Modern Algerian Theatre:
Translations And Critical Analysis of
Three Plays By Kateb Yacine
Abdelkader Alloula
and
Slimane Benaissa

By
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ABSTRACT

This thesis argues that the assumption that there is no tradition of theatre or the performing arts in general in the Arab World because Islam does not allow figurative arts is not well founded. It shows how and why new theatrical trends have emerged in the Arab World and have become successful. Thus, the study starts with Chapter One - 'The Arab World And Theatrical Tradition' - which is a general survey of Arab theatre including aspects of performance arts throughout history. This is followed by a survey of the emergence and development of modern Algerian theatre in which the factors behind this emergence and the success of the three trends described in this study are analysed. These are illustrated through three plays by three major contemporary playwrights in three similar sections each including a biography of the author with particular emphasis on his theatre career and his views on theatre in Algeria and an annotated translation of a selected play followed by a commentary. A major concern of this work has been to make available through original translations important plays from the contemporary Algerian theatre that have not previously been published. Chapter Two deals with Kateb Yacine and includes three parts: a) The life of Kateb Yacine - b) An annotated translation of Falistīn Maghdūra (Palestine Betrayed). - c) A commentary on the play.

Chapter Three deals with Abdelkader Alloula and includes a) The life of the playwright - b) An annotated translation of Al-Ajwād (The Story of The Generous People) - c) A commentary on the play.

Chapter Four deals with Slimane Benaissa and includes: a) The life of the playwright - b) An annotated translation of Buʿlām Zīd Al-Guddām (Carry on Buʿlām) - c) A commentary on the play.

The thesis closes with concluding observations.
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I would like to express my gratitude to my supervisor Professor Martin Banham for his unfailing interest and advice during the preparation of this thesis. My thanks are also due to those who provided me with information and material relating to Arab and Algerian theatre. My special thanks are offered to Kateb Yacine, Abdelkader Alloula and Slimaâ Benaissa for their help in providing documentation and advice and in patiently responding with courtesy and interest to my endless enquiries. I would like to thank also Dr. A. Shivtiel for his constant advice and assistance.
In this study we shall show the three major trends in contemporary Algerian theatre have emerged. The trends will be illustrated through the three most important practitioners - Kateb Yacine, Abdelkader Alloula and Slimane Benaisa - with a representative play from each playwright, respectively Fālīṣtīn Maḥguwā (Palestine Betrayed), Al-Ajwād (The Story of the Generous People) and Būṭām Zīd Al-Gudām (Carry On Būṭām).

The background to these latest trends in Algerian theatre is described, as are the factors which caused them to appear. This has been done by first providing a general historical survey of aspects of Arab traditions in the performing arts, followed by a study of the emergence and development of modern Algerian theatre. This shows that, by drawing on the national traditional heritage and on traditional performing arts - forgotten, ignored or considered irrelevant by most modern Arab playwrights - new trends of theatre have developed which identify more closely with national culture and the expectations of the public. The three plays have not been chosen through personal preference, nor are they necessarily the best and most acclaimed in the new repertoire, but they are typical of the new trends and they were the only ones available in script form when the research involved in this thesis was undertaken. Although a script of Mōhamed, Prends Ta Vālīse was available, Palestine Betrayed was chosen to highlight another aspect of Kateb Yacine’s theatre which is not only concerned with Algeria but also with international issues.

The research work for this study includes material on the Arab world in general and on Algeria in particular. It comprises essentially material on theatre, oral tradition and traditional performing arts. The translation of the plays from Algerian Arabic into English is, to the best of our knowledge, the first of its kind and illustrates the new trends in contemporary Algerian drama.

The work of translation was very difficult for several reasons. The plays are unpublished and one of the major problems is that the language used does not follow definite norms of spelling and grammar and required detailed knowledge of Algerian Arabic, modern Arabic and French so that certain words and phrases could be deciphered. The script of Palestine Betrayed was provided by an actor; it is in bad condition and very badly printed and the content had to be checked with the help of a tape recording of the play because Kateb Yacine was not available. Carry On Būṭām is also badly printed and the script was checked by the playwright who suggested some passages should be removed. The Story of the Generous People is the only script which was very clearly printed.

Several performances of the plays, and of the rehearsals of Palestine Betrayed in 1976, were attended as part of the research. In interviews with Slimane
Benaissa and Abdelkader Alloula, Algerian theatre, the playwright’s work and the plays referred to in this study were discussed with them. Other sources of information were journalists and people involved in theatrical activity. This approach related mainly to Benaissa and Alloula because there is hardly any material about their work in comparison with Kateb Yacine. Because of his early reputation, Kateb Yacine has been and still is the subject of many papers, dissertations and theses. However, Benaissa and Alloula each provided a compilation of articles and papers about their work which they had kept up to date.

The quotations in the text come from two different languages - Arabic and French. We have determined to render all of them in English for the purposes of consistency.

We have included a system of transliteration which is different from the one commonly used in Algeria. Arabic names and words appearing in references have been reproduced in their original transliterated form and show differences with the symbols used in the system we have chosen.
### TRANSLITERATIONS

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CHAPTER I
The Arab World and Theatrical Tradition

There is a general belief amongst Western scholars of theatre that Muslim societies in the Arab World have no theatrical tradition. Dramatic arts, they have argued, were imported from the West and first appeared in Egypt and Lebanon in the late nineteenth century and early twentieth century. Most scholars, historians, critics and orientalists outside the Arab World - and indeed, many commentators inside it as well - have agreed, claiming that drama could not have developed there because Islam does not permit representation of the human form whether in fine arts, plastic arts or the performing arts. Because of this prohibition, any development of a theatrical tradition would have run counter to Islamic ethical principles. Furthermore, the argument runs, since the entire universe is governed, ruled and organised by Allah according to Islam, there was no need for a dramatic tradition to symbolise, articulate and exemplify the human comedy or tragedy, conflict and suffering.

The view still commands powerful support and is reflected in most works dealing with the arts in the Arab World and in individual Arab countries. A recent publication on Algerian theatre begins with the following words:

Although some spontaneous forms of drama have existed in Arab-Muslim Societies, one cannot speak of the existence of theatre in the Islamic tradition, in the Western sense of the word. Certain commentators, such as Michael Habart, in his preface to Henri Krea's Séisme, vehemently defend the existence of a theatrical tradition particular to Islam. He identifies this in certain pre-theatrical forms: farce, mime and other forms of popular expression.

Nonetheless, even though this type of artistic expression does exist, we must accept that a genuine theatrical phenomenon does not exist in Arab countries. The very meagre bibliography of Arab theatre criticism that exists indicates how few people have thought theatre a worthwhile subject for study precisely because of the lack of this tradition.

Opinions like these have also received reinforcement by academic reference to the medieval philosopher, Averroes, whose work has been interpreted to support the view that the Arabs had no idea whatsoever about drama. Although Western scholars do accept that the legacy of classical Greece was translated and transmitted to the West by Arab scholars, they claim that the Arab translators did not understand words like

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1 This part was published in Arab Affairs, Vol. 4, Summer/Autumn 1987, under the title "Arab Theatrical Tradition", pp. 53-65. The review is published in London by the League of Arab States.
tragedy and comedy. Thus, when Averroes translated Aristotle's *Poetics*, he translated 'tragedy' and 'comedy' by 'panégyrie' (encomium) and 'satire'.

This academic consensus that the theatrical arts did not exist in Arab societies is now so widespread and deeply rooted that it has acquired the status of received wisdom and is no longer questioned. Indeed, the consensus is now so strong that a sceptical observer must question the underlying purpose of the arguments that have been used to define it. Is the consensus merely intended to prove that Islam prohibits theatre? Or is it intended to demonstrate that, because this art form is not indigenous to the Arab World and is appropriately judged by universally accepted - European - norms, it is inherently Western in origin and hence reinforces the concept of Western cultural superiority? In any case, how seriously can all these arguments be taken and how objective are they in reality? After all, whatever approach they adopt, they all start from one basic axiom - that Islam is a hindrance to this particular art form.

Historical evidence does suggest that the early converts to Islam did effectively abandon their cultural past, accepting instead the values of the new religion. However, this does not mean that no theatrical tradition had ever existed amongst them. Nonetheless, those scholars who defend the thesis that Arab theatre does not exist maintain their argument by characterising any element of that cultural past which did relate to the performing arts in general and to drama in particular as pre-theatrical forms. They go on to argue that, even if some spontaneous forms of drama did exist they did not develop into a genuine form of theatre because they were smothered by Islam.

The argument seems excessive, however. Even if it is true that Islam was inimical to theatre, it is a little difficult to believe that its introduction could have created a spontaneous tabula rasa. Indeed, how can a new order being established in any society not adapt itself to that society? In fact, for these arguments to be uncritically accepted the reader would need to have an apocalyptic vision of history and social order to envisage the complete destruction of a society and its spontaneous resurrection into a new order as a result of Islam.

**An Alternative View**

An alternative view would seek to establish a more historical approach to the problem and might well start from the proposal that the arguments put forward by these scholars are misleading because they stem from the notion of 'pre-theatrical' forms and from the assumption that Islam actively forbade any form of human representation - hence all figurative art. In fact, there is no mention in the Koran of any kind of prohibition of such representation. Nonetheless, even if some academic critics of the
Arab theatrical tradition do accept this fact, they then resort to arguments based on popular interpretation of the Koran or to certain of the hadīth (the sayings of the Prophet Muhammad), to justify their claims.

In reality - and despite these long sustained prejudices to the contrary - Arab-Muslim societies have long traditions in the performing arts and in drama in particular. These traditions have been dismissed simply because they do not comply with Western norms. At this point a caveat is in order, for there were instances where religious authorities did condemn or criticize and even ban certain forms of artistic expression. For instance, the qussās who appeared with the advent of Islam and became an element in propagation of the teaching of the Koran and the Prophet Muhammad within the context of the mosque were condemned and eventually banned. However, this occurred when they developed their proselytic techniques into what was virtually an independent art form by applying personal creativity and imagination to the basic texts. Such an approach clearly outraged Islamic principle and thus, inevitably, they were considered as heretics. Another form of drama which was and still is considered heretic is the ta'zyeh - the equivalent of the Christian mystery plays - which is performed every year during 'aṣhūra to commemorate the killing of Hussein. The bans on these forms of theatrical expression were inevitable, however, because of their close identity with doctrinal issues.

At the same time, it is interesting to note that the only forms of theatrical expression that are accepted by academic critics of Arab theatre as genuine are those traditions which orthodox Muslims would consider heretical. The reason seems to be that they expressed revolt and rebellion against established power and established religious authority - as if all drama was simply born from revolt and conflict. Yet, such approaches merely implicitly confirm the long established cultural traditions of the Arab World which extend back far beyond the advent of Islam and which also form part of a cultural continuum that stretches forward to the modern day. If indeed, conflict, revolt, thirst for knowledge or reconciliation with natural calamity are inherent in a dramatic tradition, such a tradition has existed within Middle Eastern literature since the fourth millennium BC. It is characterised by the Epic of Gilgamesh.

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3 qussās are another kind of story-tellers. They appeared with the advent of Islam and were used in the propagation of the new religion which meant that their material was mainly drawn from religious stories.

4 'aṣhūra is the tenth day of Muharram the first Muslim month. It is also the day on which Hussein died. (See note 5.)

