-tettawi "Tawrirt Ittwattun" tban: lašel-nney nekkni s Leqbayel d Amaziyt, tameddurt-nney d tamaziyt, tameslayt-nney d tamaziyt; nniy-d ayen illan akken illa.

Maca aggagen-agi i d-nebder ur uyen ara tannumi sellen s wawal-a. Bdan laeyađ d tmucuha, yal wa d ayen i d-ittawi. Yiwen iberreħ di kra ujernan dakken "Tawrirt Ittwattun " mačči d nekk i tt-yuran, wayeđ isuy ar byiy ad ggey faruq gar Izzayriyen di lfayda n leħkem amharsan, wayed inna a d-snekrey amezruy yemmuten. S tidet yiwen yaered ad isseđher acu n yissey i d-iwwi wungal i weyref n Lzayer s lekmal-is. Di tilawt, illa-yi di lbal waya: byiy a d-sbaney belli di tmurt n Lzayer illa weyref amaziyt s yidles-is, s tmeslayt-is, d tyerma-s d umezruy-is; ma d faruq cnan, d tamacahut kan i wakken ad zewwqen tamsalt i wid ur nezri : mačči d faruq ay ugaden, d tamaziyt i yugin.

Tafsut: Ladya amek tella tikti n Tmaziyt di lweqt-nyi ?

M. M : Di tilawt, tikti n Tmaziyt mačči d tajđidt mađi di lweqt-nyi deg i d-sufyey "Tawrirt Itwaħtun", maca teđeef, qlil n win i tt-ittawin deg uqerruy-is. Llan kra inelmaden qqaren deg yiherbazen ula d nitni ħur-sen tikti-agi, byan ad sferken tamaziyt, ttaqa deg-sen uyalen kecmen deg ukabar iwumi qqaren P.P.A. (Akabar n Weyref Azzayri - Parti du Peuple Algćrien). Slid wigi, agdud mazal ur d-irr' ara s lexbar. Ayen ?

Tamezwarut, iqerra n ikubar igrummiyen qqaren-asen i lyaci-nsen belli ayen ur nelli d arumi di tmurt n lezzayer d aerab, i wakken ad zwezlen, i wakken ur ttağğan tadwiqt i faruq ger Izzayriyen. Tis-snat, ħran kan leqraya talemast, ayen tesaadda tmurt-nney qbel anekcum n tinneslemt ħur-s ur as fkin ara azal, ney ur ħrin ara akk amek illa di tilawt, si zzman amezwaru mi bdan

* Tadiwennit-a tettwakkesed si Tesyunt « Tafsut ». Tafsut, Tizi-Wezzu, Lezzayer, Uħtun – No 2, 1981, asebtter - pp.5-12.



Mouloud Mammeri' s portrait



Mouloud Mammeri with his students in Algiers



Mouloud Mammeri' s Statute erected few years ago in his village, Taourirt Moussa



Mammeri taking notes during one of his trips to the South of Algeria.

imeklawen imaziyen n Tasili la kellun yef izra di Şeḥra aḥal n luluf iseggasen aya. Degmi yillen (yerna tugti deg-sen s nneyya-nse) belli amezruy n lezzayer (ney n Tmazya s lekmal-is) ibda si lqem wis sebaa, amzun syin akin texla tmurt ur tettwazdey ara.

Maca nekk, skud heddren akk akken, zriy belli a d-yas wass n tidet. Acku tidet am zzit : sexleḍ-tt d wayen tebyiḍ nniden, rwi-tt, ḥulli-tt u laqrar ad tifrir. Day yettuyummu yiṭij s uyerbal? Day tzemreḍ a sen-tiniḍ i medden: igenni d azeggay, ak-amnen? Inna-yas Ccix Muḥend .

“Ittusemma yakk d amqellee

wi byan tayerza igenni”

Akken ibyu yili, tuyal tikti n Tmaziyt la tleḥḥu gar wid ittdeean yes-s, izmer bnadem a d-ismekti aggad immuten icban Laymache Ali, Amar Ait Hammouda, Ferhat Ali, Bennay Ouali; wiyad mazal ddren ar ass-a. Dagi ad iyi-tsurfeḍ a d-smektiy yiwen deg-sen, ass-a yewweḍ anda ar a naweḍ : Muḥend Amuqran Ait Si Ali (nekwni neqqar-as kan : Maamu At Aâli), acku d neṭṭa i yeslemden tikti n tmaziyt i Mulud Ferεun armi yura taktabt "Isefra n Si Muḥend U Mḥend" ssnen akk medden.

Tafsut: Telliḍ tessyareḍ Tamaziyt di tesdawit n Lzayer tamanayt, Tuḡaleḍ tḥebsed...

M. M : D tidet, sseyrey Tamaziyt si 1962 armi d 1973 di tesdawit n Lzayer. Maca ilaq a d-begney si tura belli mačči d leqraya tunṣibt, tezga-d kan d alemmed n sufella i wid ibyan a tt-yren mebla ma urḡan kra n lfayda seg-s, slid lfayda n leqraya s yiman-is d unadi yef laṣel.

Dagi ahat ilaq anuyal cwiṭ akka yer wayen ieeddan qbel 1962. Asmi lliy nekk s yiman-iw d anelmad di tesdawit seadday akk inefḍas n Tmaziyt anda ma llan (Paris, Lzayer, Rribat). Illa yiwen uselmad n Tmaziyt di tnezlit taseklawit, d arumi, ḍelbey deg-s ad cerkey yid-s deg uselmed n Tmaziyt, inna-k: "A leflani, mazal-ik mezziyed!"

