

Tayect Tamaziyt

Tasyunt n Tiddukla Tadelasant
Tamaziyt deg Marikan



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Editorial

BY AREZKI BOUDIF

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In this year of 2017, Mouloud Mammeri would have been one hundred years old. He dedicated his life to shedding light on various aspects of the Amazigh language and cultural heritage in the whole North African region.

What do you think he would tell us about the way we pursue on the path that took him an entire life to draw and build? Probably his appreciations would not be very commendable. Still, we could argue that enemies of our culture are so ferocious and determined, and we are rather slow at learning from our mistakes.

Is what has been done so far all wrong? Did we kill all hope and jeopardized outcomes of our fight for the revival of our culture and language, as well as our basic rights? May be not!

We could show Dda Lmulud (as he was affectionately called)

tens of fiction books that were written and published, some other tens of playwrights and a few good movies, all in Tamazight. We could reassure him that our artists continue to produce beautiful music with lyrics that are even more elaborate than the ones he heard when he was among us.

But, I think we have better, more joyful and more hopeful things to tell and show him. I, personally, would tell him the story of that high school student who refused to take off her traditional Kabyl dress when urged by the administration of her school, and she won the support of her teachers and all the girls of that school who, the next day, wore the traditional Kabyl dress and imposed it as a normal fashion next to the Western and Islamic clothing. Didn't he teach us to always follow the path of dignity and freedom? I would also tell him that in the current issue of *The Amazigh Voice*, we are including a story written by a sixteen

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The Amazigh Voice

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News ISALLEN News

Inauguration of Ait Aissa's Outdoor Theater

After a fundraising campaign among the locals and the diaspora, coupled with nearly a year of weekend volunteering, Tadukli, the association of the village of Ait Aissa (located near Awqas in the province of Bgayet), succeeded in building its own out-door theater. Built in a semi-circular shape, in the same fashion as the ancient Roman and Greek theaters, the new jewel of Ait Aissa was inaugurated on June 18th, 2017 by launching the third edition of its theatrical festival, organized by this dynamic association since 2015. It is worth mentioning that during the second evening of the festival, a book-signing session was held by the writer Rachid Oulebsir, the proceeds of which will go to help Tadukli with its endeavors.

Source: *Tamurt Algerian Newspaper*, June 18, 2017

Tamazight, a Missed Opportunity

Clearly, the Algerian Government continues to ignore insistent calls for an “effective officialization” of the teaching of Tamazight, the Berber language. Worse, it seems to be engaged in a discriminatory attitude towards this language that it recognized as an official language of Algeria in the 2016 revision of the Constitution. Indeed, in an effort led by the Ministry of Education to recruit over 10,000 teachers across the country, in anticipation of the 2017/ 2018 school year, only 57 of those positions were dedicated to the teaching of Tamazight. That is a ridiculously low ratio of 0.57%.

The Labor Union for Public Administration Staff (SNAPAP), pointed out the contradiction between the

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A Performance at the Out-door Theater, At Aissa, Bgayet, Algeria

Ahidous' Main Hidden Implications

BY MBAREK OUKHOUYA-ALI

Introduction

Ahidous is widely known in Morocco as folklore, not as an art per se. Ahidous, as a form of art, can be defined, as Taghlaoui argues, an organized traditional dance practiced by the Amazigh communities of the middle and high Atlas in Morocco. It is performed by men and women in two parallel lines using drums made of wood and goat skin while accompanied with Amazigh songs. Ahidous is performed in ceremonies such as weddings to express the feeling of joy and happiness (1). Another definition is that Ahidous is a traditional dance performed by Imazighen of Morocco, in which men and women, elbow to elbow, form a flexible and undulating round, are accompanied by songs or *Izli/Izlan in Tamazight* punctuated by drum. Those songs differ from one region to another. This art or dance has first started in the middle atlas mountain region a long time ago. This sort of collective singing has its ties to nature that explains why it first started on the water-rich green areas of Morocco. Thus, both definitions emphasize the fact that Ahidous is a collective performance accompanied with songs found exclusively in Morocco.

(1) Taghlaoui Youssef is an English teacher in Alnif and concerned with local cultural traditions. He provided me with his definition through an e-mail conversation on 05/12/2016



Mbarek Oukhouya-Ali

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Speaking of Ahidous in Morocco and in South East or the Atlas region in particular is, to my knowledge, not only a matter of art and ecstasy, but also of history and culture. Its well-trained practitioners are totally distinguished among other varied artists. Indeed, Ahidous' noticeable hallmark lies in its versatility that allows, almost in an improvised manner, a performance between men and women, men and men, and women and women as well as in default of any musical instrument. Therefore, the main objective, in this respect, is not to depict amply and at length how Ahidous is systematically performed by its practitioners, rather I am more concerned with its five hitherto unelaborated implications which I deciphered with the help of some Ahidous youth dancers.

As to the implications I decoded here, they are ordered according to the Amazigh narratives a-propos of Ahidous related issues. The First one is what I call "Life and Feelings," associated with Jewish and Amazigh common tradition, depicted in the film of "Les echoes du Mellah" (Echoes from the Mellah) by Hashkar Kamal. The second one is linked with Ahidous as a collective performance. For the third one, it is called a moving circle and its varied renditions rely on prominent scholars in the field. As to the fourth implication, it lies in women's virtuous cultural deed. The last one is attributed to media interpretation and to Moha Olhocein's role. These implications have paved the way for Moroccans, and Imazighen in particular, to renew their understanding of art, in general, as well as their attitude towards Ahidous.

Methodology

The methodology adopted in this research consists of: focus group, participant observation, documentary videos, and interviews with dancers. Regarding the former, I danced and enjoyed to my heart's content the Ahidous ecstasy and hit a drum as well. This method is instrumental in brainstorming various interpretations of Ahidous among its youth dancers. While discussing with them Ahidous' implications, they did initially not show any deep insight into the topic until I gave them particular examples from other arts. I understood from their reaction that it was probably the first time, as far as they could remember, that they have been questioned in such a way.

As for participant observation, one could observe their meticulously cohesive trained steps during the dancing. The unified clothing added to the harmony between the goatskin drum's rhythm and resonated with the rimed words of *tizlatin/timediyazin/tigiwin*. Another point worth mentioning here is that participant observation can be used to count a number of men and women dancers, so that it is also a quantitative method. With regard to documentary videos I have watched, they revealed untold stories, and uncovered a non-written truth or mystery imprinted in the Jewish and Amazigh historical connection. As for the interviews, I questioned the dancers about the perception of their art, what was going to be performed and the way they intent to do it, all that before the performance of Ahidous started. This way, I could then observe to what extent they adhere to the "plan" they laid out to me. After the performance, each member of the six Ahidous groups,

composed mostly of six individuals, including women and men are interviewed again. The questions asked were rather diverse. The interviews were held mostly in Alnif center and Timirzit countryside in 2015/ 2016. Here is a small sample of questions I asked: what is Ahidous and what makes you an Ahidous dancer? When do you start moving and speaking during the performance? Is it accepted by your family to dance in public and encounter unknown men dancers? What do you know about Ahidous history? Are there any local narratives on Ahidous and what do they say? How do local authorities treat your collective ceremonies or *timeghriwin*? In that, the method of interviewing is very effective and fruitful.

The interview is helpful in understanding how women and men should perform in different contexts with varying groups, according to the women interviewed. Men can come from other local traditions, but local women dancers perform according to their usual style of dancing which explores varieties in Ahidous performances.

I learned that each Ahidous group cultivate its own distinctiveness through the lyrics/ poetry, clothing (*timelsa*), or even a distinctive way of drum hitting (*titi/kka n uynza*). It is also worth mentioning that different terms used to refer to one thing among youth and old dancers reflects each generation's contribution to the art. It is, therefore, a qualitative methodology as it is based on personal interpretations and lived experiences that can render hidden the logic of Ahidous.

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.

Ahidous: Life and Feelings

As summarized by one of the practitioners, the art of Ahidous is all about life and feelings. And according to another dancer, Ahidous has historically created a bond between Jewish and Amazigh lives in the North African region since the pre-Islamic era. And he added, a people without the knowledge of their history, origins, and cultural heritage is like a rootless tree, vulnerable and amenable to death.

Ahidous is a transnational tradition. In Israel, today, some Jews of Amazigh origin are still celebrating this Amazigh cultural heritage to show a cultural and historical link to their original culture left behind. Ahidous is a bridge that brings communities together. Indeed, in a documentary film (2) by Kamal Hashkar (2013), an actress, a Moroccan Jew and living in Israel gave this testimony: “ Ahidous used to bring us together (The Jews and the Muslims), and I learned how to dance with my female friends in our neighborhood in Tinghir ” Should we feel surprised when we know that the earliest art works originated in the service of a ritual - first the magical, then the religious kind. It is significant that the existence of the work of art with reference to its aura is never entirely separated from its ritual function.” In this sense, Benjamin (3) believes art is ritualized so that it serves the purpose intended by and for its community.

Ahidous: A Collective Performance

Ahidous, as a form of art, is a collective performance. Ahidous exhibits the intricate inclusion of men and women in the Amazigh public space, unlike some other forms of art such as singing in a band or concerts, which can do without women. When Ahidous starts, male dancers collectively sing after one single person, usually at the center of the line. This central dancer leads the major roles of the performance. This can be interpreted as a direct and indirect communication between a leader and his subordinates, between the center and the periphery. As soon as the leader finishes some *Tamawyt* or *Tamedyazt* (rimed lyrics sung as a warm-up with no instrument being played), the other dancers on both sides cohere the song with the drumbeat by hitting a leather membrane as far as possible from its center. With drums in their hands, men usually take initiative of starting to sing and cease the activity once the available lyrics were exhausted. Women dancers, instead, will keep repeating the same first verse/ chorus until men change to another verse. As



Young dancers performing Ahidous in a very informal way. Tudgha/Tinghir city 2014.

(2) See this video on YouTube <https://www.youtube.com/watch?v=FQEMrNlJlhA>

(3) Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. P. 220

an interviewee said, “ Ahidous is everything, *d lfrrahiyt d tatfi n ddunit* (it is the joy and the light of life) left behind



Two old israeli women born in Tinghir, celebrate their Amazigh cultural heritage. Picture taken from the film "Tinghir-Jérusalem: les échos du mellah"

to us when our men, adults and husbands, go to work in the north of Morocco.” This implicitly refers to an interesting idea: It is that one cannot imagine this sort of performance without women’s involvement, especially during official performances.

Based on this, I can assert that Amazigh women’s constant involvement in artistic forms helps consolidate their presence in the public arena, as well as the Amazigh arts in general. In other words, Ahidous, as a remnant facet of the ancient Amazigh culture, supports the idea that Amazigh communities were once matriarchal. As the eminent Amazigh Linguist and feminist, Professor Fatima Sediqi, has stated in her “Moroccan Feminist Discourse,” that Amazigh women [sic] have always been genuine agents of change in their communities and societies.(5)”

Ahidous: a moving circle and its aried renditions

Ahidous as a moving circle composed of men and women is understood differently. According to Fatima Sediqi in

(4) Becker, Cynthia. 2010:207-208 cited in her “Visual Culture and the Amazigh Renaissance in North Africa and its diaspora” published in “Islam and Popular Culture.” University of Texas press Austin edited by Van Nieuwkerk, Karvin, Mark, Levine, and Martin, Stokes

her “ Moroccan Feminist Discourse” , Ahidous forms a moving circle and likens to a symbol of life, whereby motion, change, and development are altogether in contrast with steadiness and stability. In the eyes of Cohen, cited in Mohamed Chafik’ s seminal book “ A Glimpse on thirty three Centuries of Amazigh History,” Ahidous dancers have usually the same or similar posture, clothing style, drum tempo, and intonation during a performance the same way dunes in the desert and stems of grain move back and forth when blown by the wind. From the



This is an example of a collective ceremony or Timeghriwin n Inrarenin Alnif, 2013. These men and women are grooms and brides. This performance betokens the mixing and equalization of the social classes, and it encourages effective communication and permanent cooperation between local youth. Besides, grooms dancing together in public explicitly refer to a new beginning of other challenges

information I gathered through multiple contacts with practitioners and my personal readings, I feel confident enough to argue that the moving circle of Ahidous dancers mirrors the distinctly religious, cultural, linguistic encounters of Imazighen. In other words, the moving circle is like the four seasons of the year. Thus, mens’ white

(Continued on page 7)

(5) Sadiqi, 2014 p. 35

(Continued from page 6)

dress represents the beginning of the year, symbolizing *snow* and *semen*, whereas women's dress, vivid colors of green, red, yellow, black and white, could be construed as a symbolic representation of *spring and fertility*. One of my interviewees stated that “ Ahidous brings relatives and common people together in a joyful family atmosphere, and Ahidous is also an occasion for girls and boys to meet and get married, which strengthens family ties.” She adds, “ Ahidous is a unique location for sharing love and creating new relationships.”

As to the Ahidous performance itself, several local variations can be counted. In the South East, men at first set in motion a line of four, five, ten or eleven and the same number of women face the male counterparts. Another

fashion is found in the region of the Middle Atlas, where men and women are juxtaposed in one line and keep circling around the limited site. However, sometimes women initiate the singing at first in case of some local individualized styles. To be more concise, these differences between these Ahidous forms are historically ascribed to the degree of religious influences on local people. Indeed, the middle Atlas Ahidous whereby women and men get mixed is the original form, whereas the Ahidous of South East is negatively affected by religious precepts and its restrictions (6). Furthermore, the starting point of the moving circle by men is finished by men. This movement can

be construed to be a peripatetic nature of Amazigh communities in some regions, which is presumably ascribed to the quest for survival, peace, safety, water, grass, fertility of soil...etc (7).