5 Hussein (also written Husayn) Ibn Abī Tālib, grandson of the Prophet Muhammad. He died in the battle of Karbala on Muharram 10 - 61 (October 680) against Ibn Ziyad's army. He and his brother Hassan were denied the succession to the throne by Muʿawiya. The Shi-ite Muslims commemorate the death of Hussein in lament hence the processions of the ta'zyeh.
The Epic of Gilgamesh

The Epic of Gilgamesh, the famous King of Uruk in Mesopotamia, goes back to the fourth millennium BC. Although incomplete and much older than Homer's Iliad it is still one of the finest epics which has survived through the centuries and has appeared in many ancient languages, such as Sumerian, Akkadian and Hittite. Indeed its influence may well have spread farther afield, for an active debate over whether Asiatic legend and mythology had any influence on Greek literature continues. However, as Sanders suggests:

If Greek lyric of the seventh century is modern, the Greek Epic still belonged in part to the same legendary world of Gilgamesh, the King of the ancient Uruk. It would have been historically possible for the poet of the Odyssey to hear the story of Gilgamesh, not garbled but direct, for ships from Ionia and the Islands were already trading on the Syrian coast. At Al-Mina and at Tarsus the Greeks were in contact with the Assyrians... It is less the case of prototypes and parentage than for similar atmosphere. The world inhabited by Greek bards and Assyrian scribes, in the eighth and seventh centuries, was small enough for there to have been some contact between them... Therefore it is not surprising that Gilgamesh, Enkidu, Humbata should seem to inhabit the same universe as the gods and mortals of the Homeric Hymns, Hesiod's Theogony, and the Odyssey. Common to all is the mise en scène, a world in which gods and demi-gods fraternise with men on a fragment of known earth which is surrounded by the unknown waters of ocean and the Abyss. 6

The Epic of Gilgamesh is indeed one of a series of important literary documents produced by the rich civilisation of Babylon. These works represent the first formal attempts by man to express his thoughts and ideas on life and its meaning through art. It was written long before the Old Testament, the Rig Veda in India or the Avesta in Persia. Indeed, literature in mesopotamia - Iraq - was recorded at least One thousand years before any other known literature elsewhere.

Insofar, therefore, as cultural traditions form part of a continuum that underlies specific cultural and religious events, this unique literary phenomenon provides the roots and forms one of the distinct aspects of an authentic Arab dramatic tradition. The Epic of Gilgamesh is the prototype of drama because of the nature and the aspects of the story it tells. As Sanders points out,'Through the action we are shown a very human concern with mortality, the search for knowledge, and for an escape from the common lot of man... If Gilgamesh is not the first hero, he is the first tragic hero of whom anything is known.' 7 And in his search for knowledge because of his own ignorance he falls into the chaos of anxiety, while his escape from the chaos only brings him into a

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7 Ibid. p.7.
situation characterised by further and violent anxiety and tragedy. Gilgamesh is, in short, the epitome of what may now be described as Theatre of the Absurd. This aspect of the Gilgamesh legend is thoroughly analysed by Chakib El-Khour in his *Le Théâtre Arabe de l'Absurde* where he argues that:

What we call "Théâtre de Boulevard" today is just a superficial and decadent deviation, whereas the works of contemporary playwrights of the absurd really constitute a continuity in theatrical tradition stretching back to Gilgamesh, the pioneer hero.

In this context, the importance of an analysis of Iraqi theatre stems from the fact that the Epic of Gilgamesh is the original form of drama, particularly in this part of the Arab World. It follows, therefore, that the theatre of the absurd is neither an imitation of modern western drama nor is it influenced by it; for civilisations align and interact through access to common sources based on human experience. Gilgamesh, the historical hero, and the epic which now encapsulates his legend, are in fact two elements that have been perpetuated throughout dramatic experimentation today: Gilgamesh in the contemporary Theatre of the Absurd, and the Epic in its traditional theatre form. 8

Indeed, El-Khour in his detailed investigation of the Epic of Gilgamesh and the Babylonian literary tradition gives ample evidence of this form of drama and shows how it has a bearing - together with other traditional material - on contemporary Arab playwrights of the absurd, like Tawfik Al-Hakim and Youssef Idris in Egypt, or Issam Mahfouz and Raymond Gebara in Lebanon.

Yet quite apart from this somewhat arcane link with experimental Arab theatre today, the Epic of Gilgamesh has a direct relevance to more popular and traditional forms of Arab literary expression, as an analysis of its structure makes it clear. The Epic itself opens with a prologue:

I will proclaim to the world the deed of Gilgamesh. This was a man to whom all things were known; this was the king who knew the countries of the world. He was wise, he saw mysteries and knew secret things, he brought us a tale of the days before the flood. He went on a long journey, was weary, worn out with labour, returning he rested, he engraved on a stone the whole story. 9

It is interesting to note here the striking similarity with the form and style adopted by the modern *maddah* or *hakawâî* (story-teller). The prologue is followed by several episodes related to important events in the life of the hero. There is no doubt that it is Gilgamesh who is the central figure, for, although the gods are omnipresent within a metaphysical world, the Epic of Gilgamesh is determinedly secular and not part of a religious ritual. It is divided into twelve long poems, originally inscribed on twelve

9 *The Epic of Gilgamesh*, op.cit. p. 61.
different tablets, and there have been many suggestions that it was originally recited or presented in some other form during a twelve day festival. The structure of the Epic, like the epic in traditional form, is reflected in the repetition of long passages, words and greeting formulae.

These are familiar characteristics of oral poetry, tending to assist the task of the reciter, and also to give satisfaction to the audience. A demand for exact repetition of favourite and well-known passages is familiar to any nursery story teller, along with fierce disapproval of any deviation, however slight, from the words used when the story was told for the first time. Now, as then, an almost ritual exactitude is required of the reciter and the story-teller.10

Hence the very structure of the Epic of Gilgamesh would have inevitably given birth to the tradition of the story-teller whose art was and still is widespread throughout the Arab World. It thus plays a crucial role in the formation of Arab theatre, since the Arab theatrical tradition derives, in large part, from popular forms of literary expression, such as the ‘Theatre of Shadows’ and the story-teller.

Popular Theatrical Traditions

It is only in the late 1960’s that Arab scholars, mainly individuals connected with the theatre, started to point out that the popular art forms of the ‘Theatre of Shadows’ and the story-teller were, in reality, genuine theatrical forms which corresponded to the artistic needs of Arabic society and its understanding of the universe. Although the ‘Theatre of Shadows’ has not survived the onslaught of colonial and post-colonial experience, the story-teller is a symbol of Arab theatre which is of universal significance and is thoroughly embedded in the modern Arab theatrical tradition.

The story-teller is part of a very old and intensely rich oral tradition which stretches back to the pre-Islamic period when the art form had many and varied functions. There were many kinds of story-tellers whose diversity was reflected in the wide range of titles they received. In fact, this diversity makes it difficult today to distinguish between the different categories of the story-teller that did actually exist and it is only by investigating the minute differences in their activities that they can be categorised. Even then, because the activities were so similar and the differences relatively minor, confusion still persists over their real nature. Indeed, the real differences in performance and technique between story-tellers described as ḥākiya, sāmir, muḥaddith, qaṣṣās, maddāḥ, gawwāl or rāwi are still unclear. Nowadays, however, the position has been simplified and there are basically only two types of story-tellers who are given different names in different regions of the Arab World.

10 Ibid. p.48.
The ḥākiya or muqallid (imitator) used to perform his stories in the souk, before pilgrims to Mecca, or before private audiences in the evening. His art is very similar to that of the sāmir in the sense that his material is essentially epic and relates the heroes and heroic events. The muqallid also took part in major cultural events, such as the 'Ukaz festival which was held every year and lasted for two weeks. The festival was an important economic, political, social and cultural event which attracted numerous Arab tribes. Alongside poets who read their poems in competitions the muqallid entertained his audience with epic and mime. This one-man show still exists throughout the Arab World.

The pre-Islamic Era produced many epics, such as "The Days of the Arabs", "Zir Salem" or "'Antara" which even today are still used, with minor changes which adapt them to new circumstances, by the contemporary story-teller. Originally these stories were usually told during evening sittings (samar) by the musāmir. The evening is traditionally a favourable time of day for the story-teller, for his audience will be relaxed and attentive. His material, taken from the epic tradition, touches essentially on historical themes which relate to major local events of the past, to battles fought between tribes, to the history of a tribe and of its ancestors. Indeed, originally, every tribe or major family had its musāmir; thus the modern musāmir can be regarded as the bearer of local tradition or even as the historian of a particular tribal group in the modern world who constantly updates his repository of local oral tradition, thus sustaining and nourishing popular interest in the past. He acts, in fact, as a repository for the tradition known as "The Days of the Arabs". It is a tradition that has been analysed by Youssef Rachid Haddad, who has commented that:

The number of Days is very large. These prose stories are a remarkable source for an understanding of pre-Islamic life, particularly as regards genealogy, social and religious affairs, moral values, concepts of hospitality, courage, generosity, perspicacity, honour, loyalty, love of freedom and the sense of communal life. Their main function is to acquaint us with the spirit of chivalry as exemplified by ancient Arab heroes. For centuries, the story-teller has kept the popular memory of those heroes alive. After all, each individual has to know the exploits of his ancestors, each tribe transmitted its history orally from generation to generation... "The Days of the Arabs" are born from the mouth of the story-teller and they are the common property of the tribe. It is only from the eighth century onwards that they were collected and recorded on manuscripts and in books... for the tribes, the conception of time and space was confined to those important events used by the story-tellers as a historical background... In one sense, the pre-Islamic period has only left a vague and very scanty written literature which has become the subject of major debates among historians. It was a period of an essentially oral culture. Islam, however, elaborated new conceptions of history which went back to the beginning of the world, whereas history for the bedouin tribes was limited to their own activities and horizons,
unlike Islam which defined history in religious and prophetic terms through its references to Moses, Jesus and Muhammad.\textsuperscript{11}

Even today story-tellers play an important role in the same context. Indeed, many people throughout the Arab World first learn about the history of Islam or discover the tradition of legend and epic from the maddāḥ or the muqallid. Originally, the muqallid and the musāmir would have shared their story-telling activities with the clown, a figure also known in many other medieval societies and who would appear at court, in fairs and in the souks. Today, however, he has disappeared, leaving the story-teller with the field of popular history and legend to himself.

The Story-Teller and Islam

The advent of Islam brought many changes to oral tradition. Writing spread rapidly and encouraged a perceived need to record poetry, tales, stories, legend and epics. The deeds, words, thoughts and statements of the Prophet were also recorded in the great collection of the ḥadīth and codified as a guide to an appropriate lifestyle, the sunna, all formalised through the sharī'a (religious legal code) itself drawn from the Koran.

As a result, the new society's need for the oral historical traditions of the muqallid or the musāmir declined, simply because of the spread of literacy. However, it is significant that both institutions in fact adapted very well to the new order and managed to perpetuate the oral tradition. In fact, Islam enriched their repertoire and added new political, social and religious material to it. Indeed, it was precisely because the oral tradition was so strongly established and because of the way the muqallid and the musāmir were important in popular cultural tradition, that Islam had to turn to the same techniques itself in popularising its message. The result was the quṣ or quṣṣās, an institution which developed so rapidly, because it was clearly so well adapted to the environment, that it took on an independent existence which threatened Islamic orthodoxy. The inevitable result was that the institution had eventually to be banned by the authorities.

The quṣṣās developed alongside the spread of Islam. He was intended to operate within a religious context, presenting to his audience religious epic stories. The institution thus paralleled the muqallid who dealt in tribal epics. According to Youcef Rachid Haddad:

The tribal trend represents the continuity of the tribal heritage as honoured by the old story-tellers whereas the Islamic trend follows the

\textsuperscript{11} Haddad, Youcef Rachid - Art du Conteur, Art de l'Acteur, ed. Cahiers Théâtre Louvain - Louvain - la Neuve, 1982, p. 28.
Islamic principles transmitted by the quṣṣās. The history of the Prophet’s conquests and battles was both recorded in books and transmitted orally by the quṣṣās who developed them in their own style and turned them into popular ‘literature’. In the biographies of the Prophet, we find the history of the battles also told in a popular way and in a style similar to that of the Days of the Arabs.12

However, the quṣṣās tended to glorify the life of the Prophet Muhammad and exaggerate his deeds and exploits. The reason for this tendency was both social and religious. On the one hand disseminating knowledge about Islam and persuading their audiences of the value of strict adherence to Islamic precept was their primary function and the embodiment of such values within a historical figure was a simple way of making the message accessible to an audience conditioned by oral tradition. On the other hand, the quṣṣās had also to face competition which, no doubt, led to distortion of the inherent message in a desire to capture audience attention.