Di 1962 mi d-newwi azarug ur as uqqimey ara ccek belli a tt-sseyrey. Ruḥey yer uneylaf

itkwelfen deg leqraya di lweqt-nni, nniy-as, inna-k : "A leflani, ruḥ a tesseyreḍ Tafransist! Γas akken, skecmey Tamaziyt deg yiwet leqraya i deg tufa amkan yas mačči d unṣib. Maca inelmaden yur-sen leqraya nniḍen ideg ilaq ad seaddin ikuyad (wamma Tamaziyt am akken i d-nenna ur sein ara deg-s lfayda). Degmi di tazwara drus i d-ittruḥun. Maca, di lweqt-nni dya, di Franṣa ixeddamen zgan d iyriben martayen: yiwet lyerba ixeddem di luzinat, tis snat n yidles. Di tmurt tabarranit ur yur-sen ara tiktabin s tmeslayt n babat-sen d jedd-nse, ulac iyerbazen, ulac ijernanen, ulac amezgun, isura, tilibizyu s Tmaziyt, kulci alamma s tmeslayt n wiyad ar a t-id-yaweḍ. M'ur ḡliḍey ara d nutni i yennan i warraw-nnsen ad ruḥen ad yren tamaziyt, armi uyalen inelmaden ttasen-d s amsir d izumal. Γas akken inelmaden tṭuqten, mazal Tamaziyt ur tenṣib ara di leqraya n tesdawit. Fiḥel ma εawdey-d aḥal iberdan d wamek akk εarḍey a tt-neṣbey. Werḡin smarsey ayagi, a d-smektiy kan snat tikkal tineggura.

Di 1973 waqila, snulfan-d lqanun ajdid i tesdawit. Xedmey tuttra i uneylaf n leqraya taelayant i wakken ad sseyrey Tamaziyt. Irra yi-d tabrat, inna-d degs: "Tangiwin ilaqen ad ttwalemdent di tnezla tiseklawiyin n tmurt n Lzayer llant akw deg weytas utṭun akka d wakka n wezmez akka d wakken. U Tamaziyt deg weytas nuday-tt s teftilt ur tt-ufiy."

Ieadda useggas. Yuyal ufiy belli di lqanun ajdid yiwet tanga semman-as: tusniwin tiyerfiyin (les traditions populaires), ssyaren-tt deg usudu n taerabt. Amyar n tnezlit i yer rriy, inna-k: ruḥ zer akk d unemhal n usudu. Qqimey ur zriy aḥaḥ iberdan, aḥal n swayae akk d unemhal usuddu d kra iselmaden ittawi-ten yides. Seg wakken ur nemḡaz'ara, nuzen mkul yiwen ahil-is i uneylaf n leqraya taelayant i wakken ad ifru. Setta iseggwasen-aya, bedden tlata ineylafen seg wassen s' ass-a, uread ur d-rrin ara. Ineylafen n tmeyri taelayant n tmurt-nney, ad yili Rεbbi yid-sen, mecyulen mačči d kra !

Tafsut: Asaru "Taḥcict d Uekkwaz" (l'Opium et le Bâton), amek llan wassayen gar-ak d win i t-

id-issufyen?

M. M : Gar-i yid-s ala lxir, ma d tikta-ines di temsalt n Tmaziyt d tid n lehkem i t-irran d anemhal n lbiru isura. Tamsalt n tmeslayt, tamsalt isura, di tilawt agnu yiwen. Skud Tamaziyt ur tettunesseb ara d tameslayt n tmurt, igna icban wagi ad ttenfufuden wa deffir wa. Ameskar usaru, tamsalt n tmeslayt ur t-tecqi ara, netta tiṭ-is ad ismures asaru i d-iger. Maca yezra tikta n lehkem (niy icuk-itent), degmi yebda yekkes-as i teqsit akwk ayen idran di Lmerruk, acku yedra yakk di tmurt Imaziyen n dinna. Ulac yiwen umeslay n Tmaziyt deg usaru akken ma yella. Timseqqeft ibeddel-asen ismawen i sin irgazen : Akli akk d Aamiruc. Iqqar-as winna: ttnadiy w' ar a yedšen yid-i d amnaşef ! Ihi, am akken i d-nenna sğellin, mačči deg yisura kan i tuđen icci-s. Leylađ illa di llsas.

Tafsut: Amusu n Tmaziyt, acu twalađ deg-s ? Ma tzemređ ad ay-id-iniđ anwi iberdan di tedmi-k ara yessiwđen Tamaziyt ad tili d tameslayt tatrart ?

M. M : Seg wasmi yebda umezruy, tamurt-a d tamaziyt. Ihi amusu n tmaziyt d ayen yuran deg wul n Tmazya, ur izmer hed as-iaarred kra n tallit, ur izmir hed a tt-imhu. Llan aggad ittwehhimen amek armi werğin tella tmaziyt d tameslayt tunşibt di Tmazya, di tillawt ilaq ad wehmen amek armi mazal Imaziyen tmeslayen tamaziyt ar ass-a yili kecmen-ten-id ačal n leğnas seg Yefniqen (tarusi-nsen di Autiq di tama n Annaba di lqern wis 12 qbel Sidna Eisa) armi d Fransis ur neffiş ara tamurt-nney armi d 1962; u gar-asen kecmen-d Rruman, Iwandalen, Ibizantiniyen, Aaraben, Iterkwiyen. Tamkerra d amek armi, tlatin n leqrun n temharsa (ney ead n temharsiwin), mazal nettmeslay Tamaziyt, nessefruy yes-s u sya d asawen a tt-nesselhu, a tt-nessefrek.