Women's Virtuous Cultural Input

Ahidous provides Amazigh women a tool for an effective role in upholding and transmitting to their children one of the most authentic representation of their cultural heritage. For example, in the Tashelhit domain (one of the major three dialects [sic] of Amazigh language in Morocco, which is spoken widely in the Sous region) the feminization of this latter role fits within a broader pattern whereby rural women are expected to uphold the traditional Moroccan social structure and to channel these



This picture is about a performance of Ahidous on the Amazigh TV channel. In this picture, the number of Ahidous dancers in each row are unequal. That is, men are eight on their side, whereas women are six . This number reveals the local tradition difference from other regions performing Ahidous. This Ahidous dance group is from Ait Atta in the High Atlas. Men dress in white Jellaba, and holding drums. Conversely, women dress in colorful clothing ranging from white transparent to brown inside and a mixture of yellow, red, and green scarfs within layers of clothing style.

(6) A member of the MCA in Meknes interviewed by the author.

(7) A link to a video analyzing the moving circle :
<https://www.youtube.com/watch?v=v4YNpeFWQpw>

traditions and transmit them through female family networks(8).

In current Amazigh societies, women are mainly viewed as culture and language bearers and/ or markers of identity. It can be through dress style like *Tahroyt*, *Tamelhaft* and *Tahendirt*. Moreover, Amazigh women' s orality is its main secret for language and culture preservation. Fatima Sadiqi states that “ in Morocco, tradition is linked to religion, and as the Amazigh tradition is not backed by a holy book, it falls in the secular domain, therefore modern (9). It has also been argued that all the three modifiers— Amazigh, women, oral— indicate the marginalization of this gender within the wider world, but the orality that governs the lives of these rural women becomes central or mainstream in the context of their socio-cultural environment. It is through this oral tradition that women have succeeded in preserving the Amazigh culture throughout centuries (Rashidi, 2002).

Ahidous: media negotiation Versus Moha Olhcein Achiban' s role.

In too many instances, unfortunately, Ahidous performances seem to present a mere folkloric copy rather than an art per se, especially to its artistic lovers. To begin with, representations, as Stuart Hall claims, do not only reveal

(8) Sadiqi, 2003: 169 cited in Hoffman 2007: 52

but also distort unconstructed reality (10). This applies to Ahidous; its representations can reveal it or distort it as well. A presentation by artists such as Moha Olhocein, is definitely revealing because of its authenticity and his mastering of Ahidous art. To illustrate, many Moroccan media channels and radio stations, usually with a clear



This participation is taken from the International Festival of Amazigh Culture in 2015. These Amazigh women reveal their diversity through their dressing style. This is tolerance and diversity in difference not in unity. This makes me question myself this way: Is this festival meant to expose us to what the Amazigh culture possesses and differs from other cultures? Or is the International Festival of Amazigh Culture intended to be a catalogue of existing manifestations? This festival has accumulatively enriched the Amazigh culture with interesting discussions around its contributions to the cultures in the Mediterranean basin. Finally, the Amazigh culture stands for something else other than commercialization and tourism purposes.

ideological agenda, tend to present a *folkloric* version of this art. To be clearer, these mass media, either intentionally or because of their mediocre understanding of this art, tend to empty and strip Ahidous of its cultural load and *aura*, to use Benjamin Walter' s terms. More interest-

(9) Sadiqi, Fatima. *The Shifting Status of Moroccan Languages in Morocco: Berber and Language Politics in the Moroccan Educational System*. University of Fez.

(10) Barker, Chris.(2004).*The Sage Dictionary of Cultural Studies*. London: Sage publication, p.177

ingly, Noam Chomsky and Edward S. Herman state that “ the essence of propaganda is *indoctrination* (11).” And, to highlight this, Chomsky coined a concept of concision to refer to how mainstream media content is structured so that it forces those with dissenting voices to limit the scope of answers to brief thoughts and sound bites that fit easily between two TV ads (12). In this regard, one must develop means of intellectual self-representation and self-defense. To this end, Chomsky suggests that we rely in part on activism, as well as alternative media and community action (13). For instance, Moroccan media discursively refer to Amazigh art, such as Ahidous as a mere folklore; neither as an independently refined art nor culture as accumulative human production, but as an abstruse highlander and nomadic population vestiges.

Much credit goes to Moha Olhocein Achiban, a self-taught artist, who is deemed to be the father of Ahidous. He recently passed away; *Tamella n Yakuc fella-s. At-yarhemRebbi* (God bless him). Through his efforts, he has prominently played a great role in disseminating Ahidous in various parts of the world. He presented very well his art, so much so that he brought himself more significant weightiness in the current debate on Amazigh art. The added value to this is his artistic omnipresence across Morocco, which reached at least Moroccan artistic

(11) Herman, E. S., & Chomsky, N. (1988). *Manufacturing Consent: The Political Economy of the Mass Media*. New York: Pantheon Books.

(12) See this link <http://hope.journ.wvu.edu/tpilgrim/j190/Chomsky.summary.html> retrieved on 2016/07/22

(13) *Ibid*

imagination by virtue of his nationally and internationally constant participations. This famous Ahidous dancer is usually dressed up in a white *Jellaba* and *Aslham* (cape), and carries with him a unique ancient musical instru-



The maestro Moha Olhocein Achiban, Friday (08/16/2013), in its 13th Edition, the National Festival of Ahidous at Ain Leuh. Moha Olhocein is not the only one of the oldest Ahidous performers, but his artistic touch and body movements made him position himself at the center of the interests of Ahidous lovers.

ment, a drum (*I Aynza/Allun/Igdem*).

However, “ the official media” had intentionally neglected him in his last critical period with illness. Besides, there are clear signs (central authority represented by the ministry of culture) of involvement of the Makhzan in undermining his stature. As if the famous saying “ No one is a prophet in his own country” needs confirmation, Moha Olhocein was rewarded by Queen Elizabeth II of Great Britain. He also took part in the world cup opening ceremony in 1982 in Spain (per Wikipedia). The following statement added to his fame “ Ahidous lives in us and we are living within it (14).” Moha’ s possible implication is that Ahidous is not perceived to be simply an art form. Its clear-cut distinctiveness resides in its cultural

(14) Translated by the author from Tamazight to English in one of his performances.

load and value, as well as its various ends: elocution, language manipulation, and life experience.

Conclusion

In conclusion, this paper addressed a number of issues. In particular, it has enlightened one important point that Ahidous artistic characteristic comes a long way with Moha Olhocein Achiban to whom all credit goes, especially his efforts to shed light on Ahidous on the international arena. With regard to Ahidous status, I can only deplore that the mass media have turned it into a folkloric and simplistic show instead of promoting it as an historic and culturally accumulative production of popular Amazigh art in Morocco.

Through the issues that were addressed in this paper, one can revisit history, culture, media, and women's contributions to preserving the art of Ahidous. History is over-viewed and seen in the first implication. Culture is addressed through the case study of the Ahidous art and its implications in various aspects of life of the Amazigh communities in Morocco. As far as the medias are concerned, they have shown some aspects of Ahidous, from the folkloric viewpoint, and I tried to reveal the hidden part of it, the one that is embedded in the soul of the Amazigh people. As to the last one, which regards women's involvement, Amazigh women dancers have shown to be able to transcend gender barriers and use their experience of Ahidous to promote gender equality, language conservation, and to reaffirm their will to keep their share of the public space. These certainly are elements of great importance to researchers as far as the local traditions are concerned □

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The Endangered Amazigh Languages

BY SABIH YAICI

TRANSLATED FROM FRENCH BY AKLI GANA

Things will change only in a collective approach, in a process of collective intelligence, as our ancestors did in their time with the village assembly (*taⵎⴰⵏⵜ ney agraw*). It is no longer a question of reproducing the whole epoch, but rather getting inspired, and use our know-how to renew and adapt ourselves to our world today.

First language or mother tongue it does not matter.

Last year, on the occasion of the International Mother Language Day, held on February 21, I attended a conference in Montreal by Professor François Paré of the University of Waterloo in Ontario, Canada. At the conference, Professor Paré raised the issue of the ambiguity that some states have introduced using the concept of first language instead of mother tongue to counter the complexity of their societies in relation to this subject. As Baudelaire would say: first or maternal, it doesn't matter what you call it, provided that I speak, read and write the language of my mother and father. Prof. Paré also informed us that currently there are 6,000 languages in the world but by 2030 there will be over 2000 languages that will disappear from our world during our lifetime. He added that within a century there will remain only 400 or 500 languages. These numbers gave the audience headaches. Noticing some discomfort among the attendees, Prof. Paré immediately reassured us that our language, Tamazight, will be of those that will not disappear, because there are 40 million people who speak it and that it is now a written language. This last condition of survival is very important, because we live in a technological world in the sense of ICT (information and communication technologies). He also told us that if one could more or less standardize Tamazight language for all of North Africa, one would ensure its durability. He further added that this would not be easy to achieve.

I came out of this conference reassured, but also a little worried ... A few days later I began to search the Internet and

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here I come across the UNESCO Atlas of the world's endangered languages [1] . *Win i yettnadin ad yaf, acu kan ufiy-d ayen ur byiy ad waliy*, He who seeks finds, however, I found what I did not want to see. *Tura imi zriy ilaq a tezrem kunwi dayen*, Now that I know, you must know too ... Here is a summary of the report on the Tamazight language or rather the Amazigh languages according to UNESCO.

Status of Amazigh languages in North Africa

In North Africa, Tamazgha (Read carefully), there are already three Amazigh languages that are extinct: the Judéo-Berber and the Tamazight of Ait Rouadi in Morocco, as well as the Sened in Tunisia. According to Professor Paré, when a language disappears it is gone forever, even if we try to rehabilitate it, because a language is much more than a means of communication, it is also a way of life. In other words, in 2017 all Amazighs have already lost an important legacy of their culture and I simply have no words to describe the situation of those among us who have lost their mother tongue forever.... There are also seventeen Amazigh languages in a critical or seriously endangered situation: Zenaga in Western Sahara, Zenaga and Nemadi in Mauritania, Tetserret in Niger, Senhağa in Srair, Morocco, Tamazight in Tunisia, Nefousi and Sawkna in Libya, Awjila in Egypt, as well as Korandje, Taznatit, Tidikelt, Tagargrent, Touggourt, Tasnusit, Tamazight of Arzew and Zenatiya in Algeria. I was feeling dizzy just writing this list, and that is not all! There are two endangered languages: the Tamazight of Beni Iznassen in Morocco and the Tamahaq in Libya and, six languages are in a vulnerable situation: Figuig in Morocco, Ghadames in Libya and Tamahaq, Tamzabit, Tayurayt, Tacenwit in Algeria (see figure 1).

I do not want to be pessimistic because this is not the purpose of this article, but I want the Amazigh world to wake up. It is a rather bitter knowledge that one draws from this report: of the thirty-two languages in Tamazgha, there are only four that are not in danger of disappearing (or safe): Tacelhit and Tariffit in Morocco as well as Taqbaylit and
(Continued on page 12)

[1] <http://www.unesco.org/languages-atlas/> Atlas, UNESCO website on endangered languages in the world.

NB. The numbers provided in this article are approximate.

Tacawit in Algeria. It is certain that our geographical location has hurt us for many centuries because we have been the target of countless invaders and it is also certain that we have lived the last half century with schizophrenic States

today, it is no longer a question of resisting, but of building and reconstructing our languages, and why not a language with several variants, for we must not forget that according to the experts in linguistics, it is one of the conditions for the sustainability and durability of a language. Besides, the more words a language contains, the richer it is, is not it?



Figure 1: map of endangered languages in North Africa and South of Europe [1].

and Governments that have worked to eradicate our languages. In spite of all of this, we have resisted. However,

that the criterion of the absolute number of speakers and the

Status of the vitality of a language.

UNESCO brought together experts in linguistics and asked them to establish criteria for measuring the vitality of a language and the danger of its disappearance. They have established nine criteria that are laid out explicitly in Figure-2, which must be considered as a whole.

Looking at the diagram on Figure-2, I do not know if the experts purposely placed two criteria at the top of the central oval to indicate their importance, however, it is obvious

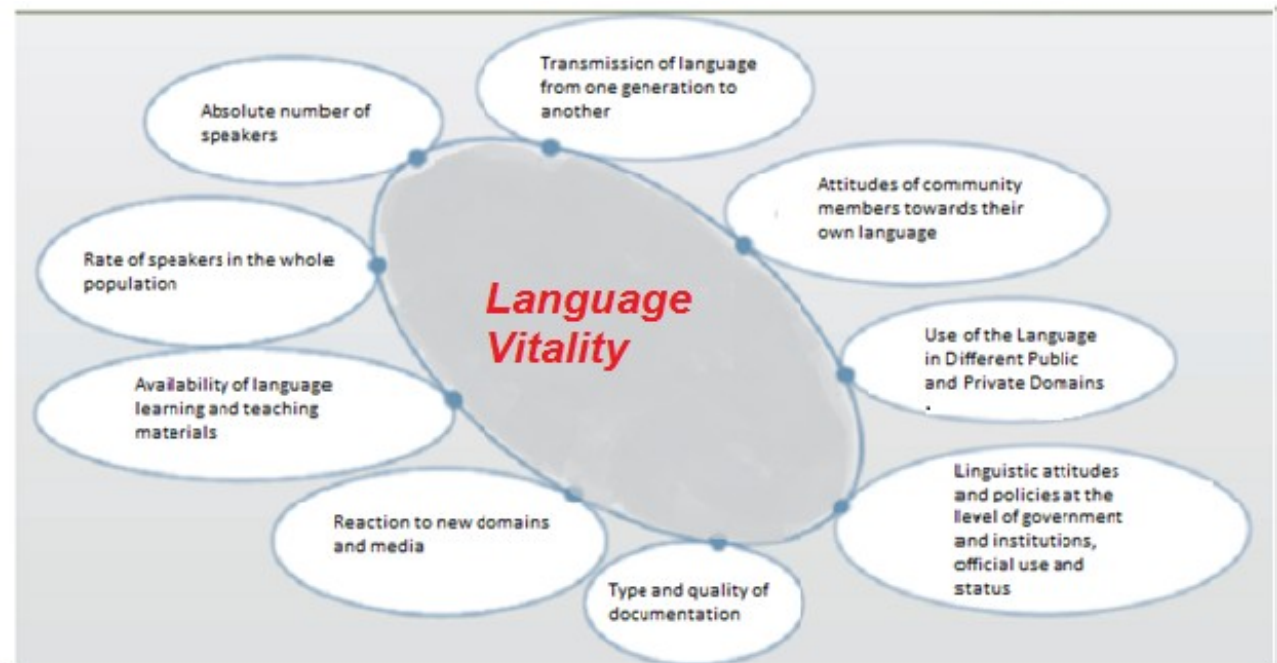


Figure 2: Outline of the criteria for assessing the danger of language disappearance [1].

intergenerational transmission of language are the first indicators of the state of vitality of a language. There is also direct government accountability in at least five out of nine criteria.