With the economic and political evolution of Arab society as a result of Islam and the conquest that followed the Prophet’s early ministry, the muqallid (the traditional bedouin and tribal story-tellers) accompanied their tribal clientèles. Many of them came as a result, to settle in Iraq in Basra and Kufa: two towns which came to dominate the social, economic and cultural life of the early Islamic empire. They added to their traditional tribal repertoire new elements drawn from Islam and from the new events associated with Islam. They would perform for tribes in public squares, in the mosques and in the main market place. They were very popular and highly appreciated in Iraq.

The quṣṣās were originally largely a response to this success and, as the new Islamic world developed, two types of quṣṣās appeared - one official, used as an instrument of propaganda and drawing only on Islamic sources, and the other using the same material but adding to it his own material and imagination. The second type of quṣṣās, actually appeared after the Prophet had died, while the first type had already developed during the Prophet’s lifetime. The second type, however, rapidly gained importance as he developed his art and repertoire. Although his function was primarily religious, he would use the Koran freely in his own independent literary inspiration. His material consisted of anecdotes, stories, myths and legends often derived - but not exclusively from religious sources with primary purpose of stimulating audience interest.

Because of the religious material used by the quṣṣās, he often acquired a prophetic persona in the popular mind. He therefore also acquired considerable influence which obviously irritated the religious authorities, particularly the orthodox leadership. The Caliph’Ali, for instance, expelled the quṣṣās from the mosques because

of the danger he considered them to represent. Indeed after the death of 'Umar and under the caliphates of 'Uthmān and 'Ali, there was a period of extended disruption. In the confused atmosphere, the qussas were very active and influential. They were also an easy target for officialdom to blame for the disturbances, because of their role in popular culture. As a result they were soon accused of fomenting trouble by encouraging the emergence of different religious sects. The process has been admirably described by Youssef Rachid Haddad:

...the quṣṣās developed rapidly, mainly, as we have seen, during troubles (al-fītnah) which took place after 'Umar, under 'Uthmān and 'Ali. This development was due in no small measure because the storytellers were committed to their social and demographic environment. The quṣṣās therefore expanded their repertoire and their stories became richer in form, content and performance. The issue of performance is particularly noteworthy, for contemporary observers of the quṣṣās phenomenon commented not only upon the text but also on the way the story was told and on the social conduct of the story-teller. Indeed, it was no accident that the listener-spectator of these events could not concentrate - unlike the solitary reader of a text - on the artistic manifestation of the story independently of its creator and reciter. Popular oral expression was, in short, and is similar to popular theatrical expression in the sense that it is intimately related to its creator and producer. Furthermore, the personality of the reciter is more profoundly related to what he relates than is the personality of the classic actor to the role he plays. Indeed, what interests us in the role playing of the actor is the way he uses all the available technical means (voice, stature, etc.) to produce a theatrical effect. We are not interested in whether an actor plays perfectly the role of an evil man or a genuine hero, is himself bad or good. This, however, is not the case when an Arab story-teller presents a story. Often the story-teller uses his own characteristics and behaviour as they affect his daily life. Through such illustrations drawn from life - his life - he generates empathy and emotion in the listener-spectator. The same thing occurs in popular theatre for the spectators constantly compare the role the actor plays with the way he appears in daily life.

For all these reasons, it seems to us that the socio-political circumstances with which the Arabs were familiar had encouraged the story-tellers' art and helped them to practice their profession and perfect their techniques... In fact, the quṣṣās became dangerous when he used besides words, other artistic means to express his ideas. The word, sacred and respected in traditional Arab-Islamic society, seemed to be threatened by the quṣṣās who ignored the 'laws of God'. As the quṣṣās developed his art in this sense, he integrated into it the domain of the spectacle and thus began to stray onto dangerous ground. Yet, although Islam may have rejected the figurative arts because of the hadith, religious doctrine of Islamic tradition, they did not cease to exist in Arab society at a popular level, despite constant official harassment. The fact that there is little comment about them in doctrinal studies merely reflects religious and political power. We find the same attitude in Church (particularly when it is integrated in the state) towards actors and the theatre. The attitude of St. Augustine (4th-5th centuries AD) and that of the Byzantine Church towards actors, representation and theatre contrasts with the attitudes of the pre-Islamic Era (4th century AD) and compares well with attitudes adopted towards story-tellers after the first Islamic period, particularly those groups who acquired increasing
popularity and distinctiveness because of their innovations in presentation. They moved closer to the notion of spectacle as they failed to respect the strict letter of the transmitted texts and experimented beyond the limit of Koranic interpretation. They added in other stories, tales, legends and events of the day, largely using imagination and techniques to attract the listener-spectators. They resorted to the world of fairies, myth and legend and mingled scenes from the life of the Prophet and other religious figures from Judeo-Christian tradition, as well as Islam.13

The **quṣṣāṣ** developed their art further in the eleventh and twelfth centuries during the Abbasid period which saw a tremendous development in science, humanities, literature, Greek translations and religious works. The **quṣṣāṣ** were as active and as productive as were scientists and scholars in the intellectually sympathetic atmosphere. In the succeeding centuries, however, the **quṣṣāṣ** were to be banned from the mosques and condemned as heretics as religious orthodoxy was enforced. The result was that the two separate art forms of **muqallid** and **quṣṣāṣ** were to be merged. Whereas the **quṣṣāṣ** developed from simple speech into movement and mime, the story-teller/imitator, the **muqallid**, moved from mime to speech. The two techniques have, therefore, reached the same mode of expression along different historical paths.14

**Tradition and Modernity**

Today, therefore, there is a single popular tradition that extends from Morocco to Iraq, although the artist himself is known under a variety of names - *muqallid*, *maddāh*, *rāwi*, *gawwāl*, *hākiya* - depending on the country or region concerned. However parallel to this form of expression, there is another which has survived and developed, mainly in Egypt - the **musāmīr**.

Western domination of the Arab World through colonialism and cultural influence has resulted in the establishment of Western theatrical traditions associated with the proscenium arch theatre. It is a form totally alien to Arab cultural patterns. Nonetheless, Western drama has become accepted, has attracted an audience, produced playwrights, actors and directors. It has, in short, become the norm of drama in the Arab World as it has elsewhere. From the late nineteenth century until the present day, the Arab World has produced playwrights, many with world-wide reputations. The situation has persuaded many scholars that they can precisely date the birth of Arab theatre, with the most common dates quoted being 1847 for Lebanon, 1846 for Egypt and 1923 for Algeria. On the other hand, any form of expression, any art form, which does not comply with the norm embodied in the aesthetics associated with Western views of the performing arts is not considered drama or a proper theatrical form of

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13 Ibid, pp. 51 and 53.
14 Ibid, p. 66.
These assumptions are so deeply rooted in the Arab mind today or, more precisely, in the version of Westernised Arab élites, that any authentic and genuine Arab form of theatre, such as the *muqallid* or *maddāh*, is considered cheap, vulgar and decadent. True theatre is experienced in a physical setting derived from a Western tradition and is still dominated by names such as Molière and Shakespeare. The Arab World has not been alone in adopting these pre-judices for they have been adopted widely elsewhere as well, such as in Africa. Nor is the tradition, in itself, lacking in relevance or value for the Arab World. However, insofar as it has implied the destruction (or the partial destruction in some regions) of indigenous art forms, its effect must be depreciated.

However, the popular indigenous tradition began to be revived seriously in the 1960's. Young and talented dramatists and actors became aware of the wealth of their heritage and started to draw upon it. Experiments based upon it are now being carried out throughout the Arab World and have already produced plays of high quality. While the traditional *maddāh* (*muqallid*) still performs in the market place or in the café, the modern artist is brought onto the stage. Writers like Antoine Malouf, Issam Mahfouz, Jalal Khouri (Lebanon), Youssef Idriss, Mahmoud Diab, Ali Salem (Egypt), Youssef Al-‘Ānī (Iraq), Moncef Souissi (Tunisia), Tayeb Seddiqi (Morocco), Abderrahmane Kaki, Kateb Yacine, Abdelkader Alloula, Slimane Benaissa (Algeria) to name but a few, are making extensive use of the art of the *maddāh* and most of the other traditional performing arts. They have literally revolutionised Arab drama. The difference with Western theatre is exemplified by the example of Tayeb Seddiki in Morocco who draws huge crowds to a stadium (not a theatre in the normal Western sense) to watch and ‘participate’ in his plays. It is an example of what must be the ultimate goal of theatre, the festival with total communion amongst the participants, whether actor or audience. In an even more encouraging sign of the revival of an indigenous theatrical tradition, the examples of Arab theatre - mainly based around the art of the story-teller - have at last started to reach beyond the boundaries of the Arab World. Experimental theatre based on the *maddāh* has now been seen in Paris, New York and Rome. Although that has been an extremely limited contact, still confined to small experimental theatres, it represents an important breakthrough in establishing the credentials of indigenous Arab theatre in the wide world. It also shows how, with less prejudice, more permeability and openness, Western culture could gain much from Arab culture and broaden its view of the world.

This new experimental form of theatre is not yet well established in the Arab World nor is it yet the model which contemporary Arab theatre follows. It is, however, an original form which identifies with Arab culture and thus responds to people’s needs and expectations. Unlike the typical Western form of drama which is limited to a
segment within the intellectual élite, it reaches wider audiences and appeals to more popular taste. The borrowed Western form went through different stages of imitation, translation, adaptation and experimentation in different Arab countries but has, to some extent, failed to fulfil its aims because: "The absorption of several centuries of theatrical experience at one time could not have acted as a stimulant to dramatic innovation because the experiments related a totally different dramatic reality."  

Arab dramatists, in short, poured local dramatic content into a borrowed form. It was an experiment which did not succeed because as A. Laroui argues: "Arab society could never give the [borrowed] theatrical form the content which really fitted in."  

Recent experiments, however, show that the essence of the problem is in fact not necessarily that of borrowed form and local content but is, instead, essentially a question of content itself. J.E. Bencheikh argues that, "...the question is not to find a content which fits in a borrowed form. But one should ask whether such content could create its own form, whether defined as such or not."  

A study of Algerian theatre shows that after decades of experiment and research, some Algerian playwrights have now found "a content which creates its own form." It should not be assumed that this new form of drama is uniform throughout the Arab World, nor does this imply that Arab culture is unitary. Every Arab country has its own specific features marked by individual historical and cultural evolution.

**The Birth of the Algerian Theatre**

Like all the Arab countries, Algeria has not avoided the claim that it had no theatre tradition. Indeed, the advent of this art form in Algeria is usually dated as being in 1921. This date, in fact, is extended to other Arab countries as well and many scholars argue that an Egyptian company under George Abiad, touring Algeria in 1921, triggered off the creation of Algerian Theatre. This is partly true because the visit was met with great enthusiasm by Algerians who took pride in the idea of 'Arab' theatre given the prior exclusive control of French theatre over drama in Algeria. The Egyptians, however, came with a borrowed form of drama - a form which already existed in French Algeria. However, because they were an Arab company performing in Arabic, they acquired added appeal because of the sense of Arab nationalism then prevailing in Algeria. The question still remains, however, as to why an Egyptian company and not the French theatre already well established in Algeria, should have initiated the idea of a specific Algerian theatre given the fact that the form was common...