Igra-d ilaq a nwali lihala akken tella di tilawt. Imi ugar n tlatin leqrun aya, kra yellan d tayerma yenfali kan s tmeslayin i d-ikkan si berra : Tafniqt, Talatinit, Tagrigit, Taerabt, Tafransisit, tezga-d Tmaziyt si zzman amezwaru tettwexxir di tenfalit, tuyal ssexdamen-tt kan di tmeddurt n kul-ass ney di tssekla timawit, texda i tmusniwin d tmusni taelayant, mi yebya Umaziy ad yini kra di tigi, tettare-t tmara a tent-yaru s tmeslayin yellan d tunşibin di lweqt-is.

Maca ass-a leqraya di lumuř n tmeslayt d tsertit telha armi asefrek n tmeslayin icban Tamaziyt mačči kan ittmekken d atmekken, yettulli d tađullit. Tameslayt yettffen ačal n leqrun aya, yili

*Seg wasmi yebda umezruy, tamurt-a d tamaziyt.
Ihi amusu n tmaziyt d ayen yuran deg wul n
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izmir hed a tt-imhu.*

yali tabuciđant thubbed fella-s, llan deg-s imerkiden imeqranen; d amerwas fella-ney mačči kan a nettef deg-s, a tt-nessefrek ula d asefrek, yerna iyarrawen llan. I wakken ad yessidder bnađem iyarrawen-agi

yakk, yerna mkul yiwen a ten-yagem, ilaq taktabt ney xersum tazrawt yezzifen. Ihi a ten-id-nesni kan wa deffir wa d lluya n webriđ .

Leqraya:

Zik tamaziyt nettmeslay-itt kan d ameslay, tura ilaq a tt-neqqar a tt-nettaru. Ma llan iyerbazen akken axir, ma ulac wa a tt-isyar i wa: ma yessyer-itt i yiwen yelha, ma i sin d lfayda, ma i eacra d rreħma, ma i meyya d lkimya. Yerna ilaq a tt-nyer argaz tameřtut: arrac uzekka d yemmat-nsen ar a ten-iřebbin di temzi u s umata tafat n Tmaziyt řuza mkul yiwen, ur řerrem hed.

Tameddurt:

A wi yufan a nemmeslay Tamaziyt di mkul mkan: deg wexxam d ayen ibanen, maca ula deg uzniq, deg yegrawen. Anda tezga txus, ulac uyilif, a nesseđdem timeslayin nniden armi d asmi ar a tawed Tmaziyt ula d nettat d tameslayt n tyerma tatrart.

Tazragt d Umezgun:

Ilaq si tura a d-nessufuy s Tmaziyt akk ayen izmer bnađem a t-id-issufey deg-s, acku qqaren : s

wenğar i yettuyal wemdan d aneğğar.

Amawal akwamaziyy:

Wagi yuzzif webrid-is. Tlaq terbaet ideg, lemmmer d lebyi, ad ttekkim imaziyyen n yal tamurt, ad ilin: Imucaj, Icelhiyen, At Watlas alemmas, Icawiyen, Imzabiyen, Icenwiyen, Izennaten, Infusen d wiyad akk anda ma llan ; kul yiwen a d-iger s annar akk awalen yellan di tmaziyyt-is netta i wakken ad tmed tissi, akka ineggura ad walin acu n webrid swayes ar a tefrek Tmaziyyt tatrart, dya a d afen ansi ar a d-jebden ayen hdağen.

Aheggi n tektabin di mkul tanga:

Iswi-nney nekkni: a d-yawed lweqt (a t-neiwen akken a d-yawed) ideg ara nesyer akk tusniwin s Tmaziyyt. Ilaq di mkul tanga: tajejrumt, tasekla, amezruy, tussna n tmurt, tusnakt, tayarant, takrura, atg... ad mlilen imazzagen-nni nutni d imazzagen n tmeslayt, iwakken a d-jebden seg umawal akwamaziyy (ney seg weybalu nniwen) ismawen ilaqen i tussna i ten-icqan.

Wigi d iyarawen yellan ger ifassen-nney ass-a, wid illan n teswiēt-a deg ufus n ddula icban rradu, tilibizyu, isura, leqraya deg yerbazen tebeen tasertit n ddula, ama d ddula turzimt ama d tuqmiđt. Di teswiēt-a, abrid i d tewwi ddula-nney di lamej-a n Tmaziyyt d uqmiđ, maca ur izmir ara ad iqqim akka, acku lebni n tmeddit d win yersen yef sşeh mačči yef tmucuha d uzewweq n tidet.

Tafsut: Dya di temsalt-a i d-nekkes akka byiy a k-in-steqsiyy yef tjejrumt turid s tmaziyyt akked umawal atrar.