Thus, UNESCO has established six levels of vitality to qualify the situation of languages in its Atlas of Endangered Languages [1] . Here is a summary of the meaning of each of the levels.

Safe : Language is spoken by all generations, intergenerational transmission is uninterrupted. These languages are not included in the Atlas of Endangered Languages.

Vulnerable: Most children speak the language, but it may be restricted to certain areas (for example: at home and often children use this language just to communicate with their parents).

Endangered : Children no longer learn the language as their mother tongue at home. Children do not speak the language, although sometimes they understand it.

Seriously in danger: The language is spoken by the grandparents; while the generation of parents can understand it, they do not talk to each other or to their children.

In a critical situation: The youngest speakers are grandparents and their ascendants, and they speak only partially and infrequently.

Extinct: There are no more speakers left. The Atlas contains the references of languages extinct since the 1950s. These are languages that have disappeared recently.

In teaching, a language has three main competencies that can be summarized in three words: reading, writing and speaking. If we briefly analyze the above, the first thing that is obvious is that the state in which a language is found depends on how it is spoken in the community (or society). Allow me to say that all languages are mainly oral because their survival depends on their orality. We all know that our Amazigh culture has long been mainly an oral culture, which means that its orality is an advantage rather than a defect. We must therefore consolidate this aspect of our culture while continuing to develop others. I do not wish to address the issue of “ orality and languages” in the present article, but it is certain that it depends essentially on social and political practices. The second thing that draws our attention is that we switch from a secure language to a

A language has three main competencies that can be summarized in three words: reading, writing and speaking.

vulnerable language by the fact that the community space (*ta□maet ney agraw*) or public space in general uses a language other than the mother tongue, the occurrence of this change is more political than social, but both are there.

For historians, a generation is twenty-five years. In the case of children who were born in a phase where their mother tongue was vulnerable and had become used to speaking their mother tongue only with their parents (in the sense of parents, aunts, uncles and grandparents), it is quite possible that when they become adults, they will not speak their mother tongue at home. Besides, this is what we saw in our Kabyl community in Algiers, for example (without bring a dominant trend, it is a phenomenon that is seen in the community). Let me return to my analysis and conclude that in this case, after only twenty-five years, the language transitions from a vulnerable to an endangered situation. In the same way, after another twenty-five years it will pass to another more deteriorated situation and eventually it will become extinct within 100 years.

Of course, this is only a mathematical calculation that ignores **YOU** as a person who can change things. However, even if we do all that is necessary in our small family to safeguard our mother tongue, the end result would be that of this cursed mathematical calculation. Things will change only in a collective approach, in a process of collective awareness, as our ancestors did in their time with the village assembly (*ta□maet ney agraw*). It is no longer a question of reproducing the whole epoch, but rather getting inspired, and use our know-how to renew and adapt ourselves to our world today.

Who are these Algerian Amazigh whose language is in danger?

When we look at the map of languages in danger in the world (Figure 1), we say to ourselves: we are not worse than elsewhere; it is not a question of comparing countries or continents, because we are all in the negative. Let’ s consider this analogous case: you have just passed a course exam with a passing grade of 60% and all students obtained scores ranging from 0% to 40%. And you try to find some satisfaction because you are in the average of the group. The result is that all students will have to repeat the course a second time. Unfortunately, for the mother tongues, one does not always have the possibility to re-do. However, I am moving away from the question raised above and I think it is important to put faces on these Amazighs, our brothers and sisters, who risk becoming orphans of their mother tongue.

(Continued on page 14)

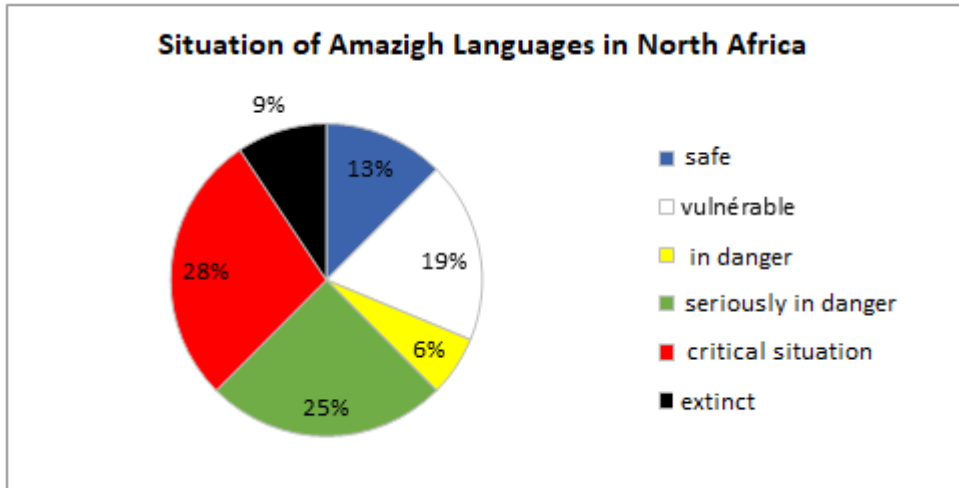


Figure 3: situation of the 32 Amazigh languages.

Languages that are in a critical situation: these are languages that will probably be extinct in twenty-five years.

- Tidikelt is the Amazigh language of the inhabitants of the south-central region of Algeria where the town of In-Salah and several other oases are located. The population is estimated at less than 60,000 people.
- Tamazight of Arzew is spoken south of the city of Oran and in the bay of Arzew. This population of the north-western Algeria is estimated at 2000 people.
- Zenatiya is the language spoken by the inhabitants of the region of Ouarsenis including the town of Tissemsilt located in the center north of Algeria, to the west of the capital Algiers. The population is estimated at 50,000 people.

Languages that are seriously at risk: these are languages that will be extinct approximately in fifty years.

- Taznatit or Tamazight of Gourara (or Touat) is the language of the inhabitants of the region of the central south Algeria including the cities of Timimoune, Adrar and Tamentit. The population is estimated at 400,000 people.
- Korandje, a hybrid language of Tamazight and Songhey, is spoken by the inhabitants of Tabelbela oasis in the town of Bechar in south-western Algeria. The population is estimated at 3,000 people.

- Tagargrent or Tamazight of Ouargla is the language of the inhabitants of the southern cities of of Algeria, Ouargla and Ngaous. The population does not exceed 15,000 people.
- Touggourt is the language of the inhabitants of the southeastern region of Algeria comprising the cities of Touggourt, Temacine, Meggarine, Ghora, Tamellaht, Blidet-Amor, Tébèbest and Tamast. The population is between 8,000 and 10,000 people.
- Tasnosit is spoken by the inhabitants of the region of Beni-Snous of

the city of Tlemcen in the northwest of Algeria. There are no reliable statistics on this population, which cannot exceed 1,000 people.

Languages that are in a vulnerable situation: these are languages that can be extinct in a century.

- Tamahaq (or Tahaggart) is the language of the inhabitants of the deep south-eastern region of Algeria (Ahaggar and Ajjer) where the towns of Tamanrasset and Djanet are located. The population is estimated at between 110,000 and 140,000 people.

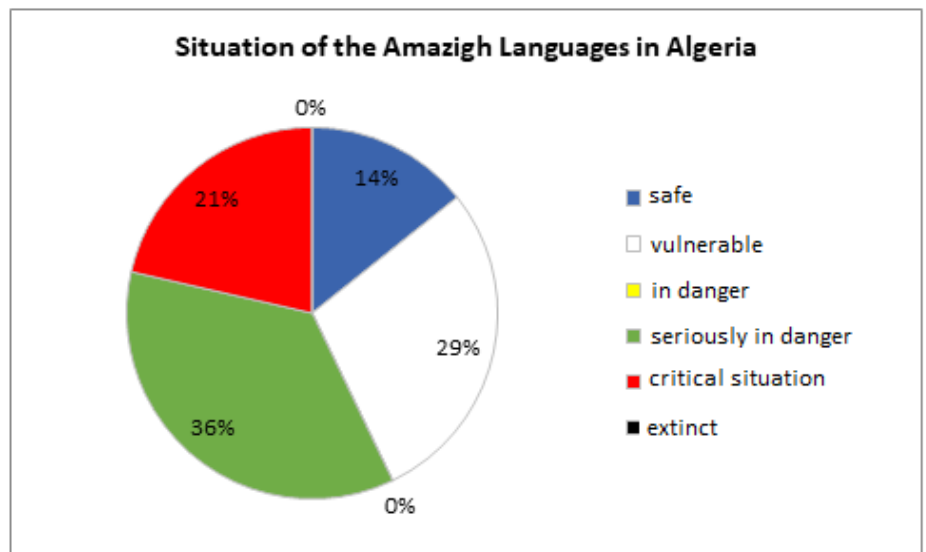


Figure 4: Situation of the Amazigh Languages.

- Tamzabit is spoken by the inhabitants of the M' Zab region of south-central Algeria, where the towns of Ghardaïa, Beni-Isguen, El-Ateuf, Mélika, BouNoura,

Tadyant Yeḍran deg Taddart n Yisey

SYUR MANIMAN LUNI

Macahu...
Zik-nni, tella yiwet n taddart i wumi qqaren
" Taddart n Yisey" .

Taddart-agi tettwassen aṭas acku tezga-d gar sin n yidurar ttakken-as-d cebaḥa akked d tasmuḍi, laḍya deg tegrest mi ara ččaren d adfel. Deg taddart-agi tella yiwet n tezgı meqqren, teččur d tizegzewt s yimyan d yisekla mkul ssifa, yerna llant deg-s aṭas n tliwa. Tilawin n taddart tḥirint melmi ara ruḥent ad d-agment aman syin, ad d-zedment isyaren seg-s. Tizgi-agi tefka-as udem icebḥen i taddart n Yisey.

Taddart n yisey, d taddart yifen akk tudrin, ama deg tezdeg ama deg lefhama i sean yimezday-is, wa yetteawan wayeḍ, yiwen ur yettak afus yef wayeḍ, akka i mnennin wulawen deg taddart-agi.

Fef taddart n Yisey, ibedd yiwen n Ugellid s lhiba-s d wawal-is, tameṭṭut-is tezga yer tama-s. Agellid-agi ur yesi ara arrac, d acu, yesa yiwet n teqcic, aggur deg yigenni nettat deg tmurt, isem-is " Selyuna" . Amzur alammi d ammas, d aleggay am lehrir, yettirriq deg yitij, allen-is d tizegzawin am yillel, udem-is d ahrawan d amellal yerna yezga yenneçraḥ, anzaren-is d uqyisen, tuymas-is d ticebḥanin, deg tbeddi d tayezzfant, deg tfecka d talemast, aglim-is d acebḥan am udfel, tḥbia-s telha mliḥ acku ḥninet, tḥemmel akk medden, yerna ur teḥsib ara akk iman-is xas ulamma d yelli-s n Ugellid. Fef waya ḥemmlen-tt akk yimezday n taddart.

Agellid n Taddart n Yisey yurḡa aṭas ad-yeseu aqcic, d acu ur t-id-yezziq ara Rebbi.

Yiwen wass, Agellid iruḥ s amyār azemni n taddart, yenna-as:" A yamyār azemni, ačal-aya nekk la ttraḡuy, ur iyi-d-yezziq ara Rebbi s uqcic ara iwerṭen deffir lmut-iw."

Amyar azemni yerra-as-d:" Ccafauea-k ay Agellid-nney, ad yessiyez Rebbi deg leemeṛ-ik, d acu ur yelli kra i zemrey ad ak-t-xedmey deg temsalt am ta. Zemrey kan ad ak-fkey yiwen n rray. Egg timecreḍt, yerna deg lebyi, xdem-itt ass n Lḡemea, tessutreḍ seg yimezday n taddart-a ad ak-deun deffir tazalit n lḡamea. Ahat Rebbi ad d-yeqbel ddeewat-nsen, ad ak-id-yezzeq s uqcic."

Izedda useggas yef tmecreḍt i yexdem Ugellid, yezzeq-it-id Rebbi s uqcic am waggur, isemma-as " Aylas" , yefreḥ ugellid aṭas, ferḥen-as akk At n taddart . Ilmend n tlalit-a tamerbuḥt, yegga tameyra n seba wussan d seba wuḍan, slant akk yis-s tudrin niḍen.

Ṣeddan sin iseggasen, yerna ilul-d uqcic wis sin iwumi isemma " Amayas" . Agellid d tmeṭṭut-is ferḥen yis-s aṭas. Yelli-tsen tefreḥ ula d nettat, imi tuyal tesea sin watmaten, ara ibedden yer tama-s.

Asmi i tewweḍ Selyuna i zzwag, ssaramen-tt akk yilmezyen n taddart , d acu kukran ad qarrben ad tt-id-xeḍben, alammi d yiwen wass, iruḥ yiwen n yilemzi, isem-is " Muḥend" , d agujil yerna d igellil, yetḥelli-d ameic-is mi ixeddem yer medden. Ḥemmlen-t akk At n taddart imi yehnin, yettuṛebba acku irebba-t-id lhif, yerna mačči d win yetṭammaen. Mi yexḍeb yelli-s n Ugellid, Selyuna, Agellid ur yeqbil ara ad as-tt-yefk acku yessen lihala n Muḥend.