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16 Ibid. p. 198.
17 Ibid. p.199.
to both cases. The reason might well be because, as mentioned earlier, the core of Algerian theatre already existed through the substantial pre-theatrical forms which had and still have a strong bearing on popular drama. If this is true, then neither of the reasons given really explains the beginning of modern Algerian theatre. Furthermore, as Roselyne Baffet comments:

Algerian theatre owes its existence to a tradition of struggle and opposition acquired during the recent history of the country. From the banning of karaguz in 1842 to the exile and clandestine nature of the theatre of combat just before independence, the history of the Algerian theatre is closely linked with political struggle. Indeed, political commitment has always been the major characteristic of this theatrical form.\(^{18}\)

The 'Theatre of Shadows' or karaguz\(^{19}\) arrived in Algeria from Turkey via Sicily and was one of the main forms of leisure in large towns throughout North Africa - such as Fez, Tangiers, Oran, Algiers, Constantine and Tunis. It consisted of the projection onto a screen of the shadow of puppets manipulated by one man, who also spoke the dialogue. The stories were based on the adventures of the hero Karaguz and became politicised after the invasion of Algeria by France in 1830 with Karaguz changing from his role as virile hero to that of victor over the French. The anti-French overtones led to the prohibition of the 'Theatre of Shadows' in 1843, although it survived as an underground activity in Algiers and Blida. Likewise the maddîh who had also condemned and attacked the French occupation, found himself harassed and often arrested.

The history of the Algerian theatre thus started well before 1921, even though the French invasion had caused its demise. The Egyptian touring company in 1921 then simply injected new enthusiasm for the idea of a modern Arab theatre as opposed to a French one.

**Emergence of Three Cultural and Theatre Groups**

The period after the first World War was one of political and social unrest, due mainly to the fact that the Algerians were still denied the most basic human rights and refused any kind of reward for their contribution to the war in the French army. This led to a general feeling of discontent and a stronger nationalist spirit, especially amongst the young Algerians whose political awareness developed and increased as they became more involved in the creation of cultural and social societies. The different manifestations of political and social unrest found expression in newspapers and magazines such as *L’Akhbar, L’Ikdam, El-Balagh El-Djazairi*, as well as in debates.

\(^{18}\) Baffet, Roselyne. op. cit. p. 180.

\(^{19}\) From the Turkish - *kara geus* - meaning - black eyes.
The cultural life of the time was mainly dominated by poetry, pamphlets and short stories. The need for the assertion of an Algerian personality led most Algerians to turn to the Arabic language with its own cultural and historical expressions. Their motto reflected the feelings: 'them and us', 'their religion and ours', 'their culture and ours'. This cultural revival was to a certain extent associated with the birth of three cultural groups:

a) L'Association des Etudiants Musulmans Algériens: mainly composed of young students from Arabic and Koranic taught schools.

b) Al-Muhadhiba: a cultural society founded by Tahar Ali Chérif which concentrated on the production of plays in literary Arabic.

c) El-Mutribyia: a music society founded by an Algerian Jew, Edmond Yafil; it later incorporated sketches and plays.

The Egyptian company which visited Algeria in 1921 performed its plays in literary Arabic; the small Algerian élite who were educated in this language, took pride in its use and urged the newly born groups to use it as well. However, this resulted in a total failure and the Al-Muhadhiba company was to disappear soon after its creation. The other two groups survived but their experience in literary Arabic was ephemeral for they realised that:

We were faced with the major problem of literary Arabic. It was agreed that it was the only noble language for the stage. So be it - but the halls were empty or full with guests, which commercially was the same. The very noble literary Arabic was useful for great evenings where the pundits, who came to honour us, paid for their seats with warm compliments. And that same élite had not only free access to the theatre but it could not even help us to start [a theatre] or to use their presence as good publicity; the reason was... THE AUDIENCE COULD NOT UNDERSTAND THE TEXTS WE PERFORMED.

Indeed, the problem of language was very important since the vast majority of Algerians were denied access to education, and the very few who were educated fell into two categories:

1) those who attended French schools and who usually did not go beyond the third or the fourth form at the lycée,

2) those who attended Arabic schools or médersas which were very limited in number, under strict French control, and whose syllabuses had a strong emphasis on Islamic teachings.

The latter produced a cultural minority which was very conservative, very narrow minded as regards religion and claimed Arab-Muslim culture as their

20 Bachetarzi, Mahieddine - Mémoires (1919-1939), SNED, Alger, 1968, p. 60. The emphasis is the same in the original text.
21 médersa - transliteration of the Arabic madrasa - school.
unchallengeable prerogative. This minority regarded itself as the ‘Ulama, or the learned men of Islamic culture and belief, people of wisdom and knowledge, and hence the guardians of Arabic and Islamic culture. They developed an arrogant and often scornful attitude towards ordinary people. The illiterate masses were therefore rejected by the French, looked down upon by the Muslim elite and even cut off from it. Social relationships within Algerian society in terms of culture and ideology were those of dominant/dominated, educated/illiterate and were reflected in French rejection of and contempt for Algerians, matched by Algerian rejection and utter disdain for the French. Alongside this divide was the Algerian elite which considered itself the spiritual guide and leader of the ordinary people, whilst in part tacitly accepting the French presence. For its part the vast majority of the population equated the Arabic educated elite with those religious men endowed with a knowledge of the Koran - the Word of God - and wisdom. The one small faction which dismissed both the French presence and the Algerian elite elements was composed of young Algerians who were politically and socially conscious. Their main concern was the plight of the ordinary people which led them to struggle against religious and social taboos, ignorance, superstition and illiteracy.

It was the social and cultural divide, coupled with this new politically aware group which led to the use of colloquial Arabic or Algerian Arabic rather than 'Classical' or 'Literary Arabic' and thereby to the growth of a popular theatre. The use of literary Arabic in drama had an audience of philistines and pseudo-intellectual pedants "who paid for their seats with warm compliments". The question was then: "What would serve the Algerian theatre best? Applause from 150 intellectuals (of which 149 were guests), or 1,200 spectators who would come to see a play they understand." The switch to Algerian Arabic was the obvious and necessary requirement for survival, and the experience of the first two years after 1921 was vital because it set the path for the young theatre.

**Bachetarzi and the Mutribja Company (Fl. 1920's)**

A new theatre took shape in the 1920's under the initiative of Mahieddine Bachetarzi and Ali Sellal (known as Allalou) who both had a certain knowledge of the arts because of their acquaintance with the French cultural activities of the time (music, opera, theatre). Their enterprise started without any financial aid whatsoever. Furthermore, the young pioneers were still in their teens, living with parents and helping in small family businesses. Allalou was well read in Arabic literature and had a talent for playwrighting and costume design, while Bachetarzi was already a well known tenor.

singer in Algerian classical music known as Andalusian music. He had started as hazzāb (Koran readers) at the Jāma' Al-Kabīr (‘Grand Mosque’) in Algiers until Edmond Yafil, a Jewish teacher of music, noticed his talent and encouraged him to join his company of Andalusian music, El-Mutribyia. With the help of Yafil’s teaching and sponsorship, Bachetarzi developed his knowledge of music, gained fame in North Africa and Europe and was quickly introduced to the artistic world including such figures as Saint Saens, Charles de Galland and Laho Serror.

Bachetarzi took an interest in the creation of an Algerian theatre only when he had become an established and famous singer. His first attempt was performances of fifteen-minute sketches in the concerts of El-Mutribyia. These proved very successful and became an important part of the billing. From then on the combination of music, dance and sketches won fame and popularity for the company, which became well established at the Kursal (a concert hall in Algiers) and the Trianon cinema. These first timid attempts, in short, proved very fruitful and resulted in the creation of a theatre-public.

1926: The Young Algerian Theatre Takes Off

"1926, a great year? Yes, of course! It was a year of major importance for the Algerian theatre; it provided it with ‘ITS’ play and ‘ITS’ actor in the sense that the Algerian audiences found what they had been waiting for and have spontaneously approved and adopted it."

Indeed, 1926 was a landmark in the history of the Algerian theatre for it was to determine the nature of drama in Algeria for a long time to come. Two major factors contributed to this - one play and one actor. Allalou wrote the full-length play in Algerian Arabic - Djeha - based on the adventures of the folk hero, Joha, from folk tales known throughout the Muslim world. The play was in fact a kind of review, a juxtaposition of actions and farces based on the adventures of Djeha. The success and popularity of the play provided a good test for determining the taste of audiences for drama. Djeha and the previous sketches performed at the Kursal and the Trianon cinema showed that comedy suited Algerian audiences best. On the other hand, the arrival of Rachid Ksentini on the stage introduced a particular style of acting. Indeed, both play and actor - Djeha and Ksentini - released the innate qualities of Algerian theatre which had been latent for so long. Djeha and Ksentini opened a new era for theatre: "For the first time, some Algerians heard a play which spoke to them in their language, a play which was made to measure for them."

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23 This was the type of music which was developed in Andalusia and found refuge mainly in North Africa. It has still retained its original form based on seven modes and comprising twenty-four 'opuses', of which two are lost.

24 Bachetarzi, Mahieddine - op. cit. p. 63.

25 The spelling is varied: Goha - Joha - Jeha - Djeha - Djoh’a.
It is true that only one thousand people saw the play, but they described it to others so much that everybody knew about 'Djeha'.

It is worth mentioning that the Opéra d'Alger, reserved exclusively for French theatre, opened its doors for Djeha in the same year.

A New Impetus: Rachid Ksentini (1886 - 1950's?)

Rachid Ksentini, whose real name is Rachid Billakhdar, is often associated with Villon, Molière, Abu-Nuas and Verlaine. He was nicknamed Ksentini (a man from Constantine, the capital city of eastern Algeria because his father was from Constantine. He grew up in 'Bouzaréah' on the outskirts of Algiers among Spanish children who taught him the guitar and initiated him to theatre and opera. In 1914, he left Algiers to work in the merchant navy, a move which enabled him to travel throughout the world. He then left the merchant navy and started travelling around France.

His taste for drama led him to work as a stage-hand, and extra in several theatres in Paris, and in 1926 he came back to Algiers where he was asked by his friends Bachetarzi and Allalou to act in a comedy - Bou - Akline. In this play the Algiers audiences discovered him to be a great comedian. Starting his theatre career at the age of 40, he was to give a major boost to the Algerian theatre and make a great impact that introduced a new dramatic style: "He gave the Algerian theatre glamour, life and originality which his successors envied much but could never equal."

He later withdrew from comedy because of his success as a singer. Realism was the main characteristic of his work-

All critics stressed the realistic aspect of Ksentini's theatre which implied different things: during his time, Ksentini depicted the customs of Algiers society without any compromise. He brought to the stage characters which were close to reality, like the urban bourgeois from Algiers or the simple countryman visiting the city. He was very harsh in revealing their faults, he also brought them on stage and confronted them with their own daily problems: marriage, child upbringing, westernisation, relations with civil servants... etc.

Ksentini was both actor and author at the same time. He had no discipline and no respect for a script; furthermore, the plays he wrote and the characters he created were centred around himself and the main parts were made to measure for Ksentini the comedian.

26 Bachetarzi, Mahieddine - op. cit. p. 63.
28 Ibid. p. 47.
Characterisation was based on the inter-dependence of the main character with the personality and skill of Ksentini. However, his lack of discipline was compensated by a great talent in improvisation to such an extent that he would add lines to his part or change them completely during a performance.