M. M : Amawal d Tjejrumt d igarawen imenza n tmeslayt. Uriy Tajejrumt n tmaziyyt s tmaziyyt d amedya. Tajejrumt d yiwet ger tussniwin; ihi ilaq ad tettwaru s tmaziyyt. Izga-d di leqraya yriy asmi lliy nekk s yiman-iw d anelmad, twelhey s waya, yriy kra n tmeslayin tiberraniyin, yal ta s tjejrumt-is. Ihi ayen xedment tmeslayin-a kul yiwet i yiman-is, byiy a t-xedmey i Tmaziyyt. Xussen kra n yismawen ur llin ara di Teqbaylit,

nuday di tmaziyyin nniwen, jebdey-ten-id syen, aħric amuqran si Tmacayt, acku deg-s i tuqten wawalen n tmaziyyt tanaşlit. Ayen ittwaxedmen di tjejrumt izmer ad yili di tussniwin nniwen akk. Ilaq-ay tura a tent-naenu cwit cwit... asurif asurif alamma temmed-ay tirni.

Tura, am akken I d-nenna sgellin, imagraden-agi mejra ittusemma nebder-iten-id kan d abdar, d acellef i ten-id-ncellef, maca ilaq mkul yiwen ad yeyz bnađem deg-s.

Tagrayt

Tafsut : Acu ar' ay-d-tiniđ d tagrayt ?

M. M : Tagrayt umeslay, ma tebyid a tt-id-nawi d taqsiđ.

Yibbwaw, yiwen wergaz temmut-as tmejtuđ, yerna yuy lhal yaedel yid-s, tesbedd-as axxam. Iyli-d fella-s uybel d ameqran. Ass-en iřuđ-d si tmurt tabeřranit yiwen uħbib a d-yerzu fella-s. Issawel-as seg wezniq, irra yas-d winna seg wexxam, inna yas : - Qerreb-d !

Ikcem weħbib s axxam, yufa argaz-nni yaerra f iyalen-is, la itegg ayrum. Inna-yas:

- A leflani, acu akka ?

- Aqla-k la tettwalid.

Inna-yas : D kečč i la iteggen ayrum ?

- D nekk.

- I tmejtuđ-ik ?

- Tewweđ anda ara naweđ.

- I kečč s laeq-ik ? Temmut-ak tmejtuđ ur teawded ara zzwag ?

- Ur eawdey ara.

- Ayen ?

Inna-yas "

Annay leali

Ikfa-yi lqebd ikemsen.

Annay dduni

Ugin leqlub delsen

Ar akka ntegg, nfettel

Ar d-yefk Sid i yestehsen".

Ihi a negg awal-a d tagrayt n wawal-nney ass-a.

The Stopovers

BY MOULOUD MAMMERI

TRANSLATED FROM FRENCH BY AREZKI BOUDIF

The damp air and the different noises made me feel like we had changed location. For the rest, I was still in Wagram theater in Paris: the sounds in my ear were profanely clear: Allende, Swapo, the Buraku. The stand preached to an-already-convinced audience; shredded pieces of reality stronger than all the arguments were hung to words.

To the applause that greeted the Bearded guy, I knew he was the one the crowd was waiting for. He says he was born right after the First World War (he sneered "the first of the last ones"), that since then, he felt like he had never come out of it: the war changed its location but not its soul nor its steadiness; because in war all locations were alike; why did it matter, that people got killed in Cuba, in Chad, in the Falkland Islands, in Palestine, in Chile, in Korea, in Vietnam, in Kurdistan or in Namibia? In war, all locations are equal ... and all the deaths, all blood.

The Bearded guy says: "All this blood shed for nothing! ... On both sides, and those falling down are men."

Objections were fired from all corners:
- Does that mean to you, all wars are equal ... What do you think, there is no just war?
It was no longer possible to continue after that. Insults cut the arguments. The police finally evacuated the room.
On the boulevard, the Bearded guy continued to defend peace with passion:

- You understand, sir, I know what I'm talking about. The war (he chuckled again: the second last of the last), I fought it until the end. It's not my fault that I came back ... Of course there are just wars, but who defines the fairness of the war, its justified cause... who?

He let several buses pass.

- In the aftermath of the war, I did like everyone else ... Flore's café, do you know? ... When you're an intellectual, obviously, you believe in the power of ideas ... I was like everyone else ... And like everyone else, do you know the meaning of all this?

I did not know.

- Like everyone, it means schizophrenic behavior in two stages. At night, all lights on, we re-built the world, life, the regimes, love, death, ideologies ... well everything ... We were competing with God ... if you believe in God ... He paused to find out if I believed in God... in vain!
- And then, in the foggy morning ... we wake up and ...

the procession of those enduring miserable lives resumed: the bread, the money, the job, the subway, there were no drugs yet ... well not too much... When the blurry dawn comes, there were no more fires of the night than a flame without object: the ash smothered the ashes ... The least jaded (there were some) ... to make it an illusion ... played at tearing off the paving stones, to break windows, hitting the cops and being hit by them ... How long? (He blew on his fingers.) The time of a passing breeze ... No! We think about men, for them, and in the morning, when we wake up, we search and ... where are the men? Fainted! Dead... Gone!

There are only well rounded mechanics, oiled, polished, lapped, emptied of blood, desires and dreams. Pardon me, sir, but you seem to be Algerian ...

I said I was what I looked like.