Ṣeddan wussan, yusa-d mmi-s n Ugellid n taddart niḍen, iwumi qqaren " Taddart n Lehna" , akken ad yexḍeb Selyuna syur baba-s. Tikkelt-a, agellid yeqbel me-

(Continued on page 16)

Taddart n yisey, d taddart yifen akk tudrin, ama deg tezdeg ama deg lefhama i sean yimezday-is, wa yetteawan wayeḍ, yiwen ur yettak afus yef wayeḍ...



Nariman Luni, di laemer-is 16 iseggasen, tezdey di temdint n Tizi-Wezzu. Teqqar deg useggas wis krad di Tesnawit (Terminale). Teyra Tamaziyt azal n 8 iseggasen. Tet-taru timucuha s Teqbaylit, ta d yiwet deg-sent.

bla ma icawer yelli-s. Asmi yewwed lexbar yer yilmezyen n taddart, heznen akken ma llan acku truḥ-asen teqciat am tjeḡḡigt, ladya i Muḥend. Selyuna s timmad-is yeḡli-d fell-as lehzen acku ur tebyi ara ad tay mmi-s-nni n Ugellid n Taddart n Lehna . Nettat nniya-s ters yef yilemzi-nni agujil n taddart-is, Muḥend.

Kra n wussan deffir mi yeqsed Muḥend yer Selyuna, tefey yer tebḥirt n uxxam-nsen, ha-t-a kan armi i d-yers yef yidikel ufus-is yiwen ufrux amellal. Inteq-d yur-s, yenna: " D Muḥend i d zzwag-im, Muḥend ad yuḡal d agellid " , ieawed-as-d awal-agi atas n tikkal. Selyuna xas ulamma imir-en tefreḥ, d acu ur tumin ara s wayen tesla axater tezra belli baba-s ma yenna awal ur yettuḡal ara deg-s, ladya mi tt-yefka i mmi-s n Ugellid n Taddart n Lehna. Dayen teqdee layas deg Muḥend, yerna tewhem mi as-yenna belli Muḥend ad yuḡal d agellid. Ihi s tezyi n yiḍ, nettat la tettexem-mim yef wayen i as-d-yenna ufrux-nni amellal.

Mmi-s n ugellid n Taddart n Lehna yewer mačči d kra, ur yesei ara akk cwit n rreḥma deg wul-is acku iḥemmel kan lebyi-s, win ur as-yettayen awal ney ur nezmir ad as-yexdem ayen yebya, ad t-yeny ney ad t-iḍegger yer lḥebs, ur as-yettak ad yečč wala ad yessew alamma yemmut.

Agellid n Taddart n Yisey, yuḡal isla s wayen ixeddem akk i medden win akken i d-ixḍeben yelli-s. Yugad ad as-teḍru i Selyuna am wakken i asen-teḍra i wigad-nni yef ieedda lbaṭel. Isali-a icyeb-it atas, maca ur yuḡal ara deg wawal i as-yefka i Ugeldun-nni.

Mi d-gran kra n wussan i tmeḡra n Selyuna, Agellid iruḥ s timmad-is yer Taddart n Lehna i wakken ad heggin tameḡra, maca uqbel ad ieeddi yer Ugellid ara yeqqen d aḍeggal-is, yerra yer ssuq n taddart, yefka tamezzuyt i wayen tmeslayen imsewwqen. Din, awal yuzzel yef lbaṭel ixeddem Ugeldun n Taddart n Lehna, deg yimezday n taddart-is. Yenna deg yiman-is: " Ayagi d ayen ur iqebbel leḡel" . Ihi akken s wurrif, ikemmel yer ugellid n Taddart n Lehna, yufa-t dya akked mmi-s. Yenna-as i Ugellid: " yelli ur telli d tamettut n mmi-k" , dya yeffey-d, yuli yef uḡuwdiw-is, yettef abrid n taddart-is.

Asmi i yesla Muḥend belli yekkes-as Selyuna i unexḍab-nni i wumi i tt-yefka, yefreḥ nezzeḥ. Mebla laḡdil, yuḡal yer Ugellid ad tt-yexḍeb ammer ad d-yas wayeḍ ad tt-iḥweḥ. Dya Agellid yenna-as-d: " Efk-iyi kra n wussan, a Muḥend, ad ciwrey, imir ad ak-en-rrey s lexbar" . Agellid tikkelt-a immeslay atas akked yelli-s yef wannect-a. Selyuna tefka-as-d rray-is, dya icceyyee win ara s-d-yessiwlenn i Muḥend.

Agellid Yenteq yer Muḥend, yenna: " Ini-iyi-d a mmi, ma yefka-ak yiwen aggeruj-is, ad as-t-tjemeeḍ, d acu ara s-txedmed?"



Agellid Yenteq yer Muḥend, yenna: " Ini-iyi-d a mmi, ma yefka-ak yiwen aggeruj -is, ad as-t-j emeeḍ, d acu ara s-txedmed? "

Muḥend yerra-as: " Ay Agellid, ma yefka-iyi walbeaḍ aggeruj -is ad as-t-j emeeḍ, yegga deg-i laman, ihi ula d nekk agerruj -nni ad t-herzey, ad t-rrey deg tiṭ- iw" .

Muḥend yerra-as: " Ay Agellid, ma yefka-iyi walbeaḍ aggeruj-is ad as-t-jemeeḍ, yegga deg-i laman, ihi ula d nekk agerruj-nni ad t-herzey, ad t-rrey deg tiṭ- iw" .

Yenna-as-d Ugellid: " Ihi a mmi, aqla-k tenneqbaleḍ, fkiy-ak aggeruj- iw, ḥrez-it , s sseḥa d lehna" .

Muḥend yefreḥ alammi ur yezyi anida ara yerr lferḥ-is.

Zrin wussan, ggan tameḡra n sebḡa wussan d sebḡa wuḍan, tameḡra n Muḥend d Selyuna slant akk yis-s tudrin d laerac n tmurt" .

Ieedda useggas yef tmeḡra n Selyuna, agellid yeḡli-d fell-as waṭtan, dya yemmut. Taddart merra

teḥzen fell-as, ula d aman, isekla d yemyan muḡebnen.

Asmi i d-yewwed lawan ad rren Agellid niḍen i taddart n Yisey, eewqen, acku agellid yeḡḡa-d sin iwriten, Ayiles d Umayas. Ayiles yebya d netta ara yilin d Agellid imi d netta i d amenzu, ma d Amayas yenna-as i gma-s: " Xas ulamma d kečč i d ameqqran, amaḡna ula d nekk d mmi-s n Ugellid, ula d nekk seiḡ lḥeq ad wertey" .

Amayas yugad ad yuḡal Uyiles d agellid n Taddart n Yisey, imi d netta i d amenzu.

Yiwen wass, msefhamen ad ččen akk lwaḥid, i wakken ad frun tamsalt i ten-iceyben. Yehder Uyiles, Amayas, yemma-tsen Tagellid, d weltma-tsen Selyuna akked urgaz-is Muḥend. Ziḡ s tuffra, Amayas yumeḡ yiwen deg yiḡessasen ad yerr semm deg lqut ara yečč Uyiles . Ayiles yečča seg lqut-nni yesean semm, dya zrin kan kra n wussan, yeḡli deg lehlak, yemmut. Taddart akken ma tella teḥzen fell-as, ma d Amayas yefreḥ imi yezya belli d netta ara yuḡalen d Agellid n Taddart n Yisey. Kra

n wussan deffir lmut n Uyiles tetbee-it yemma-s acku tegguma ad tesber yef umenzu n tassa-s, i yemmuten. Akka yexla uxxam n ugellid deg yiwen wass.

Amayas yuyal d agellid. Seddan kra iseggasen, dya yiwen n wass kan, ihulfa i yiman-is yeeya, yegguma ad d-yekker seg wussu. Ssawlen i umejjay, mi d-yewwed, immuqel-it seg yal tama, yufa-t belli d attan-nni yenyan gma-s amenzu i t-yuyen.

Asmi i as-nnan i Ugellid Amayas belli d lehlak-nni i yenyan gma-s ameqqran i yehlek, yewhem, acku netta yezra d semm i s-yuyalan deg lqut swayes yemmut. Agellid yendem ansi ur tt-id-yettara imi i as-yexdem akken i gma-s ameqqran, amaena ur d-yegri ara nfee deg nndama, imi gma-s-nni dayen yemmut. Ma d netta ha-tan yezzel, yef tizi n irwah. Dya yerna kan kra n wussan, yewwed yer yifassen n Sidi Rebbi.

Tura, i d-yeggran seg twacult n Ugellid siwa Selyuna akked urgaz-is Muhend. At n taddart ewqen anwa ara d-sbedden d agellid acku ur d-yegri ara uwrit. Yiwen wass, yesnejmae-d umyar azemni imezday n Taddart n Yisey, yenna-asen: “ A yat n taddart, d acu tennam ma nerra Muhend d agellid nney?”

At n taddart wehmen ansi i as-d-tekka i umyar azemni tekti am ta. Qqimen la temsmuqulen kan, acku Muhend ur yelli ara d mmi-s n Ugellid, akken ad yuyal d Agellid. Dya ikemmel: “ A yat n taddart, Muhend tessnem-t akk belli d argaz n leali, yerna nessen-it uqbel ad yay tageldunt Selyuna. Xas akken yuy yelli-s n Ugellid, ur ibeddel ara yef yimezday n taddart-is” .

Rray n umyar azemni, yegeb imezday n Taddart n Yisey. Qeblen ad yuyal Muhend d Agellid-nsen. Muhend seg tama-s, yeqbel ad yuyal d Agellid, xas ulamma deg tazwara yekukra cwi. Ma d Selyuna, tefreh imi ad yuyal urgaz-is d agellid, ma d nettat ad tuyal d Tagellid.

Akka, ayen akk i as-yenna ufrux-nni amellal i Selyuna, yuyal d tilawt. Dya teqqim tewhem, tessawel-as i urgaz-is, tehka-as tadyant i as-yedran. Yeqqim ibat ula d netta; ifassen-is yer yigenni, yenna: ' ' Hemdey-k a Rebbi ezizen' ' .

Isallen yelhan, la d-ttawden wa deffir wa. Rebbi ur icuh deg lxir-is, yerzeq-iten-id s sin wakniwen, aqcic d teqcic, ttwareban-d ddaw leenaya n baba-tsen d yemma-tsen. At n taddart ferhen, imi Muhend Agellid ala ayen yelhan i yexdem deg taddart-nsen .

Tamacahut-iw tekfa!!!

Tamacahut-iw tedda lwad lwad, hkiy-tt-id i warraw n lejewad, ccwaaten ad ten-yexzu Rebbi, ma d nekkni ad ay-yeefu Rebbi □



The Endangered Amazigh Languages

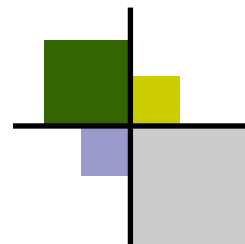
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Berrian and Guerrara. The population is estimated at 150,000 people.

- Tayurayt (or Tamazight n Iyurayen) is spoken by the inhabitants of the Gouraya region and its surroundings (west of Cherchell) and the town of Tipasa in northern Algeria just west of the capital Algiers. The population is estimated at 15,000 people.
- Tacenwit is spoken by the inhabitants of the region of Cherchell and the town of Tipasa to the west of the capital Algiers on the north coast of Algeria. This is where the Mount Chenoua, Nador, Bou Ismail, Hamadia, Damous, Larhat, Marceau, Sidi Amar, Sidi-Moussa, Ain Tagouirt and Tenes. The population is estimated at less than 80,000 people, and perhaps half of the population still speak the language.

Conclusion

In Algeria, if there is no real management of the Amazigh languages by the State, which is not the case at the present time, in 50 years there will remain only six languages out of the fourteen and in a century, there will only remain two. One can easily imagine in what situation they would be □



Tameɣwant Seg Yillel

JOHN STEINBECK

TASUQILT SI TENGLIZIT N "THE PEARL" SĠUR AREZKI BOUDIF

Aħric wis 3

Tamdint tegga amzun d actal-nni yettidien akken d tigrurin ney ibeεεac yettidiren deg twergiwins. Tamdint yur-s azetta n yided(1), aqerruy, tuyat d idarren. Yerna yal tamdint temgarrad(2) d tiyyaḍ, ur tettafed ara snat igdan(3). Dayen, tamdint yur-s tayaraines(4) amek tettraq(5). Am akka, amek ttenfufuden isallen deg tamdint d adrugur(6) ur nesei tifat. Anfufed n isallen izwar amferzaε n yigerdan ar a yalsen awal, yugar di tyawla win ssawaḍent tlawin deg tq ulhatin-nsent nnig zḍrubat.

Ihi, isal izwar Kino d Juana d iṣeggaden yer taddart-nni m taεcciwin, ided n temdint issgar yakan s isal-nni — Kino Yufa-d Tameɣwant I Tent-Yifen Akkw Deg Umaḍal. Arrac imezyanen yuzzlen, armi nezfen, yer tyemmatin-nsen akken a sent-ssiwḍen isal-nni, ufan-tent slant. Isal yuyal yal tama deg taddart-nni m taεcciwin, yuyal yerra d akwsar metwal tamdint m ixxamen n wezru d lḡir amzun d lmuḡ am' ar a teskuffut. Yewweḍ yer umezḍuy n waggag(7) mi la ilehḡu deg tgemmi-nes, iban yef tmuyli-is d win ittxemmimen yef kra n taluft, dya immekti-d dakken tmezgida teḡwaḡ sya-w-sya kra n usiley(8). Yuyal dayen la yettxemmim yef wazal n tmeɣwant-a. Ha-t-an tura la yettearaḍ a d-yemmekti ma yedher-as (9) i mmi-s n Kino, ney wissen ma mačči d tisulta(10) i t-id-yewwin yer tmezgida. Isal ha-t-an yewweḍ tura yer tmezḍuyt n imawlan n thuna, dya tterdeq ent wallen-nsen yef iselsa n yergazen i-deg ur zzenzen ara aḡas.