His style of acting was heightened by very expressive miming, which brings him in line with the Commedia dell’Arte and the maddah tradition. Stereotypes like the avaricious judge, the drunkard, the charlatan and the counsellor were brought alive on stage. His language - the vernacular of Algiers and the bedouin - was very rich. He had certainly learned a great deal during his travels about the art of European theatre, but this was reflected only in his stage techniques, as the form and material of his theatre were typically Algerian. The strong impact he made on the Algerian theatre can still be felt as Bachetarzi makes clear:

If one wants to draw out the specific characteristic of Ksentini’s works, one will obviously have to admit that he had greatly contributed towards a popular and specifically Algerian theatre... He brought the "son of the people" - himself - straight from the Kasbah to the stage. That is why he had a direct impact on the people; he did not even have to make the effort to identify with it, he "WAS" the people.29

**Growth, Development and Expansion: 1927-1933**

In 1927, Mahieddine Bachetarzi started to write and brought a new dimension to the Algerian theatre - didacticism. His first play, *Djouhala Moudaina Fil-Ilmi (The Charlatans)*, is a virulent attack against taboos, the conservative Muslim priests and the charlatans who, he believed like many of his contemporaries, were a social disease spreading all over the country. They were usually known by the name of ‘marabouts’ and were persons who pretended to be mystics endowed with the knowledge of Islam and above all with soothsaying and the power to cure some mental and physical illnesses.

Bachetarzi wanted the young theatre to be a school: "Given the conditions of the Algerian people at that time, the urgent task of [our] Arab theatre was to educate them."30

Rachid Ksentini wrote his first comedy in 1928, *Zwadj Bouborma (The Marriage of Bouborma)* which won him more fame. Thus the combined talents and efforts of Bachetarzi, Allalou and Ksentini were to boost the young theatre.

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29 Bachetarzi, Mahieddine, op. cit., pp. 397-398.
30 Ibid, pp. 77-78.
The Algerian stage found its first actress in Marie Soussam, an Algerian Jew who married Rachid Ksentini, which is really another milestone in the history of Algerian theatre often overlooked by critics and historians. By now the theatre was well established and found itself capable of taking on the task of performing around the country at certain times of the year.

On the political side everything had gone smoothly up to then: "The old rigorous Muslims looked at us with disdain, but their disdain was silent. The French administration did not pay attention to a student pastime."31

But from 1932, the developing Algerian theatre started to experience problems from fundamentalist Muslims and from the French authorities. During Ramadan in that year the Algerian stage saw the production of six plays by Ksentini which drew 8,000 spectators, but it also upset conservative Muslims, a good number of whom started to petition the French administration: "We had a perfidious enemy: the clan of the Muslim charlatans could not get over the fact that our fellow citizens filled up the Opéra six times in a month."32

Additional problems with the French administration were generated by Faqo, (They Are Aware or You Can’t Fool Them), a play by Ksentini, adapted and rewritten by Bachetarzi. The play was in fact a mild attack on 'marabouts', Muslim fundamentalists and French rule. Bachetarzi tends to exaggerate the political and educational impact of the play as well as the penalties it engendered. Nevertheless, the production subsequently prevented the Algerian theatre from appearing at the Opéra d'Alger more than once a year. From then on all plays were scrutinized by the authorities and special permission had to be sought before plays could be performed. The Algerian theatre had now become a common enemy of both administration and the Muslim elite. Although Faqo brought problems and drew more enemies, it enhanced Algerian theatre and enlarged its audiences. The new theatre and the hostile official approach was crucial: "But our enemies did not realise that they were developing our image in the eyes of the Algerian people and strengthening our moral prestige."33 This phenomenon was not new: under French rule any prohibition brought about greater solidarity among Algerians.

1939 was another turning point: a new generation of young talent appeared on the stage and a contract was signed with the management of the local radio station for the presentation of music and drama. The same year showed more maturity in skills but it also saw three major setbacks: Bachetarzi went bankrupt in his theatrical activities

31 Ibid, p. 141.
32 Ibid, p. 146.
and had to turn to his singing in order to survive; the French authorities exerted more pressure putting the company under strict control, severely limiting its freedom of expression; and the Second World War broke out, bringing the company to a temporary halt.

However, in 1946 Mustapha Kateb obtained permission to establish the first ‘Troupe Municipale Arabe’ at the Opéra d’Alger. The directorship was given to Bachetarzi, the ‘troupe’ was financially supported by the Opéra and all its members received monthly wages. In short, the Algerian theatre had become an institution, falling into the lap of the colonial authorities and becoming totally tied down to its dictates. Nevertheless, the young generation with actors like Mustapha Kateb, Mohamed Touri, Mustapha Badie and Abderrahim Rais gave a new impetus to the Algerian theatre in that they had a better knowledge of the intricacies of the stage and the techniques of acting than their predecessors. Being permanent residents at the Opéra d’Alger brought two advantages: firstly, they had adequate economic and technical conditions and secondly, since the Opéra used to host many European artists, mainly from France, they had the opportunity for better training and the improvement of their skills. They had intensive training in the art of theatre and later in 1953 a Department of Arabic Diction and Elocution was created at the Conservatoire of Algiers.

With the start of the Algerian revolution in 1954, the Troupe Municipale lost most of its members as some joined the ‘maquis’ and others went to Paris where they produced plays for the North African community denouncing French colonialism. This led the French administration to put an end to their activities in 1955. This meant that they would have to engage in underground activity or exile. As a result Mustapha Kateb and other actors were asked to create the ‘Troupe Artistique du FLN’ in March, 1958, in Tunis.

The new company performed its first work a month later in Tunisia, then travelled to Libya and Yugoslavia. The work was essentially a review entitled Algeria and its Regions presenting the different regions of the country through various costumes and music. The purpose was mainly to inform people that Algeria, contrary to French propaganda, was not part of France but had its own history and culture.

Abderrahim Rais who produced the first show, also wrote a play - The Children of the Casbah, which the FLN company also produced. From 1961, tours included the U.S.S.R., China, Morocco, Egypt and Syria. The last performance took place in Iraq in 1962 when the independence of Algeria was finally declared.
The original founders of the FLN theatre were not concerned with stage techniques and aesthetics. They were more concerned with informing their foreign audiences about the Algerian struggle against colonialism and saw the theatre as the mouthpiece of the revolution abroad.

Nevertheless, it was mainly the people involved in the 'Troupe Artistique du FLN' who were to start the TNA ('Théâtre National Algérien') after independence. It is this that explains the strong influence they exerted on the TNA and the prevailing aspects of struggle, revolution and socialism.

Form

Until 1939, the productions of the Algerian theatre had been predominantly sketches which were tailored for the taste of urban audiences who were the main clientele of El-Moutribyia. The consisted basically of Andalusian music and/or folk music and dance (namely the belly dance). Thus the first steps of the Algerian theatre were sketches added to the concert bills. It took five years, from 1921 to 1926, to gather a sizeable audience and develop its taste for drama.

The main aim was to entertain, so farce and comedy were tailored to the taste of a public which generally was not ready to watch full-length plays, especially tragedies, without the addition of music and dance - the performance was a spectacle, a variety show, a characteristic which lasted until 1933.

The sketches fell into two categories - they were either based on a series of adventures of a main character or on the juxtaposition of short scenes or playlets. The technical standard was very low and lengthy dialogues seemed to be the norm. It is a pity that the scripts of most plays were not published and were therefore lost. The only available source is a few of Ksentini's sketches and Bachetarzi's Mémoires where we have detailed accounts of their different productions.

Audience and Venues

An important characteristic of the early Algerian theatre was its flexibility to perform anywhere, except in the open air. This is a point it had in common with the karaguz or 'Theatre of Shadows'. As mentioned earlier, the first attempts at the art of the theatre took place at the Kursal and the Trianon cinema where El-Moutribyia used to hold its concerts. Audiences grew with the development and expansion of the company, which became famous throughout North Africa, and was invited to perform in different towns by many young Algerians organised into societies called
'Associations Musulmanes'. These groups showed interest, concern and eagerness for the experience of the new Algerian theatre.

The Algerian theatre had started on the initiative of young Algerians from poor backgrounds. Substantial support, material and financial aid were lacking, this meant that it had neither good facilities nor a suitable theatre - the Algerian stage was a café, a garage, a warehouse, a cinema and, occasionally, the Opéra d'Alger or some provincial theatre, while a rented room in the Kasbah was both the place for rehearsals and the permanent office.

El-Moutribyia performed first in Algiers and occasionally in Blida and then reached other towns towards the end of the 1920's. It is worth mentioning that most towns and boroughs visited by the company were situated in the northern part of the country. Villages were generally excluded. Hence the audience was mainly an urban one, because the socio-economic conditions of the time and of the company itself did not allow a wider scope. On the question of place and performance, Bachetarzi points out that:

"Are they going to tell us: "Since you wanted to keep the popular tradition, you should have performed in public squares." This would have been possible before the First World War and perhaps even today, but it was not possible in the 1920's because we would have been depreciated in value in the eyes of our popular audiences."

There was therefore a deliberate choice made to perform indoors only. This automatically excluded villages because of the lack of adequate facilities. Although performances could take place in a barn, for example, the fact is that this opportunity was rarely sought out. The main reason was basically financial: the young Algerian theatre was self-supporting and survived via the box office. Rural audiences could not afford a ticket, however cheap. In fact, Mahieddine Bachetarzi does not use the word 'popular' (populaire) in the right sense when he refers to "our popular audiences" (notre public populaire). Should he have actually used it at all? Bachetarzi and his friends came from an urban society and belonged to a specific class of shopkeepers and craftsmen, all of whom had a primary or secondary education (which by Algerian standards was a good achievement at that time) in French and/or Arabic. This specific class was based at that time mainly in the Kasbah, where remains of Turkish culture and way of life still existed, and people confined themselves to religion and to that way of life. This often translated itself into an attitude of arrogance towards anybody from outside the Casbah and, in particular, towards villagers and peasants. Such attitude also appeared in many sketches and plays, even after Independence.

34 Ibid, pp. 400-401.
The Audiences

The structure of Algerian society as it appeared in its cultural manifestations up to Independence in 1962 provided two kinds of audiences: the larger one which was rural and illiterate on the whole and the other which was urban and educated.

After 1830, the ruthless French invasion eventually resulted in the complete upheaval of Algerian society and the total destruction of its culture, which struggled to survive through scattered and impoverished remnants as story-telling, poetry, music, dance and some religious rituals.

In fact, the rural populations saw their cultural life limited to bards, *maddahs* and folk musicians who would appear on market days and occasionally at weddings. These relics of a culture, once so rich, were to witness another major blow during the armed struggle between 1954 and 1962. The urban populations also suffered from the French occupation, but their culture survived better despite constant pressure. The dislocation of Algerian society under French domination engendered a new socio-economic pattern which in turn determined new cultural conditions. Thus, the entire socio-economic system was completely destroyed as a result of genocidal attacks and confiscation of land and property. The education system which was widespread throughout the country (the rate of illiteracy was very low) was also completely destroyed. Thus the rural populations found themselves uprooted both socially and culturally.

These historic factors bred new forms of expression mainly through poetry and story-telling - sorrow, despair and revolt against the enemy were predominant themes. These historical considerations were typical of the psychological and cultural characteristics of the rural audiences. In the urban areas the situation was not as bleak because the resistance against the French was weak and ephemeral, and therefore people there did not suffer as much as those in the countryside and the socio-economic system was not deeply affected. Consequently, cultural life was able to survive. Whilst urban populations had cohabited with the French and gradually became permeable to their culture, rural groups adopted an attitude of unquestionable and irreversible rejection. Bachetarzi, who was deeply involved during that period says:

This was a period of fusion, of intellectual intercourse, which tended to bring together the different ethnic groups in the country. This was a brotherhood between the Muslim, Jewish and Christian youths in every field of the arts, in culture and in sport which went beyond the frontiers to reach Morocco and Tunisia.35

In fact, the urban Algerians were not only open to the influx of culture, their permeability gradually led to their mixing with the French youth and to a kind of brotherhood with them. It is worth mentioning at this stage that the Jewish population was totally integrated with the Algerian way of life; they spoke Arabic and were deeply involved in the cultural activities of the time, indeed, some of the best composers and musicians in Arabic music were Jews.