- Well, me, during the war (he specified: yours), I entered the Jeanson's network ... Do you know why?
- Because they were helping to fight a just war ...
- Naturally ... but also to escape the status quo... You understand? (He saw that I did not understand)... The streets of Paris were empty ... They had seen too much, if you see what I mean ... but elsewhere ... Pardon me, sir ... Elsewhere that means in your home country for example ... elsewhere there were men to whom the meaning of existence -meaning of being someone, meaning of having something - gave wings. For you, sir, there were still tomorrows, real ones, of those who, at our place, had stopped singing for a long time ... even with the slogans of the boulevard ... But me, I like to hear people singing... He hummed, " When comes back the cherry time ..."
- Here, sir, everyone is happy ... That's what they all say, and keep saying ... as if they need to convince themselves ... Their happiness, they find it every morning in jam, hot milk, and buttered toast ... felted, oiled, clean and without trouble. As far as I am concerned, I hate hot milk... I prefer a good little Beaujolais ... But excuse me, I believe that, in your religion, alcohol is prohibited, isn't it?
- It is sin.
- It's worse! Anyway ... It takes everything to make the world go around!
As for me, anyway, the prohibitions were, as hot milk is for him... undrinkable!
- But nobody likes it!

He thought:

- Nobody? ... Except perhaps the lucky ones in our country ... Because the lucky ones hold tight to their happiness ... They stick to it ... They make sure not to exceed the present minute ... the one after, vaguely. They are afraid ... Do you ever know what to expect... And then they know that they cannot do anything about it anyway. In their homes ... I mean in our country ... everything has long had its place ... So, on all this gaping emptiness that opens before us, we patch it with labels: democracy, God, socialism, Welfare ... Below, it is a network of prohibitions. During the war, it is through Kembs that I entered for the first time in Germany ... And the first thing I saw just across the Rhine, do you know what it is?

- No

- No? Well, I' ll tell you. The first thing I saw is a sign ... and on the sign it was written ...

- Welcome on board!

- It would have been too good! No! On the sign they wrote ... in red for everyone to see ... " *Streng Verboten* " ... and " *Streng Verboten* ", take it from me, it does not mean: welcome on board! It means strictly forbidden! What do you expect to come out of a bunch of restrictions? Aimed at the future, you understand we are as virgin as the Austral lands; we wander in a sanitized space, marked out, arrowed, where nothing can happen. So, sir, when you came with your fair war ...

Pardon me, but I believe, in your country, you call that "the holy war", when you started with your simple ideas and your way of believing in them, we were a few to jump in ... The great adventure ... pardon me for the term, sir ... within reach of a raft, taken without even a passport on the old harbor of Marseille ... (his arm raised swept the other side of the street) ... Just like taking the bus on Boulevard Saint-Germain ... But the bloodshed, sir ... the bloodshed, you did not ask for it ...

I say that even if it was not an argument, personally, I hated this sticky liquid, fetid and useless as soon as it is spilled.

" A fair war does not make the blood less viscous," he says. Pardon me, sir, I would not want to offend your religious beliefs ... if you have any ...

He waited to know if I had religious convictions ... and continued:

- I would not want to offend your religious convictions ... but for me ... no war is holy.

In the maze of his reconstructed memories, he was roaring, he was entangled. He locked me up with him; like a hornet locked in a jar, furiously, he repeatedly banged his head to the transparent glass of his prison, which showed him the world but, at the same time, cut him off from it.

On the plane which, three hours later, took me to Cairo,

the battering of his justifications continued to beat against my temples: the just war, sir!

In Cairo, at least, I will forget. I will not see the pyramids: it was as if I had always known them ... neither all the other pompous remains: the weight of history accumulated here for centuries will be too heavy for my shoulders. In Cairo, I came to experience the everyday's and every night's life of simple men...

The driver, obviously, was as interested by me as he was by his own person:

- Your lordship already knows Cairo?

- A little, I said.

- Your lordship is Lebanese?

- A little.

- In Lebanon, you are close to a war, closer than us.

I say that we were all in and that, anyway, with modern gear ... The driver looked at me:

- What do you think of war?

- It is cruel.

- Are we going to win it?

- We may have to pay the price.

- The price?

The voice was worried. On the asphalt, the moon softly made the palms dance; it was rustling in the trees; it was squealing on the road; Invisible waters stirred the thirst of my lips.

- The price? Repeated the driver. What price?

- Ad-dam, I say, blood!

It went out as in an accidental firing, I do not know how, but today, I' m sure that the two syllables, like the balls of a slingshot, were actually aimed at the Bearded guy.

Gently, but heavily, the rubber sandal hit the brake pedal. Slowly, the Panhard approached the side of the road, bit on it; the sound of a frying pan grew exasperated and then became silent. The driver did not take his eyes off of me. Beside the Panhard and the two of us, there was no soul alive at a light-year distance around us. It reminded me of the crossing I had made near Beni-Ounif, to catch up with my unit that I had lost. I looked in the car: there was only the jack, but it could still do the trick.

The driver went down slowly, passed in front of the hood, and came back to open the door:

- Come down, effendi!

Just in case, I took the jack with me.

- We have arrived?

- Ustaz, pardon me, we are not very far from the city, but you' re in no hurry, do you have a little time?

He pulled on the door:

- Come down, my lord, and ... look!

What could I see? It was night. I told that to the driver.

He goes:

- Exactly! The night is breathing. It is riddled with stars. You don't like nights riddled with stars?
His raised arm took the sky as witness.
- Don't tell me that you don't like better a night riddled with stars than a skin riddled with bullets! ...
I felt my blood was starting to boil, because, what allowed the driver to make me a lover of skins riddled with bullets? Still gently—just for convenience—I say that when you're not feeling good inside your skin, your skin is still fine but unworthy, you do not feel the beauty of night.