Isal iwweḍ yer umej j ay makken illa iq q im akked yiwet n tmeḡtut gar tmuḍatin-is. Yerna, ta aḡtan-is iban, d tewser, acu kan ula d yiwen deg-sen ur d-ineḡteq s tidet-a. Asmi i d-iban dakken d Kino i-yef tmeslayen, igga-d i yiman-is udem amaglay (11) u yenḡeq-d amzun d anezzarfu: " D yiwen deg yemsayen-iw", i d-yenna umej j ay. " La ttdawiy mmi-s seg tuq q sa n tyirdemt". Syin akin ibren allen-is acemma d asawen armi kecment deg teḡnayin-nni n tassemt, dya ibda la d-ittmekti Paris. Immekta-d dakken taxxamt-nni i-deg izdey, tura tban-as-d annect ila-tt yerna d m lefcuc, tameḡtut-nni ukud illa imir-

en izgan tesguṣsem tura tban-as-d d tucbiḡt d tukiyst, xas ulamma ula yiwen deg yimerkiden-a (12) ur t-tesei. Yuyal umej j ay irra-d tamuyli-s yer tmuḍint-nni tamɣart dya iwwi-as-d Ḥebbi amzun d netta i yeq q imen deg usečču di Paris, axdim la d-itteldi taj laj t n ccrab.

Isal ur yaεḡtil ara yewweḍ yer tmezḍuyin n imsutar-nni n zdat n tmezgida, dya εawq en anida ar a ggren iman-nsen si tumert(13), acku zran ulac win iḡemmlen ad yefk tunḡict di ddunit am igellil iwumi i d-ldint tewwura n zzher.

Kino yufa-d tameɣwant i tent-yifen akkw deg umaḍal. Di temdint, di kra n iserrawen(14) akken d tixibuḍin, q imen isemṣaren ittayen tmeɣwanin yef iṣeggaden i tent-id-issalayan si lq aε n yillel. Ad berttlen yef ikersiwen-nsen arma kecment-d tmeɣwanin-nni, imir-en ad bdun asqaqi d laεyaḍ d umennuy d uṣhillef arma ssawḍen ssuma-nsent d akwsar maḍi, azal kan ar a q e-blen iṣeggaden. Amaεna, tella tilist tamazdart(15) ur zeggren ara, acku cfan yef wasmi iṣeggaden mudden tmeɣwanin-nsen i tmezgida walla a tent-zzenzen s ssumanni i sen-d-fkan. Mi yefra ssuq, ad d-grin isemṣaren-nni iman-nsen, ad tturaren s tmeɣwanin-nni gar iḍudan d idukal, ad ttmennin lemmer d ayla-nsen.

Di tilawt, mačči aḡas n imsayen i yellan — illa kan yiwen, amaεna irra yal yiwen deg yisemṣaren-is deg userra iman-is akken ad εudden imdanen tella temzizwert(16). Ihi, yer tmezḍuyt n yergazen-a i d-yewweḍ yisal-nni, dya sbecwelen allen-nsen am wid ifehmen taluft zdat wiyyaḍ, tiq umam iḍudan-nsen ryant, ma d allayen-nsen tecyeb-iten yiwet n tekti i-deg ḡettben ussan i umaellem-nni nsen: " Argaz-a ur ittidir ara i lebda, ad d-yawed yiwen wass melmi ar a yeḡḡ amḍiq -is i wayed? " Yal yiwen deg-sen ittxemmim dakken lemmer yur-s ciḡtuh n wedrim, ula d netta ad yuyal d anaḡaw(17) i texpriḡt-is.

D izumal, lyaqi i yettnadin ad issinen Kino — Llan deg-sen wid isean tiyawsiwin ar a zzenzen, llan dayen wid iran ad sutren taseglut(18). Kino yufa-d Tameɣwant Yufraren Akkw Deg Umaḍal. Tḡef kan cwiḡ n tumast(19) n tmeɣwant rnu-yas cwiḡ n tumast n wemdan a d-yeffey yiwen ubeḡdxxis d aberkan. Ureḍad ara, yal amdan imcubbak akked tmeɣwant-nni n Kino, ha-tt-an tura deg tirga, deg

tiddas, deg ufeşşel, di lq is, deg yimal, deg usirem, di lhewj, deg lemcihwat, di laž n yal yiwen, ala yiwen wemdan i d-ibedden gar-asen d tyawsa-ya, d Kino, armi yuyal, tamara, d acengu n yemdanen-a akken ma llan. Isal-a issekkel-d imilus-nni afuħan aberkan akked lhem n temdint-a; aberdexxis-nni aberkan ittak anzi yer tyirdemt, ney amzun d laž s rriħa n tgella, ney am win iqqimen iman-is mi s-tettwakkes tayri. Tiyelwin n mseglu(20) n temdint-a bdant la d-szufuyen ssem, dya tcuff, teqq ezber armi tefferdeq.

Amaena, Kino d Juana ur zrin ara yakkw timsal-a. Nutni sawqen anida ar a ggren iman-nsen si tumert, dya hesben ferħen-asen merħa medden. D tidet, Juan Tomás d Apolonia ferħen ula d nutni, zran d acu n wemdiq ifen deg tudert n Juana d Kino. Tameddit n wass, mi ifal yitij i yidurar n tmurt-nni iwumi i d-izzi yillel u yeqli metwal igli(21), Kino iqqim deg wexxam akked Juana yer tama-s. Taacciwt-nni teččur d inaragen(22). Kino yettef deg ufus-is tameywant-nni, ihulfa-yas deg ufus-is teħma am akken d tammudirt.

Dya, sşda n tezlit-nni n tmeywant tezda akked tin n twacult, yal ta trennu cbaħa i tayed. Inaragen mmuq len yer tmeywant-nni deg ufus n Kino dya qq imen baten amek izmer a d-immir wannect-a n zzhər yef yiwen wemdan.

Dya Juan Tomás, i d-yeqqimen yer yidis ayeffus n Kino, acku d gma-s, yesteqsa-t:

- Ini-yay-d tura d acu ar a txedmed imi tuyaled d amerkanti?

Kino ildi-d idikel ufus-is u yemmuqel yer tmeywant-nni yines, ma d Juana tessader allen-is u terra-d ccac yef uqerruy-is akken a teffer yef yemdanen-nni yellan yid-sen tanfalit n wudem-is iččuren d lferħ d ttenx. Dya deg ticci i d-yettuyalen seg wudem n tmeywant nnulfant-d tugniwin n tyawsiwin i d-imenna wul n Kino, amaena yuyal yuyes-itent acku yerra-tent di taggayt n uwezyi. Deg tmeywant-nni, iwala Juana, Koyotito akked yiman-is mi bedden, uyalen unzen yef tgecrar yer tama n teħnayt-nni taelayant deg tmezgida, akken ad reclen (23) acku tura zemren ad xellšen. Yenęeq u yenna:

- A negg tisulta — deg tmezgida.

Di tmeywant-nni iban-s-d wamek lsan—Fef uqerruy d tuyat n Juana yers ccac mazal inedfisen deg-s imi d aj did akked d tsafa taj diđt, yer weksar ddaw ij ufar-is iban-s-d i Kino d akken telsa isebbađen. Ula deg-s ccek, tugna-ya teflali-d seg wudem n tmeywant-nni. Ula

d netta ilsa iselsa d imellalen d ij diden, ittef deg ufus arazal(24) aj did – mačci d win n ddum, d win ittwaxedmen s lqatifa taberkant—Ula d netta ilsa isebbađen — mačci d icifađ, d isebbađen imserrħen. Ma d Koyotito — lh, d netta—yelsa akustim n ibeħriyen d azerwal, i d-yekkan seg Yiwunak Idduklen n Marikan(25) akked tkaskiđt swa-swa am tinna iwala ass-en m' i d-ibedd ubabur din deg Umeynuj. Tiyawsiwin-a yakkw, iwala-tent amzun di lemri yef wudem n tmeywant dya yenna:

- A d-nay iselsa ij diden.

Dya azawan-nni n tmeywant yuli-d amzun d aħiħa n leywađi yer imezzuyen-is. Syin akin banent-d yef wudem-nni imiydan n tmeywant kra n tyawsiwin ira Kino:

Asennar swayes ar a d-yenşef winna yesruħ ilindi, asennar aj did n wuzzal bu txelxalt; akked—laeq el-is igumma ad as-iserreħ i tekti-a — tangħelt — ih, ayyer ar a iħerrem iman-is imi d amerkanti. Dya Kino iwala Kino yef wudem n tmeywant-nni. Kino ittef gar ifassen-is abeckid n Winchester. Ahenwiđ uzal am wa, werģin dayen i t-yurga, xas akken ihwa-yas. Icenfiren-is gumman ad ngugun mi yegmen a d-yenęeq :

- Tangħelt, I d-yenna. Ahat... tangħelt.

Tamsalt-a n tengħelt thudd tilisa. Ayagi d awezyi, amaena imi yewweđ ixemmam ad ila tangħelt, ihi yuyal mačci d igli i d tilist, ulac aniyer ur izmir ad yaweđ. Illa deg wawal, imdanen ur steqnaeen ara, mi i sen-tefkid yiwet n tyawsa ad byun ayen i tt-yugaren. Uamma d amalad (26) ur nettawfar yer yemdanen, d yiwen deg yimerkiden n telmest(27) n yemdanen swayes ugaren iyarsiwin iste qnaeen s wayen sean.

Inaragen, inteden wa yer wa di tsusmi-nsen, tthuzzun kan iq urray-nsen seg weshetref-nni iwumi sellen. Yiwen wergaz deg widak iq q imen yer deffir istewtew-d: “ Tangħelt. Ibya a d-yay tangħelt.”

Azawan n tezlit-nni n tmeywant yeşşeeşee deg uqerruy n Kino, yefka-yas afud n win ur nettwaylab. Juana temmuq el yer Kino, teqqim kan tewhem, allen-is bħarħent deg tissas-ines d usugen-ines(28). Tura imi ihudd tilisa, tettwannefka-yas-d tezmert annect ila-tt. Deg wudem n tmeywant-nni iwala dayen Koyotito mi yeq q im yer ttabla akken d tamecħuħt deg uyerbaz, swa-swa am tinna iwala yibbwas seg tewwurt iqqimen teldi. Koyotito yelsa lbista, d tamellalt, akked tekrabađt n leħrir. Iwala dayen Koyotito la yettaru yef lkayeq d ameq ran. Kino im-

(Ittkemmil deg usebter 20)

muq el yer inaragen-is s tmuyli taq eṣhant.

- Mmi ad ikcem yer uyerbaz, i d-yenna.

Inaragen tewwet-iten lbaya. Ma d Juana nnefs ur t-id-terri. Allen-is la berrqent mi la tettmuq ul yer Kino, dya, s tyawla, terra tamuyli-ines d akwsar metwal Koytito i yellan deg urebbi-is tettemxemmam ma yezmer dya a d-iḍru waya.

Ma d Kino udem-is d aseflalay amzun d amazan(29).

- Mmi ad yissin ad yeyr w ad ildi idlisen, mmi ad yissin tira w ad yissin amek ar a yaru. Yerna mmi ad yissin uṭṭunen, tiyawsiwin-a merra ay-d-awint tilelli acku netta ad iḍer— ma yezra netta a nzer ula d nekwni.

Dya tban-s-d deg tmeywant-nni tugna n yiman-is akked Juana mi q q imen deg taecciwt-nsen yer tama ukanun ma d Koyotito la d-yeqqar seg yiwen wedlis annect ila-t.

- D ayagi yakkw ar a negg s tmeywant-a, i d-yenna Kino.

Werḡin i d-yenna annect-a n imeslayen yef tikkelt di ddunit-is. Din kan, yuṭal amzun yugad imeslayen-nni swayes i d-yenṭeq. Imdel iḍudan-is yef tmeywant-nni akken ad issi q ef fella-s tafat. Kino yugad, am akken ittagad wergaz m' ar a yeq q ar, “ Ad ggey”, war ma yezra.

Tura inaragen zran d akken ḥedren i laeḡeb. Zran dakken tameywant-a n Kino a d-tegg azemz(30) i wayen i d-iteddun, yerna a d-teq q im deg wawal aḥal d aseggas akka yer zdat. Ma ḍrant akkw tyawsiwin-nni i-yef i d-yemmeslay, ad uyalen ad ttalsen yef wamek igga d wayen i d-yenna, amek berrqent wallen-is, dya a s-qqaren, “ Argaz-nni ittubeddel. Tettunneffk-as-d tezmert, sya i tebda tedyant. Imir-en i yewwi abrid n tirrugza anida yella akka tura. Nekk s yiman-iw walay-t”.

Amaena, ma yella kra ur d-yefffiy seg wayen yenna, inaragen-nni s timmad-nsen a s-qqaren, “ Imir-en i tebda. Tekcem-it tderwect armi ur izri d acu yettmeslay. Ay inḡu Rebbi. Ih, Kino iweddeb-it Rebbi acku yugi ad yanez i wayen ibya d wamek ibya ad lhunt temsal. Mu-Ḥelet tura anida i d-yegra. Nekk s yiman-iw walay imir mi yeḡḡa di laeḡ el-is.”

Kino iqqim la yettḥekkiri d akwsar yer ufus-is issekren akked twermin n idudan-is iduddin deg wemkan-nni swayes iwwet tawwurt n wexxam umej j ay.

Tura bdan yellin-d imula. Juana tcudd lizar-nni seddaw n llufan akken a s-yuṭal amzun d dduḥ akka yef yidis-is, dya tq erreb yer ukanun anida i d-tessekfel tirget ur nexsi, terna terza-yas kra n ccdeb ar qaq u tṣuḍ-itt

armi tetṭef deg-s tmes. Tafat-nni i d-tefka la tettneggiz, la tceṭṭeh deg wudem unarag yer wayeḍ. Nutni zran issefk ad nnej maæen yer yexxamen-nsen akken ad d-lhin d imensi, amaena ggan am akken illa kra i ten-yettfen.