All these considerations indicate that urban populations bathed in a favourable cultural atmosphere and that they were ready to absorb alien cultural elements beside their own; the overall picture was that of a cultural desert in the rural areas and a sort of renaissance in the towns, especially in Algiers.

The historical development of Algeria determined cultural trends and hence the nature of dramatic spectacle. In this respect, the pattern of rural cultural activities and audience was homogeneous - bards, folk musicians (mainly bag-pipes and drums) and in particular the maddâh would draw the same kind of audience (mainly illiterate) in the market place. In Algiers and other towns there were more art forms and local culture was richer and more versatile. This was reflected in different kinds of audience for concerts, music-hall, opera, cinema and theatre.

General Evaluation of the Period 1921-1954

From 1921 to 1954, the initiators of the Algerian theatre were both authors and actors, an ambivalence which was reflected in the way in which an author would write a play and create a main character for his own interpretation. Indeed, this can still be seen today with performers like Mohamed Touri and Kaci-Tizi Ouzou. Before the armed struggle broke out, Algerian theatre suffered from a great weakness in the structure and development of plays and a very awkward use of theatre techniques - the style of the bard and the maddâh prevailed, involving lengthy and heavy soliloques. There was also a total absence of tragedies in colloquial Arabic, the only ones which existed being written in literary Arabic and being performed very rarely before small audiences. These plays emerged from the "Ulâma Movement" whose task it was to glorify the Arab-Muslim history and culture. Their authors brooded over the past and overpraised it; they tended to present it as a well-spring of pride and culture.

The socio-economic conditions of the period and in particular the lack of a coherent ideological trend and a sufficiently homogeneous social or political experience did not allow the emergence of tragedy. Furthermore, there was no competent Algerian writer with a clear-cut vision of the upheaval, dislocation and dereliction that had been inflicted on society - essentially, the tragedy of Algeria - to convey it through a good
play. The Algerian theatre had to wait for Kateb Yacine to do this. There is no available evidence to suggest that Algerians were ready for tragedy at that time.

Many critics overlooked the important role played by music and dance alongside drama - the Algerian audience of that period would not conceive of a spectacle without them. Indeed, the first steps of the Algerian theatre experience were attempted in the concerts of the El-Moutribyia company, with music and dance playing so vital a role in the promotion of theatre that in the 1930's songs were incorporated in plays. From 1946 to Independence in 1962 the same pattern persisted together with the addition of translations or adaptations of European classic writers, mainly Molière, to the repertoire. The theatre of the FLN was used as a vehicle for the popularisation and the glorification of the revolution, but it also suffered from the same technical weaknesses and defects of its predecessors. However the lack of competent playwrights was the major problem. Since Independence, the Algerian theatre had become a national institution enjoying great financial support, but it has not overcome many of the problems and the weaknesses mentioned above.

The Period After National Independence

Independence led to the taking over of all theatres left by the French and which were mainly located in the North. The TNA ('Théâtre National Algérien') was created as a public institution in 1963 under the Ministry of Information and Culture. Its administrative structure is considered to be the best in the Arab world and Africa - a general manager, a secretary general, an arts committee, a technical department, a department of public relations and a secretariat - but this has also meant that the TNA has had the monopoly of all professional theatre activity in the country except in radio and television. Unfortunately the encouraging and impressive name of the TNA was not (and still is not) reflected in the quality of the product. The contradiction lies within the organisation itself namely in the inability and impracticability of the organisation to achieve desired aims and standard, particularly in problems of centralisation. The lack of playwrights led to the translation and adaptation of plays from the general theatrical repertoire, especially plays reflecting the political guidelines of the government - broadly socialism and struggle against imperialism - and thus names like Brecht or O'Casey topped the repertoire list. Productions were well spaced out and in order to fill the gap foreign groups were invited, mainly from France, Morocco and Tunisia. In order to tackle some of these problems the TNA was decentralised in 1970 and regional theatres were created: TNA - 'Théâtre National Algérien' based in Algiers; TRO - 'Théâtre Régional d'Oran'; TRAC - 'Théâtre Régional d'Annaba et de Constantine'. The TNA gathered
together most of the people in the ‘Troupe Municipale d’Alger’ and the ‘Théâtre du FLN’ - six directors (Alloula, Hachemi Noureddine, Allal Mouhib, Hadj Omar, Mustafa Kateb and Rouiched) and eight actors in 1963. Up to 1978 there was only one director, Hadj Omar, and thirty-five actors. After a good start and in spite of big efforts to publicise its plays through radio, the press and even television, the TNA failed to attract large audiences except for concerts of Andalusian music or folk music. The irony was that a maddah performing in Port Said Square right opposite the Opéra d’Alger would gather more than two hundred people which was a larger audience than the TNA.

The experience of the TNA was very important in that it provided a paradigm against which the trends of the Algerian theatre as a national art form after Independence (namely the amateur theatre, the theatre of Kateb Yacine, Abdelkader Alloula and Slimane, Benaissa) could be measured and assessed. There are several reasons why this major institution should have failed where the theatre of the generation before 1946 succeeded. The most prominent and pertinent include the fact that, as discussed earlier, Algerian audiences especially in Algiers, could not conceive of going to the theatre if the bill did not include music and dance as well as the play. Bachetarzi and his friends had to adapt to this situation throughout their careers: "This prejudice prevailed for a long time and it did not encourage the performance of major plays. It had certainly harmed the Algerian theatre and it took many years to eradicate it - in fact, it has still not completely disappeared."36

The previous generation had created a large theatre public responding to its demands and catering for its taste - so why should the Opéra d’Alger in the hands of the Algerians have failed to attract large audiences? A full answer to this problem would require a complete sociological study of theatregoers in Algeria, but there are some obvious reasons that can be easily identified. A large section of the new generation was not acquainted with the theatre and the TNA failed to reach them, or even hang on to those who had a first taste of drama. On the other hand, there was a myth surrounding the Opéra d’Alger - people used to see in it (and to a certain extent still do) the exclusive place of culture and entertainment for the French and the élite. The TNA has not tried to demystify this social label attached to the Opéra d’Alger nor to transform the other theatres left by the French. It stubbornly uses techniques and the proscenium arch which are still alien to the majority of Algerians. Most productions revolve around adaptations of foreign plays, the theme being the struggle against imperialism and the socialist revolution, while the few Algerian plays fell into sterile moralising about the revolution or some social taboo. Furthermore, it wraps itself up in the obstinate idea that there is a lack of playwrights or a lack of interest in the drama of potential writers. Yet the publication of plays both in French and literary Arabic never stopped, indeed

36 Ibid, p. 47.
both famous and interesting writers, including Assia Djebar, Mohamed Dib, Tahar Owettar, Noureddine Abba, Djamal Amrani and Mustapha Haciene, never had their plays performed on the Algerian stage. A factor which was outside the responsibility of the TNA, was and still is censorship, which the Tunisian critic Mohamed Aziza - speaking about the Arab Theatre - described in extremely precise terms:

The [Arab] dramatist finds himself in a situation where he is faced with a stronger political authority, and with a unique omnipotent party which has become the norm in most Arab countries. Therefore, he seems to have only two attitudes to adopt: either keep out of the way and practice self-censorship or follow the "movement", that is the official guide-line.37

In view of this the TNA had no other choice but to be totally committed to party politics. However, any evaluation of the TNA cannot be totally negative for even if it failed in certain areas, it certainly made a big step forward in acting techniques and brought interesting works to the Algerian stage such as Don Juan (Molière), The Taming of the Shrew (Shakespeare), The Plough and the Stars and Red Roses for Me (S. O'Casey), Mother Courage and her Children - The Exception and the Rule - The Caucasian Chalk Circle (Brecht). Another achievement to be praised is the creation, in 1965, of the 'Institut National d'Art Dramatique et de Chorégraphie', which is the fruit of the prolonged efforts of Mustapha Kateb, who strongly believed in the Algerian theatre. He believed in the young generation and saw in it the best potential for the development of drama in the country, hence his idea to create an institute for that purpose. Unfortunately his dream did not materialise for in 1974 the drama section of the institute was closed for undisclosed and mysterious reasons.

After decentralisation in 1970, the regional theatres of Oran and Constantine were more successful than their counterpart in Algiers. While the TNA stagnated or even declined, they turned away from the translation and adaptation of foreign plays to collective writing. Alloula in Oran and later others in Constantine introduced new methods and techniques of production. They put an end to the proscenium and the traditional European stage, and geared their theatre towards more flexible productions, so as to perform anywhere - in cafés, schools, factories, cinemas. Their enterprise was slow to take off, but proved to be successful to a certain extent. In other words, the success or failure of the TNA, or the Algerian theatre as a whole, is linked with the concept of drama and theatre and its intrinsic dynamics and mechanisms, as much as with its social and artistic rapport with society. Present-day theatre activity shows that there is a definite shift in audiences from the TNA to the more successful new trends of the three kinds described below. Has the TNA become alien to the Algerians? Are we

back to square one, to the situation of the twenties, with the French theatre and the pioneers of the Algerian theatre? The answer is clearly positive and the comparison evidently true.

The Amateur Theatre - Laboratory and Pulse of Algerian Society

The main focus here is the amateur theatre after Independence, although a few groups did exist before 1962. The two main youth organisations took the lead: JFLN - 'Jeuness du Front de Libération Nationale', and SMA - 'Scouts Musulmans Algériens'. Their theatrical activity was limited to sketches, short plays and sometimes to plays based on the armed struggle or the 'glorious' Arab-Muslim past. From 1964 many amateur groups were created throughout the country; they emerged in a period of almost total cultural stagnation when the TNA was unable to cover the whole country. However the main reason for the emergence and the quick expansion of the amateur theatre is more socio-political in nature - new social, cultural and political problems arose and people saw in the TNA a cheap purveyor of entertainment and leisure rather than a catalyst to translate and express the preoccupations of a developing country. The result was that new forms of expression were sought to cater for the later concerns.

Many young Algerians (generally under 25) from different walks of life took the initiative to create theatre groups to express their views on stage. There are now more than 100 groups throughout the country and none of them has benefitted from any financial or material help from the government until very recently. Exclusively based on the initiative, enthusiasm and charisma of young individuals, the experience of the amateur theatre was to give a new and important dimension to the Algerian theatre; it has widened its scope and, to some extent, changed its course.

Didacticism or Agit-prop Theatre?

This amateur theatre is totally committed to the struggle for socialism. Its aim is to identify with the workers and peasants and to educate them; all the themes tackled by the different groups are entirely based on social, cultural and economic problems, as well as on the struggle of the Third World and colonised countries. The overall picture which emerges from the various plays is the emphasis on the struggle for socialism which is seen as the only answer to the problem of Algeria and, in particular, to those of the poor classes; and on the international scene, the continuous struggle against imperialism and international capitalism which are shown as the main cause of problems and backwardness of the Third World. The amateur theatre gave a fresh impetus to the Algerian stage and in twenty-five years of existence the groups have held four conferences and eighteen festivals.
Collective creation helped the amateur theatre deal with most social, political and cultural problems: all burning issues were approached without prejudice. No political speech, newspaper or magazine, T.V. or radio programme had ever tackled openly and objectively the situation of Algerian women, juvenile delinquency, corruption, or abuse of power, but the amateur theatre movement had done so. The way these problems were analysed and presented made the amateur theatre the pulse of Algerian society. However, this was only true of the period before 1971-72, because new major political events were to affect the amateur theatre and give it a new dimension. Indeed, the introduction of the ‘Agrarian Revolution’, the ‘Charte Socialiste des Entreprises’ and free health care redirected the whole of the theatrical activity towards these three issues; most plays were henceforth based on the new division and distribution of land, involvement of workers in the management of factories and the issue of free healthcare. The result of this was disastrous for the amateur theatre fell into propaganda and declamation of slogans. These new areas of interest gradually put an end to the outstanding groups which were outspoken in their choice of social issues, and of high standard. Harassment by the party - the FLN - finally paid to all their efforts to survive in these adverse circumstances.