- I would feel it even under the skin of a calf, said the driver. And then, my lord, look at the sea! It is smooth, it is soft ... like a bride's cheek on the night of her wedding; Feel the breeze (he raised his head to inhale with air some imperceptible perfumes). Listen to the silence ... There is no silence like this on all the land of Egypt. Wait until we reach Cairo and you will see. Do you hear ... Cairo is a unique city in the world.
- Like all cities, I say.
- Any little hedgehog is as beautiful as a fawn for his mother. Cairo is beautiful, my lord, but when you are there, the mass of the sounds of Cairo will be for you like that of the stay of the tortured souls.
He got me, the driver. I feared an ambush; he offered me a beach of poetry. I put the jack back in the car. Anyway the driver had forgotten me. He spoke to the night, to the stars, to the velvety cheeks of brides on the night of their wedding. I was upset. He is the one who pushed me on the path: why remember the war, any war, when one vibrates under the music of star-riddled nights like the string under the bow.
For me, war awoke less idyllic visions in the folding of my imagination, where I try to suffocate them by means of distractions or oblivions.
It was time to bring back the driver on the ground from the interstellar silences where he was sailing, the Panhard, the noise of Cairo and my haste to arrive.
- When silence is there, you hear the stars, I say, you're lucky ...
- And you effendi, what do you hear in silence?
- The shelling!
He dropped his shoulders, surprised by the unexpected answer.
" And behind the shelling, I hear the cries of children, the screaming of women, and of all those who have done nothing for the cannon to fire.

The line of his white teeth shines in the darkness.
- You're caught! He said. His smile spread in darkness of the night.
- Caught ... why do you think so?
- Because if you want to stop the tears, one must stop the

shelling.

Only provocation could be an answer to this specious reasoning:
- Sometimes, you need rivers of blood to wash the sources of tears. Look at the Algerians ...
- Bloodshed, why bloodshed effendi? Life is beautiful! Only those who do not know the beauty of life speak like you. Yet Ustaz, you look rich and healthy. We Arabs have no people crazy enough to prefer death to life, tears to flowers ...

I had the choice between the jack on his face or a course on dignity. I chose the second option:
- The flowers of servitude are devoid of colors, washed out of their perfumes.

I watched the brown driver under the white moon. No need to insist! No jack could wake him up. He smiled at the invisible *houris* that the breeze of the sea blew on his skin, at the images the breeze flashed in the white of his eyes. The radio, which remained on in the car, emitted a thick and serpentine music, and the voice, the moon, the sea, the ocher sand, and the languid palms on the side of the road together with the swaying of the driver's thick shoulders formed the same mass of undifferentiated harmony: " *Hayat!* Life! "

We returned to the car. I spoke to myself by aggressive peaks, and my thoughts were swallowed by the vastness of the desert or taunted by the screeching tires. The voice kept winding-unwinding volutes, disturbed here and there by spasms. Between the brown hands, the steering wheel danced to the rhythm of the steady voice. We will, no doubt, we will this time shed into the desert a blood stupidly useless.
- Ustaz, I said, who sings like that?
The contempt of his eyes overwhelmed me:
- But, lord, It's Keltoum! All Arabs know Keltoum!

My case was crippling, the driver could not stop a second time.
- How do you live without her? He said simply.

We were in front of the hotel; I waited for my suitcases to be taken into the hall.
" Ustaz, I say, a thousand thanks! Before you leave, I owe you a clarification.
- I do not need it, said the driver, I understood very well. And then ... when life is too bright, it's not life anymore.
- I told you earlier that I was Lebanese. That is not true.
- You are an Arab.
- I'm a man and that's enough, but ... just ... Do you know who I am?

" You are my brother," said the driver. He laughs: And you have all your skin ... Your non-riddled skin... and all your blood ...
- I am Algerian...

The driver released my hand, as if it burned him. He moved towards the door backwards, his fingers stretched to make a fan that he used as a screen in front of the white of his frightened eyes, as if he wanted to protect himself from potential blows. And he muttered.

- Leave in peace, my lord, leave!...

I handed him the green Egyptian pounds at arm' s length, but he fled in front of me.

- It' s for the ride ... How much is the ride?

- It' s nothing, effendi, nothing! ... The pleasure of having known you is priceless...

I had to run behind him for more than a hundred yards before thrusting the money into his jacket pocket. He could, like everyone else, love bakshish, but I had cholera-and cholera is stronger than the passion of bakshish.

As he was looking at me moving away, he simply said:

- That' s how you got the French out of your country ... you like death ...

And I screamed:

- No! Ustaz, no! No way! We love life ... like you ... like all the living in this world ... But not just any life, do you understand? Ustaz, not just any!

He looked at me for a long time:

- You' re Algerian but you' re alive ... that' s what matters.

Behind me, for a long time I heard his hoarse voice, like following my steps on the dusty sidewalk, streaming:

- Hayat! ... Hayat! ... Life! ...