Tillas qrib ad ddelent tamurt, times-nni n Juana tegga tili yer iyerban n taecciwt mi yebda westewtew, deg yimi yer yimi: “ La d-ileḡhu Waggag — Aggag n tmezgida”. Irgazen yawlen kksen irazalen-nsen yerna wexxeren-d yef tewwurt, tilawin dayen ddent iq urraynsent u saderent tamuyli-nsent. Kino akked Juan Tomás, gma-s, bedden-d. Ha-t-a waggag ikcem-d, d argaz i d-inḡ er ccib, aglim ibda ikemmec ma d tiṭ mazal tessenaḍ ad. Am arrac, akka i yeḥseb lyaci-ya, am arrac i sen-yettmeslay ney i yettemsewwaq yid-sen.

“ Kino”, i s-yenna s tadat tarq aq t, “ Tewwiḍ-d isem yef yiwen wergaz yufraren — yerna d yiwen deg Babaten n Tmezgida”. Inna-t-id amzun d ddaewa n lxir i s-ittak. “ Win i-yef i d-tewwiḍ isem yessexdem-d ula d tanezruft u yessaḥlew allayen n yemdanen, ad tiliḍ tezriḍ yakkw ayagi? Illa deg yedlisen”.

Kino immuq el s tyawla d akwsar yer uqerruy n Koyotito, i yej guglen yer yisid n yemma-s deg tekwaṭ-nni i s-tegga s lizar-is. A d-yaweḍ yiwen wass, i yenna deg yiman-is, a q cic-inna ad yissin d acu yellan deg yedlisen akked wayen ur nelli. Iččenčēn deg uqerruy n Kino kra uzawan, acu kan tikkelt-a yusa-d akken d umsil d azayan, d ṣṣḍa-nni n wass-ur-d-nuli, d azawan n yemcumen, d win ucengu i d-yemmareṭ, amaena akken d amedæafu. Dya Kino izzi-asen-d s tmuyli i yinaragen-is akken ahat a d-yaf anwa izmeren ad yili igla-d s tezlit-a.

Dya igzem-as axemmem waggag mi ikemmel ameslay.

- Yewweḍ-d yur-i isal dakken tufiḍ-d agerruj meqqur, tameywant annect ila-tt.

Kino yeldi-d idikel ufus-is u isken-itt-d, dya Aggag iḥweṣ-d tamuyli deg tmeywant-nni, tagenni-nes(31) d ccbaḥa-s. Yerna yenna-d: “ Saramey a mmi a d-temmektiḍ s usnimmer win i k-id-irezq en s ugerruj am wa, w ad tessutreq deg-s akken a k-yewhi yer webrid n lewq am, sya yer zdat.”

Kino ihuzz a qerruy-is amzun ur yefhim kra, d Juana i d-ifṣeḥen awal:

- Akka i negmen a nexdem, a Baba, ihi tura a negg ti-sulta. Akka i d-inna Kino.

Temmuq el yer inaragen-nni akken ad zekkin awal-is, dya huzzen i qurraynsen asawen d wakwsar, am wid issnen tamlilt (32) inagan.

Aggag ikemmel deg wawal-is:

- Aq li-yi dewetey(33) imi walay tikiwin-nwen d tid n lewqam. A Ken-yesnimmer Ugellid Amuqran, a tarwa. Ibren dya iffey di tsusmi, lyaci wexxren akken a s-gggen abrid.

Ma d Kino, mazal afus-is izeyyer yef tmeɣwant-nni, yerna mazal-it la yesmuqul akin akka acku tizlit-nni n yemcumen mazal-itt deg uqarruy-is, la tettemgarac akked şşda-nni n tmeɣwant.

Inagaren senseren iman-nsen yer yexxamen-nsen, ma d Juana teqeed-d iman-is yer tama ukanun u terra yeftmes tuggi-nni i-deg tessewway llubian taqurant. Kino yuz yer wemnar akken ad immuq el yer berɣa. Am yal ass, tewweɣ-it-d rriha iraggwen i d-ikkan seg yikanunen n yexxamen i d-izzin, itran wlellesen acemma deg tagut-nni iddelen igenni am akken dayen ihulfa i wezwu-nni n yid iyemlen, ikkaten s rriha yer wanzaren armi iten-isudd. Aqej j un-nni amedeafu yuz-d yur-s dya imazzed amzun akken a t-issizel(34), dya kino immuq el yur-s d akwsar xas akken ur d-yelhi ara yid-s. Ihulfa amzun idall akin i tlixa n yigli u yeɣli agemmaɣ yer berɣa deg yiwet n txelwit tasemmaɣt. Ihulfa d akken iggra-d iman-is, amhaddi ulac, armi ula d tizzift n wej ɣad neɣ tin n tɣyirin neɣ aswerwer n yemqerqar ibaeliyen icebba-yas-ten Rebbi d tizlit n yemcumen. Syin akin, tekcem-it-d tezwawaɣt usemmid dya ij mee-d tafersadit-nni i-deg inneɣ u yessulitt yer nnig wanzaren-is. Tameɣwant-nni mazal-itt deg yidikel ufus-nni izeyyer fella-s, ihulfa-yas akken d taɣmayant d talegyant yef weglim-is.

Ter deffir, isla i Juana mi tmessel tihbulin akken a tent-gger yer ubuɣraḥ-nni n talayt anida i d-ttewwant. Din, Kino ihulfa i laman d lehnana n twacult-is i yellan deffir-s, dya Tizlit-nni n Twacult tekka-d s deffir amzun d zzhir n wemcic m' ar a s-yehwu yiɣes yer yiri ukanun. Amaena, segmi i d-yenna amek ar a yegg yimal-ines, ihi isseynew-it-id(35). Akka, ma tektaleɣ i kra n tyawsa tettuyal d tilawt, ihi kra n tyawsiwin m' ar a tent-id-yerr wemdan deg uqerruy-is ad yuyal ad yettidir deg-sent. Ma ifat terriɣ-d kra n uxembiş deg uqarruy-ik ad yuyal d tilawt am nettat am tiyyaɣ —ur yezmir yiwen a t-ihudd, acu kan, yeshel akken a t-yadu. Ha-t-an tura Kino iggayas-d udem i yimal-ines, amaena imi i t-id-isban, tura ar a d-innulflu uzemliil amcum ar a yebɣun a t-ihudd, annect-a yezra-t, ihi issefk ad iheggi iman-is a t-iqamer. Illa dayen wayen yezra Kino —dakken irebbiten ur hemmelen ara imdanen m' ar a ttektilin xilla, ur hemmelen ara

dayen ma aktili-nni issawed-iten yer lebyi-nsen, tura ma yusa-d kan iman-is, wicq a. Izra d akken irebbiten ttarran ttar deg wemdan ma yewweɣ yer yeswi-ines akken kan s tfucal iyallen-is. Dayemmi Kino yugad aktili, amaena tura imi i d-yegga yiwen, dayen ur yezmir a t-isfeɣ. Iqqim-as-d kan tura ad iheggi iman-is i wayen ar a t-id-yadun. Ihi Kino yebda la yessuzur aglim-is mgal amaɣal akken ma yella. Allen-is d wallay-is la ttnadin ansi tezmer a d-tekk twayit send a teɣru.

Makken ibedd deg yimi n tewwurt, iwala sin yer-gazen la d-lehhun; yiwen deg-sen iwwi-d deg ufus-is tafilt i yeffkan tafat yer tmurt akked idarren n yergazen-nni.

Ha-ten-ad eaddan-d i zzerb n Kino, la d-lehhun metwal tawwurt-is. Tura ifrez dakken yiwen deg-sen d amej j ay-nni, ma d wayeɣ d aqeddac-nni i d-ildin tawwurt taşebhit-a. Ihulfa am akken ičča-t-id ufeddix-nni ufus-is mi yaeq el anwi-ten.

Yenteq Umej j ay u yenna:

- Ur lliy ara deg wexxam mi d-tusiɣ taşebhit-a. Akken kan i d-stufay, aq li-yi usiy-d ad zrey llufan.

Kino ibedd deg tlemmast n tewwurt, iččur-tt. Xawsu(36) tessay times n wurrif deg wallen-is, rnu tugdin, acku ccwami n iwinsen(37) uzaglu yezrin yef wegrud-is uread hlint.

- Llufan inead ihla tura, id-yenna berɣa n wul-is.

Amej j ay istaemel izmumeg, ulamma allen-is deg tek-watin-nni n tassemt, ur d-zmumegent ara.

Yuyal yenna-d:

- Tikwal, ay ameddakul, tuqqsa n tyirdemt, d ayen ur nettwaḥam. A k-d-iban amzun tella-d kra n tuj j ya, dya war ma tehtameɣ - puff!

Yesddukel icenffiren-is u yesmej gered-d imesli n tyawsa m' ar a tfelleq akken a d-isken tayawla n wamek i d-tɣerru, yerna issaz-d aqrab-nni yines n umej j ay metwal tafat akken a d-ibin, acku yezra d akken agdud n Kino hemmelen dduzan n yaebbwaɣ en u ttaken-asen azal ayen-din.

- Tikwal, i ykemma umej j ay deg usebluleq n wawal, tikwal, a d-tessegwri s uɣar ukrif neɣ s tiɣ taderɣalt neɣ maɣi azagur uɣyis. Awwah, ssney d acu d tuqqsa n tyirdemt, yerna ibeed-ik waluf ay ameddakul, ssney-as ddwa.

Ma d Kino, ihulfa amzun akken xawsu d wurrif-

nni i yellan deg-s uyalen-as d akukru. **D** tidet, ur yessin ara, amaena amej j ay, netta, ahat issen. Yerna ma tuyal yer tin n leq mar, ur yezmir ara ad yettiwel yef tinnuzya-ines (38) i-deg ur yelli ccek walla tamussni n umej j ay i-deg illa ccek. Ha-t-an yettwaṭṭef am akken ttwaṭṭafen yal tikkelt at wegdu-d-is, yerna akka ar a teqqim arma d ass, am akken i d-yenna yakan, m' ar a zren ayen yellan deg yedlisen, dya ma s tidet d ayen i yuran deg-sen. Ma d ass-a ur yezmir ara a tt-iq emmer — mačči s tudert ney s sṣehha n Koyotito. Yuṣ yer rrif u yeḡḡa amej j ay akked uqeddac-is kecmen yer taecciwt-is.

Juana tbedd-d si rrif ukanun anida tella teqqim u twexxer makken i d-yekcem, terna teddel udem n llufan s ij iweḍ n lizar-is. Ihi mi iqerreb yur-s umej j ay u yessufey-as-d afus-is, teḥrez-it yer yedmaren-is u temmuq el yer wanida akken ibedd Kino, netta udem-is rran-as tili tyawsiwin ur tewwid tafat n tmes.

Arm' i d-ihuzz Kino aqerruy-is, i teqbel tunef-as i umej j ay a d-yerfed llufan.

“ Tṭef tura taftilt-a ”, i d-yenna umej j ay, dya mi d-isuli taftilt-nni uqeddac, amej j ay ilha la yettḥekkir ad-eddic-nni yef tayet n llufan. Iruh deg ttxmam kra n yimir ardqal iqleb irgel n tiṭ n llufan akken ad immuq el yer dixel n taεquct n tiṭ-is. Ihuzz aqerruy-is, ma d Koyotito ibda la yettaraḍ a d-issenser iman-is gar ifassen umej j ay.

Akken i tt-εuddey i tt-ufiy, i d-yenna. Ssem ikcem tafekka yerna ur itteṭṭil ara a d-yadu. Yya a twaliḍ! Iclex-d irgel-nni d akwsar. Twalaḍ? Iq q el d aberzegzaw.

Dya Kino, s tmuyli n win ittwaceyben, iwala d tidet, izzegzew kra. Acu kan ur yezri yara ma ciṭṭuḥ-nni n tzegzewt tella din yal ass ney ala. Ha-t-an dayen ittwaṭṭef di tcerket. Yerna ur izmir ara a tt-iq emmer.

Allen umej j ay urewent-d aman seg tekwtin-nni nsent.

A s-d-fkey kra n ddwa ar a iḡḡelen ssem-a, i d-yenna.

Dya izzel-as-d llufan i Kino. Syin akin, isufey-d seg teqrabt-is yiwet n tej laj t tamecṭuḥt i-deg tella kra n takka tamellalt akked ukebbus uleḡlag (39). Iččur akebbus-nni s takka-nni tamellalt u isker-it, syin akin iṭṭef akebbus-nni amezwaru u yerra-t deg ukebbus wis sin u isker-it. Ardqal, igga ccyel s tyawla. Iṭṭef llufan, itekka-yas yef ucenfir n wadda arm' i d-yeldi imi-s. S iḡḡudan-is ifedxusen, issers akebbus-nni yef yiles n llufan, yer deffir metwal agerj um-is akken ur ittizmir ara a t-id-issusef,

dya irfed-d seg waguns taḡwist-nni iččuren d tissit n “ pulk ” u yeḡḡa-yas i Koyotito iswa, dya dayen ikfa ccyel. Immuq el tikkelt nniḍen yer ddaw yirgel dya izeyyer icenffiren-is u yeqqim ittxemmim.

Ter taggara irra-yas llufan i Juana, yuyal izzi-d yer Kino.

- Tef akken walay, ssem a d-yadu di ssaεa-ya i d-iteddun, i d yenna. Ahat ad yaf yer ddwa-ya i s-fkiy, amaena ilaq a d-uyaley akka ssaεa. Waqila wwḡey-d di lawan akken a t-id-smeneey.

Irra-d nnehta d talq ayant dya yeffey-d si taecciwt-nni, aqeddac-is iḡfer-t-id s teftilt deg ufus-is.