The New Amateur Theatre or the Art of Declaiming slogans

The success of the experiments prior to 1971-72 led to new groups sprouting up in every corner of the country - in universities, schools, factories, youth clubs, social clubs amongst others. After that period, however, Algerian youth saw the ‘Agrarian Revolution’ and the ‘Charte Socialiste’ as the major achievements in the struggle for socialism. They saw their task in this struggle as that of an avant-garde to protect and defend the rights that had already been acquired by it. These were the ‘Acquisitions of the Revolution’ to use the current expression. They took for granted the idea that the amateur theatre was totally integrated in the ‘toiling masses’ and so they produced plays for peasants and workers. The resolution adapted at the Amateur Theatre Conference held in Saida from 31 March to 11 April, 1973 defined the nature and the object of collective creation as follows:

This type of creation both strengthens the spirit of friendship and mutual cooperation within the group, and raises creation to a higher standard. This allows for a better and richer exchange of ideas and for self-criticism and evaluation. It will also help improve the forms of expression and content, avoid the risks of erroneous interpretation by each contributor and correct them - socialise them...38

38 Bendimered, Kamal - "Premier Séminaire des Amateurs de Théâtre: Quand le Théâtre s'interroge", in AlgérieActualité, 22-28 April, 1973, pp. 16-17.
At the same conference, leaders and members of different groups agreed to define their theatre as:

... the democratic expression of a youth which is aware of all the problems facing the Socialist Revolution in its different stages... Its major role is to participate in the education of the masses. The role should, in no way, be played outside a social, democratic and progressive content. In other words, it must contribute to raise the cultural standard of the masses.39

Positive aspects of collective creation can be identified in most of these groups but the political consciousness they aim to raise regarding the progression of the socialist revolution remains the ideal and their contribution towards improving the cultural standard of the people continues to be a project: the reality is that very few groups develop along the lines defined by the conference or in accordance with the standards put forward. The experiences of the period after 1972 have proved very poor in artistic terms - both in form and content. A poor knowledge of theatre, the low political, cultural and intellectual standard of members and their deficient understanding of socialist ideology has led to the declamation of sets of slogans in the place of true drama. Abdelkrim Djaad, a reporter of the weekly newspaper Algérie Actualité writing about the twelfth Amateur Theatre Festival held in Mostaganem, summed up the situation as follows:

It all consisted in getting on the stage to pour out one or several messages, totally ignoring any form of stage direction. So much so that, at times, all performances fell into sterile speech - a jumble where everything is mixed indiscriminately and without any fear of the ridicule. Truly, the amateur theatre is in bad shape. We have, throughout this festival, noticed the dreadful rapprochement of this young theatre with the theatre of Kateb Yacine. Thus, we can see the influence of the author of Mohamed, Prends Ta Valise in every play. One can profit from such influence only if one has adequate intellectual potentials and appropriate political training... The average age does not exceed 18. The members of this theatre are students or young workers who are still learning and developing but who also have at the moment the overwhelming desire and need to act on stage and express themselves.40

Most new groups, therefore, fail to convey their message because they confine themselves into an easy pattern of declaiming slogans. However, even if standards have fallen in recent years, the amateur theatre will certainly improve thanks to its regular and rich contacts with the public; indeed, this experience which is based on collective creation, is seen more as a collective activity than as a show. The activity is both entertaining and educational and bears an independent character in that the audience learns from the group and vice-versa. With experience, permanent contacts and debates

39 Ibid.
40 Djaad, Abdelkrim - "Renforcer les rangs c'est bon, structurer c'est mieux", in AlgérieActualité, 2 - 9 August, 1978, p. 11.
with their public, the amateur groups will improve their artistic knowledge and the quality of their work.

A Laboratory

The Algerian theatre has never witnessed as many experiments and as deep research as with the amateur theatre. In the latter, once the subject matter is decided upon the play takes shape through a long process of experiments and adjustments. The language used is always the ordinary colloquial Arabic which, because of its limitations, is enriched and 'kneaded' into a standard language, this includes the use of French and literary Arabic phrases and dialogues as appropriate. The groups usually split into teams and carry out surveys into their subject matter. For instance, the group 'Théâtre et Culture' of Algiers carried out a large scale survey in different strata of society, both rural and urban, for the play Algerian Women which is about the plight of Algerian women. Music is extensively used either on tapes, records, or played live on stage. It varies from classical, through country and western or middle eastern, to local music. Constantly bearing in mind that the receiver is the ordinary person, theatre techniques acting or otherwise, are used appropriately. Actually the artistic nature of the amateur theatre is evident because of its essence: it is primarily committed to a kind of theatre meant for and concerned with the working class and ordinary people. This implies, to a certain extent, the use of popular material and aesthetic forms which are translated and expressed in a theatre accessible to all. Whilst recognising the amateur theatre's weaknesses and immaturity it still remains close to the realities of the country for it is above all the spontaneous expression of a youth disillusioned, disappointed and mainly disgusted with propaganda, injustice and abuse of power. Unlike the professional theatre, "The amateur theatre was and still remains for many a social practice, an outlet for the contradictions lived by the children of the war of liberation who are at present exposed to a process of change never equalled before in this country."41

Furthermore, the general age and social composition of the amateur theatre is dominated by youth: 60% students (both secondary and high education), 30% workers and 10% unemployed42. This major characteristic reveals the vitality and concerns of youth, thus, "We can guess the need to speak and to understand which are hidden within this youth."43

It must be noted, however, that the enthusiasm or disappointment expressed above reflects the success or failure of the amateur theatre in its evaluation.

42 Ibid.
43 Ibid.
Two Examples of Amateur Theatre

Although there were several interesting groups throughout the country, the two groups which epitomise the nature of successful amateur groups are ‘Le Théâtre de la MER’ and ‘Théâtre et Culture’. They both give detailed accounts of the characteristics and mechanisms of their theatre in programmes handed out during performances:

1) Théâtre et Culture

The author participated in 1969 in the survey on the play La Femme Algérienne and in debates, held after some of the performances. The experience was very successful and the rapport established between actors and audience was so fruitful that many scenes and lines in the play were changed several times thanks to the comments and contribution made by people from different walks of life. The programme notes pointed out that their work was a ‘collective creation’ continuously developing from the original conception of a play to its performance. Everyday the members of the group met with friends and regular spectators to work on the project, but once the play was completed, it was never definite, for the group insisted that: "The main concern is to explain to the audience that what they have seen is only one alternative, and that the play will be completed through debates which take place after each performance."^{44}

2) Le Théâtre de la MER

This group was created in the late 1960’s and ceased its activities in the mid-1970’s. It was more active than ‘Théâtre et Culture’ and produced more plays. They worked on two levels: one full-length play of 90 minutes and a few short plays, produced and performed every two months. This theatre saw itself as, "... a combination between a training school and a theatre research centre"^{45}, with the main concern to work towards,

A scientific technique for a popular Algerian theatre; which meant:

1) A type of acting devoid of any illusion of reality.

2) Simple but varied acting - no dazzle, no frills.

3) All actors wear a basic costume and one or several fittings so that the character which is represented stands out clearly.^{46}

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^{44} Introduction in programmes handed out before performances.
^{45} Ibid
^{46} Ibid.
Thus the actors aimed to stimulate the spectator to think and criticize, to make comments, and even to join the actors, for once again they insisted that, "In the end, the sole judge is and always will be the working people."47

It seems that both groups had a binary conception of theatre practice, particularly the ‘Théâtre de la MER’. They had the merit of being able to make a swift and smooth fusion of Algerian techniques on the one hand, and Brechtian and ‘Happening’ techniques on the other hand. The influence of Brecht was felt in the sense that principles like identifying with the characters, or seeing the theatre as magic and the ‘fourth wall’ are rejected. The Algerian techniques were those of the maddāh encompassing all the skills and intricacies of a one man show and the halqa in terms of architecture or shapes of the stage. Unfortunately, neither of the two groups survived: the members of ‘Théâtre et Culture’ split because of the lack of amenities and financial aid; the ‘Théâtre de la MER’ had signed a contract with the ‘Ministère du Travail et des Affaires Sociales’ to perform in technical colleges48. In 1971 Kateb Yacine was allocated a special budget by the same ministry to lead the same group which had by then lost most of its founding members, under the name ‘Action Culturelle des Travailleurs’.

A Great Pioneer in Contemporary Algerian Theatre: Kaki

Abdelkader Ould Abderrahmane known as Kaki is at present manager of ‘Le Théâtre Régional d’Oran’. He is considered by Algerian critics as one of the most interesting and original of the few contemporary Algerian dramatists. He took an interest in drama in his early teens and started his theatre career at the age of 20 when he founded a workshop theatre ‘Le Théâtre Laboratoire’ in the 1940’s in the town of Mostaganem near Oran (Western Algeria). His concept of drama and hence the experiments he carried out and developed over the years are a unique and outstanding experience in the history of Algerian theatre, particularly in the cultural desert of post-Independence Algeria. While the TNA indulged in the adaptation of foreign plays and a sterile and excessive praising of the revolution, Kaki set out to create a theatre moulded in the traditional cultural heritage, namely in oral tradition. Three major aspects characterise his theatre: shi’r malhūn (rhymed verse), halqa49 and maddāh. His plays are all epic poems, structurally divided into short sequences, which deal with historical, social or political matters. The language used is that of the traditional poets, the bards,

47 Ibid.
48 These are colleges for technical training run by the same ministry.
49 halqa - meaning ring or circle. The spectators sit in a circle round the maddāh. There is always exchange of words and comments between the maddāh and the spectators.
the maddāḥ and the maddahār, which is an elaborate and sophisticated form of the Algerian vernacular in terms of syntax, vocabulary and original innovation in the transposition of the techniques of the halqa and the maddāḥ on the modern stage. The transposed maddāḥ keeps his traditional role by introducing the story, commenting on particular episodes or events, in the action which is enacted behind him and directed by him like an orchestra before its conductor. We believe that this technique is a major contribution to Algerian theatre in particular, and to theatre in general, for Kaki has succeeded in combining, in a smooth and subtle way, the techniques of the maddāḥ and the halqa, of Stanislavsky and Brecht, of the ‘happening’, of the ‘Theatre of Shadows’, and of the Greek chorus and chorus leader.

The first of the above relates to the use of traditional material, the second to the acting technique - of identifying with the character by the actors behind the maddāḥ, the third to the alienation effect, the fourth to audience participation, the fifth to the projection of the shadows of the actors on to a screen, and the sixth to instances when the action is switched to centre-stage gathering the actors as a chorus and the maddāḥ as chorus leader. Furthermore, the action is backed by percussion on traditional drums back-stage. Unfortunately Kaki has not been paid the tribute he deserves and he is still denied the status of a great dramatist on a national scale although his name is very popular in the west of the country and his experiments stimulated similar ones among amateur groups, on Abdelkader Alloula, and particularly on Yousef Seddiki the famous Moroccan dramatist who uses Kaki’s technique to perform in large market places like Jama’ Al-fna in Marrakech or even in football grounds. Kaki is certainly an important man of the theatre in Algeria but he does not stand out as a playwright.