Notes:

1 A short story taken from his novel with the same title

2 Allende: Former President of Chile overthrown in a military coup.

3 SWAPO: South West Africa People' s Organization, is a political party and former independence movement in Namibia.

4 Buraku or Burakumin: Low caste in the Japanese society that suffered from a lot of discrimination.

5 Ustaz: Professor, also used to say "Gentleman"

6 Houris: Mythical eternal virgins promised to dwellers of Heaven in Islam.

7 Keltoum: (Oum) Keltoum is an iconic figure of the Egyptian singing for decades

8 Bakshish: a tip or some money given off the books, illegally

F ilms based on Mouloud Mammeri' s Nov els

L' Opium et le Bâ ton is a 1971 Algerian drama film directed by Ahmed Rachedi based on Mouloud Mammeri' s novel of the same title, starring Marie-José Nat as Farroudja; Sid Ali Kouiret as Ali;

Jean-Louis

Trintignant as

Chaudier;

Jean-Claude

Bercq as

Delé cluze;

M u s t a p h a

Kateb as

L a z r a k ;

Rouï ched as

Tayeb. The

film was

produced by

the Algerian

F i l m

Organization

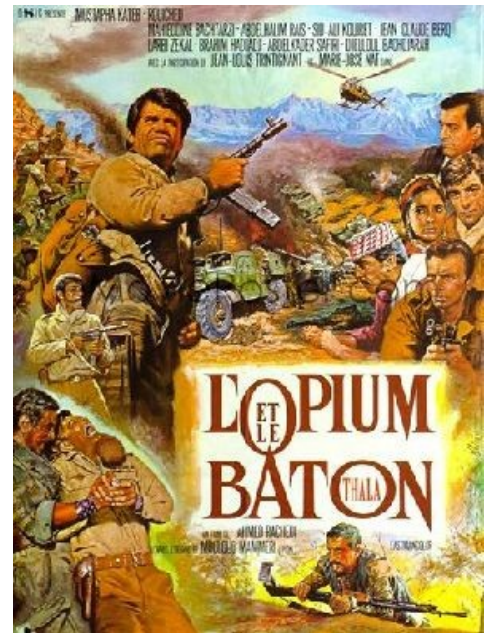
in the Arabic

language. The

film did not do justice to Mammeri' s novel as it had

to meet the policies of the Algerian government at

the time.



La Colline Oubliee

(The Forgotten Hill)

is a 1997 film written

and directed by the

late Abderahmane

Bouguermouh based

on the novel by the

same title by

Mouloud Mammeri,

starring: Djamila

A m z a l ,

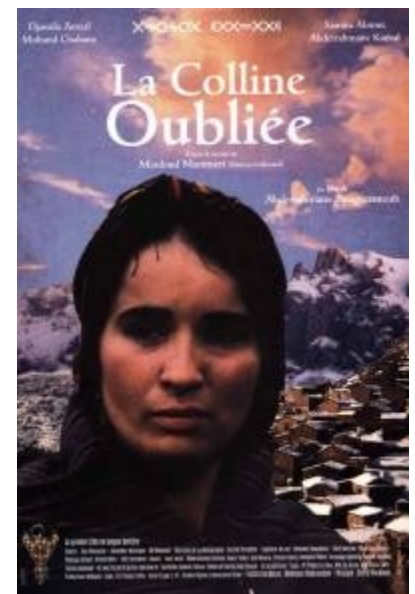
A b d e r a h m a n e

Kamal, Mohand

Chabane & Samira

Abtout. This is the first feature film produced in the

Amazigh language (Taqbaylit).



Ijeylalen n Tudert

SYUR KATIA TOUAT

1 *Awī-d kan lliḡ*

Ad bibbey tudert
I skerfen wussan
A d-zzgey tafat
Seg yimi n wuḍan
A d-cerwey tufat
Seg ufurk yennejlan
Ɠas urfan d tignawt
Lehna-w a d-tekkat
D talwit d laman.

Awī-d kan lliḡ
Ma ur yelli i yellan
Awī-d kan bḡiy
Ma ur llin wid i yi-ibyan.

Aṭṭan-iw yuḍen
Yemger deg wusu
Teqreḡ i yi-igezmen
Tenṭer, tettussu
Ur ttru a leḡzen
Ugiy deewessu
Ldit-d ifassen
A n-azzley Ƨur-wen
A wen-buddey aseḡsu.
Awī-d kan lliḡ

Ma ur yelli i yellan
Awī-d kan bḡiy
Ma ur llin wid i yi-ibyan.

A d-ssefruy tira
Yedlen s tebrek
A d-tenṭeq snitra
Ɠas iles-is yesbek
Deg umejriw yerka
Ad sraḡey lmesk
Ay aḡar n ccbaha
Ɠas tezwi-k tawla
Sgen-iyi Ƨur-k.

Awī-d kan lliḡ
Ma ur yelli i yellan
Awī-d kan bḡiy
Ma ur llin wid i yi-ibyan.

Muḡley tidyanin
D inijjel i tent-yeḡḡan
Xaḡey tiṭṭucin
Walay-d s wul kan
Tijeḡḡigin d zzin
Tizeṭ n iḡulfan
Ssemyiy-d ur d-myin
S tayri d tḡidanin
I d-sudney itran.

Awī-d kan lliḡ
Ma ur yelli i yellan
Awī-d kan bḡiy
Ma ur llin wid i yi-ibyan.

Briy i layas
D argaz-iw n lhemm
Briy i tissas
Ḥettment-iyi isem
Briy i lweswas
Icemmet-iyi udem
Berruy-asen yal ass
Xḡeb-iyi ay ass
Ay-iyi i usirem.

2 *S tuffra*

Anda akken ur yelli yiwen
Anda akken teffer tuffra
Anda akken yeṭṭuqqet yilem
Ṭṭuqqten wid ur nelli ara
Din d nek i k-iḡhemmlen
Din ḡemmlay-k mebla leḡya
S tuffra.