Juana teḥrez-d tura llufan yer ddaw lizar-is, dya la t-tesmuqul s tmuyli unezḡum d tugdin. Kino iq erreb-d yur-s, irfed-d lizar u yemmuq el yer llufan. Yuyal issen-guga-d afus-is akken ad iwali yer ddaw n wargalen, dya armi d imir-en i yeḥtam dakken tameywant-nni mazal-itt deg ufus-is. Syin akin, yuṣ yer tqaεurt i yellan yer weyrab, yekkes-d deg-s kra uj ermuq. Ikmes tameywant deg-s, dya yaena yer yiwet n tmeq rent di texamt anida i yeyza s idudan-is tamruj t d tamecṭuḥt deg waguns, irra deg-s tameywant-nni ikmesen u iyumm-tt u yeddez amkan-nni akken ur ittbin. Ardqal, yuyal yer tama ukanun anida teqqim Juana, la tettmuqul udem n llufan.

Amej j ay, ha-t-an tura deg wexxam-is, iqεed iman-is deg ukersiw-is, sya yer da, ad immuq el tamrilt. Iqeddacen-is wwin-as-d tanalt n ccikula, taḥbult taḡidant akked igumma, dya immuq el yer tgella-ya am akken ur s-tehwi yara.

Deg yexxamen n inaragen, asentel-nni (40) swayes ar a d-ibeddu wawal sya yer zdat, ggerent-id yer tessirt, ad walin anida ar a yessiweḍ. Yal wa la yesskan i wayeḍ s lq is udebbuz-is annect tessaweḍ tmeḡwant-nni, yal wa amek iṣhillif akken a d-isken amek tekkernenni, amek twennee d wamek tleggay. Sya yer zdat, Kino d Juana ha-ten-ad yef wallen-nsen akken ad zren amek ar a sen-ggen imassen (41), am akken yella deg wawal, win yuyalen d amerḡanti tletter-as iḥbiεa. Zran yakkw medden acimi i d-yusa umej j ay-nni. Ssnen-t d akken mačči d win istaemilen, fehmen-t akkw medden.

Akin deg Umeynuj, tigrurin n yiselman imecṭah imyeḥrasen amzun d azetta, la d-ttej q elliben yef waman akken ad rewlén i yiselman-nni imeqrannen i ten-id-iḡefren akken a ten-ččen. Ablileḡ (42) n imecṭuḥen akked ucelbeḡ n imuqrannen yewweḍ armi d imezzuḡen n yemdanen deg yexxamen-nsen kra akken ittkemmil buḥwaṣu. Si tama

nniden, rriħa-nni tuymilt i d-yettalin seg umeynuj tura ters yef yidurna, laeṛasi d isekla akken d timiqwin timerryanin. Ğef tmurt, iyerdayen n yid la ttredwin, dya ibuammaren n yid la xettfen deg-sen di tsusmi-nni taberkant.

Aberħuc-nni akerkan aḍaefan bu ccwami tiwṛayin yef wallen-is iḍall si tewwurt n texxamt n Kino. Ikker niq al ad ihuzz tarattiwat-is makken immuqel yur-s Kino yuyal iħbes makken immuqel yer tama nniden. Ur d-ikcim ara s axxam amaena iḍmeε kra mi iwala Kino itett-d llubyan seg yiwet n tq essult tamecħuħt n talayt i d-iħettet s ufurrim n teħbult n wekbal, yerna issetbeε-as aεmmuħ seg tissit-nni n “ pulk” .

Kino ifukk imensi-s dya ibda la iberren igerru mi d-nṛeq Juana s taḍat i d-iĉenĉenen am nnaqus. “ Kino! ” . Immuqel yur-s dya yuyal ikker s tyawla acku iwala tugdin deg tmuyli-is. Ibedd yer tama-s, la yesmuqul d akwsar, acu kan tafat ur d-sbanay acemma. Iyawel ismendeg-as i tmes armi d-tegga aj aj iħ, imir-en iwala udem n Koyotito. Udem n llufan yuyal d azeggay ma d abuħcic-is la yesselqaf, rnu takufta la d-teffey seg yicenfiren-is. Lyemmat bdant la d-ttalint si tεabbuħt-is, llufan iban iħer.

Kino ikref tagecirt yer tama n tmeħħut-is. “ Iħi amej j ay iħra ” , i d-yenna, maca inna-t-id i yiman-is kan akked tmeħħut-is, acku allay-is mazal iyunza-t u yettemcukkut, yerna yemmekti-d takka-nni tamellalt. Juana, la tetthuzzu iman-is seg yidis yer wayeħ yerna la d-ssefruy s Tezlit-nni n Twacult ammer aħat ad tħareb, ma d llufan la d-ittarra, la yettemxelbaħ gar ifassen-is. Tura, ccek ikcem Kino, dya azawan-nni n yemcumen la yettsaεsε deg uqerruy-is armi q rib yessufey tizlit-nni n Juana.

Amej j ay tura ikfa ccikula-nni yines dya ilha la ineqqeb ifetfuten n teħbult-nni tazidant. Izwi iḍudan-is yer umendil n wesfaħ, immuqel yer temrilt, ikker, u inuda yef teq rabt-is.

Isal n waħħan n llufan yewweħ yakan yer taεcciwin-nni n taddart, acku aħħan d acengu wis sin n igellilen; amezwaru d laħ. Kra bħan la stewtiwen, “ Twalam, zzħer tikwal igellu-d s daewessu ” .Huħzen iħurray-nsen dya kkren. Ha-ten-ad tura inaragen la ted-dun deg tillas n yiħ, anzaren ddlen, abrid-nsen yer wexxam n Kino. Bedden din la smuqulen, sya yer da yiwen deg-sen ad d-yenṛeq s kra n uwennit (43) yef twayit i d-idran di tlemmast n tmendit (44), dya a tt-isellek s “ lecyal ha-ten-ad gar ifassen n ugellid amuqran ” .

Timyarın qqiment yer tama n Juana la ttεaraħent a d-fkent afus ma zemrent ney a tt-ħebbrent m’ ur zmirent i kra n wayen nniden.

S leyseb i d-ikcem umej j ay, iħfer-it-d wergaz i d-iddan yid-s. Akken i t-walant temyarın-nni faεfaεent amzun d tiyuzaq i d-iħfer uqj un. Iħtef-d llufan gar ifassen-is, iħekker-it u issers afus-s yef wenyir-is akken ad iħulfu ma yehma.

- Dayen, ssem igga ayen iwumi yezmer, i d-yenna. Cukkey zemrey ad styelbey fella-s. Ad xedmey ayen iwumi zemrey.

Syin akin, issuter-d aman, dya yerna yer weq buc-nni kra n tmeqwa n ammonia (45), ildi-yas-d aqemuc i llufan, iħekker yer daxel kra n yimir yuyal ismar-as tasefsayt-nni i d-iħegga. Llufan imeuq, yuj j aq seg ddwa-nni, ma d Juana la tettmuqul kan yur-s s tmuyli n tin yettwamelken. Seg yimi n umej j ay, imeslayen d imexħa kan.

- D lemzeyya imi s-ssney ddwa i ssem-a n tyirdemt, walla—dya yesmej gered d amek yili ar a teħru.

Kino ur t-yumin ara, dya igumma a d-yekkes al-len-is yef teq rabt-nni umej j ay yeldin, akked tq aεrurtnni i-deg tella takka-nni tamellalt. Semmal iteddu wakud, semmal ineqqes wenkikeħ-nni(46) irkeben Koyotito, yuyal llufan yers deg yifassen umej j ay. Ğer taggara, irra-d nneħta d talq ayant dya iwwi-t yiħes, acku yenzef seg yiriran.

Tura amej j ay issers llufan-nni gar ifassen n yemma-s.

- Ad iħlu tura, i d-yenna. D nekk i yreħħen deg umennuy-a. Juana temmuqel yur-s amzun d amyar azemni bu lbaraka.

Amej j ay ha-t-an la isekker taq rabt-is. Dya yenna:

- Melmi tckuħed tzemreħ a tt-xelleħed azal udawi-agi? Yenna-t-id s kra lekyasa maħi.

- Melmi zzenzey tameywant-iw, a k-xelleħey, i s-d-yerra Kino.

- Ğur-k tameywant? D tin n leali? i t-isseqsa umej j ay s usmiccew.

Dya inaragen neħħen-d yakkw yef tikkelt:

- Yufa-d tameywant i tent-yifen akkw deg umaħal. Dya yal wa la yesddukul iḍudan akked udebbuz akken a d-isken aħal tessaweħ tmeywant-nni. Kino ad yuyal d amerħanti, i d-nnan yef tikkelt. Werħin neħri tameywant am ta.

Amej j ay istaemel issewhem-it isal-a.

- Ur sliy ara yis. Meqqar ma teħfereħ-tt deg wemħiq

iħšenen! Ahat zemrey a k-tt-rrey deg usenduq-iw bu tsa-rut?

Kino tura yesbecwel allen-is, yerna yesq ezber imuyag-is.

- Ha-tt-an di lehšin, i s-yenna. Azekka a tt-zzenzey, imir-en a k-fkey ayen i yi-tettalased.

Amej j ay ihuzz tuyat, ma d allen-is isriddimen werġin taxerent yef tid n Kino. Izra d akken tameywant-nni tettwaxzen deg texxamt-nni, ihi ieudd Kino ad ittu iman-is w ad immuq el metwal amdiq-nni anida i tt-ixzen.

- Mačči d tawayit lemmer a k-tt-akeren send a tt-tezzenzed? I d-yenna umej j ay.

Dya din iħtef Kino mi yezzi tamuyli-nes metwal yiwet di tsegwa n texxamt-nni.

Amej j ay iruħ, ma d inaragen yesmaedzen akken ad nnej maēen yer yexxamen-nsen, ula d nutni tura ruħen, dya Kino yuž yer tesga-nni anida illa ukanun i-deg mazal kra n tirgin i d-ittaken lħamu yerna ifka tamezzuyt i lħess n yid: ahiħa n lmuj at m' ar a d-gganent ta deffir ta yef yej di n teftist, aseglef n yidan akin agemmađ, ashifrer n wađu yef ssq ef n taēcciwt, akked tađat-nni n inaragen-is i d-ittawden seg taēcciwin n taddart. Akka, lyaci-ya ur gganen ara id akken yef tikkelt; mi sēddan tanafa ney snat a d-akwin, ad mmeslayen ciħtuħ ardq al ad uyalen yer yides. Syin akin, Kino ikker yuž yer wemnar n taēcciwt.

Iq q im din la yettcecmim abeħri yerna la yetthessis m' ad issel i kra n dderz ney askerwec ukud ur yuy tan-numi, allen-is la ttnadint deg tillas, acku azawan-nni n yemcumen la yekkat deg uq arruy-is armi yuyal ittwacyeb, terna-yas tugdi. Mi isellek asefqed yef yal tama i d-izzin i wexxam s tmuyli d tmesla, yuž yer tesga anida akken ixzen tameywant-nni, issekfel-itt-id u yewwit-id yer wanida tella tgertilt-is, din iyza-yas tamruj t ddaw-as dya ixzen-itt.

Juana i yellan tessēħmuy yer ukanun la tesumuq ul deg-s s tmuyli n tin iwehmen, dya teġġa-t armi yekfa axzan n tameywant-is tessēqsa-t:

- Anwa tugaded?

Kino iq q im la yettnadi amek ar a s-yerr s tidet-is i useq si-ya n Juana, yer taggara inna-yas:

- Imdanen merħa.

Dya ihulfa amzun dakken aj eylal d aquran izzi-yas-d i tfekka-s akken ma tella.

Ciħtuħ akka, uyalen zzen akken lwaħid yef tger-tilt-nni n yides, amaēna id-a Juana ur tessers ara

Koyotito di dduħ-is, tesgen-it gar iyallen-is u teddel-as udem-is s tmehremt-nni tettarra yef uq arruy-is. Asafu aneggaru deg ukanun-nni ha-t-an tura yensa.

Kino, allay-is ittwacyeb ula mi yettes, yurga dakken Koyotito ilmed tayuri, ihi yiwen seg twacult-is izmer a s-d-yemmel tidet i yellan deg yedlisen yef tyawsiwin merħa. Deg targit-nni, Koyotito la d-yeqqar seg yiwen wedlis annect n wexxam, isekkilen swayes yura annect iq ej j an, dya awalen la tyaren, la tturaren yef isebtar n wedlis-nni. Syin akin, tillas ylint-d yef usebter, yuyal idfer-d uzawan-nni n yemcumen, dya Kino la yettneq lab akken deg yides; aneq leb-nni issakwi-d Juana dya teldi-d allen-is akken di tillas. Ardq al, Kino yuki-d ula d netta, ma d sşda-nni tamcumt mazal-itt deg wallay-is, dya iq q im akken allen-is ldint deg tillas, imezzuyen-is turcen.

Ardq al, isla i kra n lħess i d-yekkan seg teymert n wexxam, akken d amazdar armi ieud d allay-is kan i t-id-ixeħteren, am kra i d-yengugan acemma, am zzhir arq aq i d-ikkan si tririt n nnefs. Kino yettef nnefs akken ad issel, acku izra ayen illan dihen deg tillas iħtef nnefs-is ula d netta akken ad iħess. Yezri kra n yimir, ulac kra n lħess i d-yekkan seg teymert-nni n taēcciwt. Yuyal Kino q rib iskaddeb iman-is. Maca, afus n Juana innul-t-id s ttawil akken a t-tender, dya lħess-nni idall-d tikkelt nniden, amzun d ađar i yesselfen i wakal iq q uřen ney d axebbic uđad yeftmurt. Kino ihulfa i wul-is la yekkat, a s-tiniđ a d-icerreg idmaren-is si tugdin, tugdin i s-d-yessulin urrif am yal tikkelt. S ttawil, yewwi afus-is yer yedmaren-is anida akken icudd wefru-yis yer uyeggwad, dya ineggez am uyilas yerfan, la yekkat, la yeshillif metwal tasga-nni n tillas acku izra din i yella wayen-nni yeffren. Ihulfa i ubeħnuq, iwehha tiyita yer din amaēna yezgel, ieawed tikkelt nniden dya ihulfa i wefru icerreg kra ubeħnuq, dya işşendeħ-it-d kra s aq erruy armi iwala ifeħiwj en, yerna aq erruy-is ifelleq seg usegri. Ikker dderz yer yimi n tewwurt, yuyal d asderdef n win ittazzalen deg tillas, dya dayen ters-d tsusmi.

Kino Ihulfa i yidammen d ihmayanan ttazzalen-d yef wenyir-s, yesla dayen i Juana m' i s-d-tessawal. " Kino! Kino! " Iban wefqie deg tađat-is. Syin akin, yuyal yers laeq el-is, ead s tyawla-nni swayes iħcer i yers, dya yenna: " Ulac d acu i yi-yuyen. Dayen iffeyy wayen-nni " .

Sderdef, sderdef, armi d-yewwed yer wussu-ines di tgar-tilt-nni. Juana tebda telha-d yakan akked tmes n ukanun.

Tessekfel-d tirget, dya terna fella-s izemzumen n wekwbal u tşud-itt, dya din tessuder-d (47) times akken d tameçjuht amaena igga-leum akken ad tessiy tafat di taecciwt-nni. Syin akin, Juana tessufey-d seg yiwet n temdiq t tabadnit tubbit n tcemmaet i d-tessay si tmes-nni ukanun, dya tesbedd-itt yef yiwet deg yinyen. Tura ccyel-is s tyawla, tettzenzun s kra n şşda makken tetteqlawi. Tezwar tesselxes-d ij iweđ n lizar-is s waman u tesfeđ-d idammen-nni yef wenyir bu ccwami n Kino.

“ Ulaç deg-s” , i d-yenna Kino, ma d tamuyli-s akked tađat-is q esshent d tissemađin acku urrifla t-yesserkam.

Ma d Juana, ayen akken teffer tura yulli-d am zzit yef waman dya icenfiren-is yemcen: “ D imcumen i yay-d-yewweđen” , i d-tuzzař s ttelq ugerj um-is. “ Tameywant-a amzun d abekkađ! A y-tessenger” . Dya tađat-is tuyał d tarq aq t am tin ittmeđđiden. “ Deđer-itt a Kino. Iyya a tt-nesseftutes gar sin yežra. Iyya a tt-nexzen yerna a nettu amkan-nni. Iyya a tt-nerr yer wansi i d-tekka. Ala tilufa i yay-d-tewwi. Kino, ay argaz-iw, ay-tessenger” . Seg tafat-nni n tmes tbanen-d icenffiren-is akked wallen-is terkeb-iten tawla n tugdi.

Tef wudem n Kino tban nniya-s, ayen igmen ad yegg s tmeýwant-a yers laeq el-is fella-s.

- D tameýwant-a i d zzher-nney, i d-yenna. Issefk mmit-nney ad iruđ s ayerbaz. Issefk ad yeffey seg tasilt-a i-deg nettwaıtef.

- Ay-tessenger akken ma nella, i d-tsuy Juana. A teglu ula s mmit-ney.

- Ccet, i s-yerra Kino. Ur d-rennu awal. Azekka a nezzenz tameýwant-a, dya kra yellan d amcum ad yeddu yid-s, ala ayen yelhan ar a d-iqqimen. Ma d tura, susem, a tameıttut-iw.

Iwehha allen-is metwal times deg ukanun, d tik-kelt tamezwarut i yulfa d akken tameıttut-is mazal-itt deg ufus-is. Yuyal issaz afru-yis yer tafat-nni n tmes dya iwala izireg n idammen yef leq dee-is. Niq al issewsae a ten-isfeđ yer userwal-is yuyal issenta-t deg wakal, akka i t-isfeđ.

Akin si lebeid, yiwen uyaziđ ibda la ittedden acku inead yuli wass. Ađu-nni n tafrara iřhafreř-d yef waman n yimi n wasif la yettşeffir gar isekla-nni iressan izuran-nsen deg waman, ma d lmuj at la d-kkatent ta deffir ta yef teftist-nni m imilqen amzun d abendayer ma tesyawleđ-as anya (48). Kino irfed-d ij iweđ n tgertilt-nni anida iıtes, dya issekfel-d tameýwant-nni, issers-itt akka zdat-s la tt-itthekkir.

Ccabađ n tmeýwant-nni mi tberreq, mi tettfeđđij , s tafat

n tcemmaet-nni n tmezgida, tesseyfel allay n Kino, ieađa fella-s uzaylal. Txulef deg ccbađa, d talegyant, azawan-is ikka-d seg-s — d azawan n lfal d tumert, iđmenen imal, n lefcuc, n laman. Aflali-nni yines uzq il d lfal ar a yettharaben, di win yettarran aıtan, d agadir yef lihana d usuley. I lebda, terra tawwurt yef laz. Semmal Kino ismuqul yur-s semmal itnecrađ wudem-is. Seg wudem-nni alegyan n tmeýwant tettuyał-s-d tugna n tcemmaet-nni tademyit (49), dya yusa-d yer umezzuy-is uzawan-nni afulkin n ddaw yillel, ticci-nni n tgezgewt tuzq ilt n lqae n yillel. Ma d Juana, kra ur s-yaeriq, sya yer da a d-deđer tiř-is s tuffra, u twala-t-id mi yettezmu-mug. Di tilawt, nettat akked Kino, d yiwen yiman, yur-sen yiwen yeswi, dya tezmumeg-d yur-s.

Akka ay bđan ass-agi n usirem □

Amawal

- (1) Ideđ: un nerf, des nerfs/ nerves
- (2) Temgarrad: Elle diffère/ Different from
- (3) Gdu/ ur igdi/ igda/ igdan: Etre égal/ to be equal to
- (4) Tayara: une manière, un mode/ a way, a fashion
- (5) Iraç/ ittraç:
- (6) Adrug/ idrugen: mystère(s), énigme(s)/ mystery(ies)
- (7) Aggag: un prêtre, un homme d' église en général
- (8) Siley/ asiley: Améliorer, réparer/ improvement, repair
- (9) dher/ thara: baptiser/ to baptize
- (10) Tisulta: mariage
- (11) Gli/ Amaglay: sérieux (adj.), solennel/ serious
- (12) Amerkid/ imerkiden: q ualiťe(s)/ v irtue(s)
- (13) Tumert: la j oie/ happiness
- (14) Asirra/ Iserrawen: Bureau(x)/ office(s)
- (15) Tamazdart: la plus basse/ the lowest.
- (16) Timzizwert: la concurrence, la competition.
- (17) Anađaw: un négociant/ a middle man
- (18) Taseglut: 1. une faveur/ a favor
- (19) Tumast: l' essence, l' esprit/ the spirit
- (20) Mseglu: poison
- (22) Anarag, inaragen: Voisin(s)/ neighbor(s)
- (23) Rcel/ ad ircel/ ircel: se marier/ to get married
- (24) Arazal: un chapeau.
- (25) Iwunak Idduklen n Marikan: USA.
- (26) Amalad/ imaladen: défaut(s)
- (27) Talmest: une espèce/ a species
- (28) Asugen; Sugén: imagination; imaginer/ to imagine
- (29) Amazan: un prophète/ a prophet
- (30) Azemz: une date, un repère temporel/ a date

(Continues on page 26)

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AN ARAB ARCHEOLOGY CENTER IN ALGERIA?

The former Algerian Minister of Culture, Ms. Khalida Toumi, laid the foundation stone for the Arab Archeology Center on August 7, 2012. An initial project allocation of 2.358 billion Algerian dinars was granted for the study and construction of this infrastructure, while an additional 6 billion is to be devoted to equipment. The projected total cost of 68 billion (roughly 600 million USD) came due in December 2011. Unique in the so-called Arab World, ironically this center is to be erected in the Amazigh province of Tipasa (An ancient Amazigh kingdom, later conquered by the Romans, and currently one of the urban centers of the Tamazight speaking Chenoua Region).



View of the Arab archeology center in Tipaza, Algeria

One might ask what on earth is Arab about archeology in Algeria. Isn't Archeology the study of ancient sites, buildings and infrastructures? In other words, the times before the arrival of Arabs in North Africa. Did you manage to do the math? 68 Billion Dinars! One might argue that one Algerian dinar is less than a penny but it is still a lot of money locally. Here is a state that ignores its genuine history and cultural heritage, but is ready to spend hundreds of millions of dollars to preserve a mythical heritage. Do they expect Egypt, Iraq, Syria or

Jordan to send their archeological collections to Tipasa? I doubt it, not even for the glory of the Arab Nation. The price of denial can only be defeat, and they are in denial!

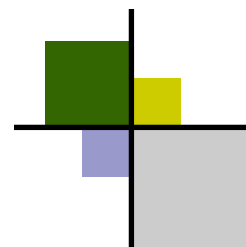
Note: Comments and additions in brackets are from A.V. editorial team.

Source: Liberte Algerian Newspaper, 05/02/2017.



Amawal (continued from page 25)

- (31) *Tagenni: la taille/ the size*
- (32) *Tamlilt: le rôle/ the role*
- (33) *Dewet: etre satisfait, comblé/ satisfied*
- (34) *Ssazel: ini azul, saluer/ to greet*
- (35) *Sseynew: créer/ to create*
- (36) *Xawsu: la haine/ hatred*
- (37) *Awines/ iwinsen: Siècle(s)/ Century (ies)*
- (38) *Tinnuzya: ignorance*
- (39) *Akebbus uleglag: une capsule de gélatine*
- (40) *Asentel: le suj et de discussion / topic of discussion*
- (41) *Imassen: (1) mie de pain. (2) l' opulence./ riches*
- (42) *Blileh/ Ablileh: frétiller/ frétitement.*
- (43) *Awennit: un commentaire/ a comment*
- (44) *Tamendit : la j oie/ j oy*
- (45) *Ammonya : l' ammoniaque. Son odeur est celle du poisson pourri/ ammonia. Has the smell of rotting fish*
- Tasefsayt: Suggestion terminologique pour « une solution chimique ».*
- (46) *Ankikez: avoir des spasmes/ to have spasms*
- (47) *Suder: resusciter, ranimer / to revive*
- (48) *Anya: un rythme/ a rhythm, a tempo.*
- (49) *Ademyi: sacré/ holy*



Ahidous' Main Hidden Implications

(Continued from page 10)

Online Resources

<https://www.youtube.com/watch?v=cXUkh2uTmog>

<https://www.youtube.com/watch?v=cKemYbN8KTA>

<https://www.youtube.com/watch?v=axCicONO1HU>

https://www.youtube.com/watch?v=DBaLYh7M_b&index=10&list=RDHlym8cXJHNc

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Editorial continues

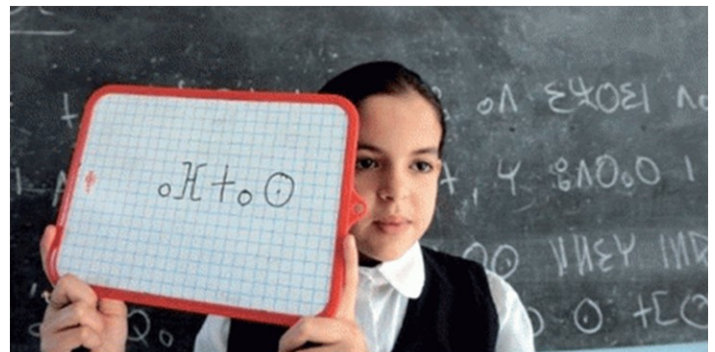
years old who was not yet born when Dda Lmulud passed away in 1989, may he rest in peace. Nariman Louni is a passionate reader and writer of stories in Tamazight. Her mastery of the language is amazing and she deserves mentoring in order for her to improve her writing skills. From Morocco, Mbarek Ali-Oukhouya, a student at the University of Fez, presented to us an essay on Ahidous, a popular Amazigh art, and its implications in various aspects of the Moroccan society and beyond. In another essay, Sabih Yaici develops an interesting idea whereby he explains that what can save Amazigh languages from the danger of extinction is a collective approach and the revival of the authentic institutions and activities that used the language. You will also be able to read the third chapter of the translation to Taqbaylit of “The Pearl” a fiction from John Steinbeck. □

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(Continued from page 2)

government's discourse and its actions, and further denounced this “catastrophic policy” towards the teaching of Tamazight. “The masks have fallen,” the union added! The dirty game of the Ministry of Education and the regime regarding their alleged willingness to support and promote the teaching of Tamazight is finally in the open. Further, the union said “the regime, through the Ministry of Education, does not seem to have learned lessons from the various crises that have shaken the country – namely the Berber Spring (1980), the year-long school boycott of a million students (1994), and the Black Spring (2001) marked by more than 127 deaths, thousands of injured and, many other sacrifices.” The union came to the conclusion that “obviously, the Tamazight issue is purely political, and there is no willingness on the part of the government to effectively formalize its teaching.”

For its part, the Tamazight Teachers Organization (CNET), voiced “its outrage towards this shameful outcome.” The same organization mentioned the fact that “more than 5,000 newly graduated teachers in Tamazight are currently unemployed, and have lost all hope of finding a job.” CNET denounced “the lack of willingness to generalize the teaching of Tamazight, as well as what seems like an evil plan aiming at ghettoizing



the oldest language of North Africa and waiting for its death.”

Source: Mohand Hamed-Khodja, *El Watan Algerian Newspaper*, May 13, 2017.

Discovery of an Archaeological Site in Afir n Delles, Algeria



Wall painting at the archeological site of Afir n Delles, Bumerdas, Algeria

An archaeological site dating back to prehistoric times was recently discovered in the village of Markoun in the south-east of the province of Boumerdes. The newly laid-out site features cave engravings and stone drawings, as well as inscriptions that are very similar to those of the Ahaggar and Tassili sites in southern Algeria. According to a source from the Ministry of Culture, a complete dossier has been drawn up for this site and sent to the supervisory committee within the Ministry of Culture. Thus, researchers in the field will work on its inclusion in the list of archaeological sites and file for its classification as a protected space.

Source: Liberté, Algerian Newspaper, July 4, 2017