S tuffra ger iḡulfan
Di tmurt icuban s ul-iw
Akken kan ṭṭsen wurfan
Akken i d-tuki tlelli-w
Yemyi-d, ilul-d llufan
Temyi-d, tlul-d tayri-w.

Tedda-d tayri-w d waḡu
Tkukra, tnuda tuffra
Di tuffra tufa agu
D agu i tira yebra
D agu iyummen aḡulfu
Yerba lebyi-w mi k-yebya.

Katia Touat tlul deg taddart Ibekkaren, tettidir di taddart n Tazrut, Buzgan. Tayurines tfukk-itt deg useggas 2014 s ugerdas n Master 2 (Ingéniorat) deg tayult n Génie Civil. Tebda tettaru tamedyazt seg wasmi tella d tamezyant. Ttwafken-as



atās n warrazen ilmend n tmedyazt-is ifazen. A d-nadder :
- Arraz wis 3 deg temzizelt n Tmedyazt Lounes Matoub, Tawrirt Moussa, Tizi-Ouzou, 2011 ;
- Arraz n tebyest deg temlilit n Tmedyazt n Weqbu, Bgayet, 2011 ;
- Arraz wis 2 deg tfaska Tayelnawt n Tmedyazt Tamaziyt "Adrar n Fad", Ait Smail, Bgayet, 2012
- Arraz n tlawin di temlilit n tmedyazt n Weqbu, Bgayet, 2014 ;
- Arraz 1^u n Lmulud At Maemmer di Tfaska Tayelnawt n Tmedyazt Tamaziyt, Ait Smail, Bgayet, 2015.

Di tmurt i deg ulac tillin
 Ulac-ik, amzun telliḍ
 Udem-ik yeččur tammiwin
 Di tebħirt-iw tettcaliḍ
 Keč yid-i, nutni ur zřin
 Nek yid-k, keč ur tezzřid.

Ffrey tayri-k di lbaḍna
 Ffrey-tt di tsusmi lqayen
 Keč d amnay-iw n tirga
 D agellid-iw iqedsen
 Ĥemmley-k ugar n leħmala
 Ĥur-k kan wi yi-d-isellen
 S tuffra.

3 Yas ur k-in-muqley

Mara k-id-mliley
 Ĥas ur k-in-muqley
 Ĥur-k a s-tiniḍ tettuyi
 Kter n zik i k-ħemmley
 Ĥef wul kan i yef eefsey
 Ugadey-t, a d-yergagi
 Ugadey yur-k a n-sekdey
 Daxel n tmuyli-k ad yerqey
 Ĥer lebeid a yi-tawi
 Ugadey sdat-k ad ccḍey
 Udem-ik mara t-ttfařasey
 Aḍar a s-teereq tikli
 Ugadey yur-k a n-azzley
 Deg ufus-ik a k-id-třřey
 A k-iniy :« Yid-k awi-yi »
 Ugadey din ad suyey
 Lyaci akk a ten-saelmey
 A sen-iniy tsehred-iyi
 Ttagadey ad drewcey
 Tilas a tent-sseryey
 Ad leħhuy mebla lebyi
 Ugadey ařas ad selbey
 Tayri limmer ad as-ħessey
 Žriy řřwab ur t-tesei.

4 Tiyita n tudert

Tewwet-iyi tudert s rkel
 Teyḍel-iyi ar lqaea
 Tescedda fell-i lbařel
 Tbeddel-iyi řřifa
 Turar yis-i, am wedfel
 Tessefsi-yi s lmeħna
 Lqedd-iw yellan yettkel ;
 Yefruri, yeewej, yekna
 Allay-iw yeğġa-t leeqel
 Iereq-as wayen yezra
 Tiř-iw mi teddem ad tmuqel
 Tettaf-d tamuyli-s teħfa
 Amezzuy ieuřřeg, ur isell
 řřut ur t-yettawed ara
 Ula d ul s kra i iħemmel
 Yuyal ur s-itthulfu ara
 Kker ay aḍar rwel
 Ur d-qqar ur zmirey ara
 Tudert-agi a ř-tessehbel
 Txeddem kan akken i s-yehwa
 Ur a s-qqar ahat teshel
 Ney a ř-d-tsefreh taggara
 Ma ass-agi tewwet-ař s rkel
 Azekka a ř-d-terjem s yezra

5 Tagut

Teřřef-asen afus
 Rekbentawla
 Tessalay-iten, tettrus
 Thuzz-iten tuffra
 Suřřden ammus
 Slufuyen i lmus
 Rzan leħbus
 Nettat teḍsa

Teyli-d i yiles
 Tesseyli-ten s annar
 Ssan times
 Sekkren urar
 Segnen lħes
 Snulfan-d tefses
 Rran-tt d idles
 Teḍsa, tezzwar

Tezzwar, ur teddi
 Tezzuyer-iten, teggra
 Tezzwar s irebbi
 Tessamen-iten tella
 Tseww-asen-d udi
 Tesfed-asen tugdi
 Teswa-asen tidi
 Tečča, teřwa
 Selsen-as azal
 Cebbħen-tt s lħeq
 Semman-as leħlal
 D leħram teereq
 Tezḍa-asen-d awal
 Tseftutes-asen-d uzzal
 Tedhen-iten s ccwal
 Tufeg, teereq.

Suyen: « Anda-kem ? »
 Ur sen-d-terri řřut.
 Awi-ten yid-m
 Uklalen lmut
 Uklalen lhem
 Uklalen ssem
 Uklalen-kem
 A tin i d-yesburen tagut.