Conclusion

Although the Algerian theatre still suffers from a lack of playwrights and amenities, it has developed a dimension (both in form and content) which is specifically Algerian. Aesthetics and content are picked and brewed in the national cultural heritage, and in present-day problems and issues common to the ordinary people. In commenting on the first generation of the Algerian theatre up to 1954, Arlette Roth pointed out:

There is one aspect, however, which seems to characterise the Algerian theatre... it was not born out of translated works from the Western repertoire. It was stimulated by the Middle-Eastern initiative

50 maddahār - feminine, plural of maddah - women singers who usually perform at weddings.
51 In a short essay - "La chanson de geste sur la scène ou l'expérience de Ould Abderrahmane Kaki" - printed by the University of Oran in 1981, Sidi Mohamed Lakhdar Barka reported an interview with Kaki who had asserted that Seddiki (who is also his friend) started exclusively with his techniques.
and by the French productions which were in fashion in Algiers, but it had tried from the beginning to develop original plays by drawing upon a traditional heritage. The translation and adaptation of classical works started many years later when it had developed and became an institution which needed to produce more.52

The theatre of the FLN and the TNA up to the late 1960's did not bring many changes. The historic contingencies of both periods before and after the armed struggle channelled the Algerian theatre towards the glorification of the guerillas and the mystification of the revolution.

It is worth noting that neither the war of Independence nor the following period brought any changes. The plays which glorify national awareness and the struggle of the patriots remain trapped in an overwhelming moralising... The structural conditions which paralysed the old theatre have not yet changed.53

It seems that the different theatre experiences - the first generation, Kaki and the Amateur Theatre - have two things in common - struggle and search for identity. This, in fact, is a reflection of the problems and preoccupations of Algerian society. Bachetarzi and his friends struggled to found a theatre and create a public for it and they also fought against various constraints imposed by the French authorities and Muslim fundamentalists. Even allowing for the political and socio-cultural conditions of the time, the didactic character of the first generation theatre is rather mild. Furthermore, if Bachetarzi insists, as he does in his Mémoires, on the educational and militant aspect of his theatre, it is only to defend it against the label of 'bourgeois theatre' given to it by some post-Independence left wing intellectuals:

But it was not 'form' which characterised our theatre it was its 'content', it has never been bourgeois in the sense that we did not have any idea about the art of the playwright who writes to express himself. We thought of theatre as a megaphone to amplify the people's voice and to clarify it in order to get a better awareness of people's problems. The author must fade away before his audience. All this leads to a theatre of combat.54

If Bachetarzi and the Moutribiya operated mainly in towns for financial and other reasons, the amateur theatre is non-commercial and has reached larger urban and rural audiences. It has the great merit of having furthered collective creation and has brought about many innovations. Indeed, "Through the participation of all members of the group and often including the spectators, collective creation fosters the epic form of theatre... and enhances the didactic aspect of this kind of theatre."55

52 Roth, Arlette - op. cit., p. 167.
54 Bachetarzi, op. cit. p. 401.
Furthermore, it has partly solved the problem of the lack of playwrights through collective creation and paved the way for a new and dynamic type of theatre. It has even influenced professional theatre, particularly the regional professional theatres of Oran, Sidi Bel Abbès and Constantine which started to write and produce plays collectively. The ‘Théâtre de Constantine’ is so far the most outstanding and the most prolific. Success here is assessed mainly on the ground of audience appeal and attendance because collective creation does seem to have its limitations. This, in fact, led two experienced men of the theatre, Abdelkader Alloula and Slimane Benaissa to give up collective creation and resort to their own creative talent which has proved highly innovative and successful. However, the number of successful productions is limited and the audiences are growing larger and more demanding, thus - short supply despite high levels of demand. Slimane Benaissa stated that Kateb Yacine, Abdelkader Alloula, the ‘Théâtre de Constantine’, and himself cannot meet the demand, "...what can we do? We are just four drops in a desert."  

Indeed, four theatres based in different cities, who travel throughout the country - when the material and financial support is available - can in no way meet the increasing demand. They always play to full houses whenever and wherever they appear. Despite all the efforts it is making and the material and the financial support it is getting, the TNA is still trapped in the same problems and is unable to reach or attract a large public.

To promote professional theatre and the TNA, in particular, the ministry of culture introduced a theatre festival - ‘The National Festival of Professional Theatre’ - in 1985, which is to be held every year, organised and administered by the TNA. The first three festivals attracted large audiences and each performance played to full houses. These events are exceptional in the cultural desert prevailing in the capital city and in the country in general and have proved that there is a big demand for drama. They have also proved that the TNA still fails to meet people's expectations; the TNA productions did not get a favourable response from either the audience or the press. Abdelkader Alloula with the TRO (‘Théâtre Régional d’Oran’) was the exception: his Al-Ajwâd, (The story of the Generous People) won most prizes at the first festival; it was restaged for the second festival and Al-Khubza (Loaf of Bread), which was first produced in 1972 won the first prize at the third festival. Kateb Yacine was invited to the first festival only and was excluded from the other two events; a new version of Palestine Betrayed was presented. Slimane Benaissa was totally ignored, yet, the irony is that, on the fringe of the third festival, his play Babûr Ghraq (A Ship Sank) which was programmed for one week, was performed for five weeks by popular request.

56 Interview we had with Benaissa on January 12th, 1988.
As we shall see, in the works of Kateb Yacine, Slimane Benaissa and Abdelkader Alloula, successful contemporary Algerian theatre is formed through the exploration and integration of cultural and social factors relevant to a popular audience. It is in this respect that the theatre exemplified by these three playwrights and other amateur movements has succeeded and the operations of the establishment (TNA), by comparison, failed.
CHAPTER II

KATEB YACINE

i) A Restless and militant life

Born on August 6th, 1929, in Constantine, the eastern provincial capital of Algeria, Kateb Yacine belongs to a family of strong Arabic and Islamic culture. His father was ‘Oukil Judiciare’ (attorney-at-law) well read in both Arabic and French. Yacine first went to Koranic school in Sédara, another eastern town where his father was working, but was soon to experience a significant turning point in his early childhood when he went to a French school - 'lions' den', for many Algerians - at the age of seven. His father decided that Arabic education through religious teachings was useless and that Yacine should learn French, the dominant language of the time, and also the language which could secure him a good future. Thus Yacine was cut off from his very dear friend and companion, his mother, with her stories and games. His father was moved to Bougaa (formerly Lafayette), a little town in Kabylia, and Yacine went to the ‘Lycée Eugène Albertini’ in Sétif until 1945 when he was 16. The demonstrations of 1945 and the ruthless French reprisals were a tragic milestone in the history of Algeria and a major turning point in the life of Kateb Yacine. On May 8th, 1945, the population took to the streets in Guelma, Sétif and Bougaa and Yacine found himself among the demonstrators in Sétif:

I felt the strength of ideas...
I found Algeria full of Anger
I went with the leaflets
I burned them in the River
I drew a plan on the sand...
A plan for future demonstrations.
...I shall fight...

He was arrested. The experience of prison was for him of the utmost significance, a bitter-sweet, tragic-happy revelation: "It is also at that time that I accumulated my first poetic urges. I can still remember some insights I had. Retrospectively, they are the most beautiful moments in my life. I had discovered the two things I cherish most: poetry and revolution." When he was released from prison he was neither allowed back to the lycée, nor was he interested in further studies. So he left Sétif and started travelling in eastern Algeria, mainly between Annaba and Constantine, where he met new people, particularly Ben Lounissi, and the woman he loved dearly, Nedjma the name which was to be the title of many poems and his first novel. His literary career started in 1946 when a bankrupt printer ('Imprimerie du

3 Kateb Yacine found in Ben Lounissi a friend and a mentor who is transposed in Nedjma as Si-Mokhtar.
Réveil') in Annaba published his collection of poems - Soliloques. The eagerness of Algerians to buy the work of an Algerian poet (even illiterate people) enhanced his nationalist position and encouraged him to become militant. In 1947, he went to Paris for a short stay and came back to Algiers to work for the left wing paper Alger Républicain, as a reporter. He left the paper after two years and took different jobs: he even worked as a docker at the port of Algiers for a time. When his father died in 1950, he went again to France to look for work which took him from Marseilles to Paris through Lyon, among other towns. When he reached Paris in 1952, he met Armand Gatti, the French dramatist, and was soon surrounded by a circle of like-minded friends. He had already published a few poems and was working on others which appeared mainly in the French periodical Esprit. Once in Paris he gave up looking for a job to lock himself in different chambres de bonne on the top floors of Paris apartment buildings, or some shabby hotels to work on his first novel Nedjma and his first French play Le Cadavre Encerclé. Yves Benot, the French critic believes that it was at that time that Kateb acquainted himself with the works of Faulkner, Dos Passos and Dostoievski. "There was more reading to do - Faulkner, Dos Passos or Dostoievski, as if to extract some secrets from them." Nedjma was published a year and a half after the start of the Algerian war of independence in November 1954. War meant exile and more wandering; he travelled widely in Europe, Scandinavia, Belgium, Germany, Yugoslavia and Italy before going to Tunis and then living in Florence for a year.

The first version of his first play Le Cadavre Encerclé appeared in Esprit: the first act was published in December, 1954 and acts two and three in January 1955. It was performed first in Tunis in 1958, then Jean Marie Serreau produced it during the same year in Brussels. The play was not allowed to be shown in France until 1967 when it was produced at the TNP ('Théâtre National Populaire') under the title La Femme Sauvage. In fact this production was an adaptation combining parts from Le Cadavre Encerclé and Les Ancêtres Redoublent de Férocity. The final version of the play was published in 1959 in a trilogy, Le Cercle des Représailles which comprises Le Cadavre Encerclé, La Poudre d'Intelligence (a farce), Les Ancêtres Redoublent de Férocity, and a dramatic poem Le Vautour.

After Independence in 1962 until 1970, Kateb Yacine alternated between living in France and Algeria. During that period he published his second novel, Le Polygone.
Etoile in 1966; he was also approached and asked to take high positions in the government but turned down all propositions because of his dissatisfaction and discontent with the policies being carried out in the country. He became very restless and felt that he was running dry in his literary career, but 1967 was to be another turning point in his life, another impetus which determined and paved a new path for him: a short visit to North Vietnam. "In a word, I was a sick man when I arrived in Hanoi. I came back cured... So, what I saw in Vietnam was for me a refreshing and stimulating experience, the beginning of a revival."9

He had been deeply affected by the squabbles between the Soviet Union and China, which led to a breach in relations between them. As a result, his strong belief in socialism and his optimism over developments in both countries had been shattered. But his trip to Hanoi was a cure, for it raised his hopes again. He was enchanted with the progress of socialism in that country, so much so that the Vietnamese struggle for freedom and socialism was to influence his later works. Back from Vietnam he started work on another play *L’Homme aux Sandales de Caoutchouc, (The Man With Rubber Sandals)*10 to be published in 1970. The same year he made another trip to Vietnam (where he met General Giap and the Prime Minister, Phan Van Dong) and to the Palestinian camps in Lebanon. The struggle of the Vietnamese and the Palestinians was of prime importance and significance to Kateb Yacine who had in fact been affected by and interested in events in Vietnam since 1947 when he was reporting on foreign affairs in *Alger Républicain*. He had already started sketches of a future work on Vietnam. Thus "*L’Homme aux Sandales de Caoutchouc* is the outcome of an awakening"11 and the conflicts in both Vietnam and Palestine are "two remarkable and exemplary struggles which led to the writing of two plays"12, the second play uncompleted at that time and dealing with Palestine. *L’Homme aux Sandales de Caoutchouc* was also a first contact with the Algerian public for Algeria bears a great similarity with Vietnam in terms of struggle against ‘imperialism’ and struggle to build socialism, hence:

This revelation gave me a new strength. The way I wanted my country to be was a kind of birth on Vietnamese soil... [the play] expresses my vision as an Algerian in the full sense of the word. There are now two spheres of interest for Algeria: Vietnam and Palestine... The play comes at a time when the Algerian people are in a state of emergency. This is an opportunity for them to find themselves and mobilise again13

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9 Du Theil, Jean Marc Martin - "Kateb Yacine - Avant premiere - "Ce que j’ai vu au Vietnam a été pour moi l’aube d’une renaissance", in *Lettres Françaises* n° 1410, 17-223 November 1971, pp. 16-17.
11 Ibid.
12 Ibid.
13 Ibid.
The play was to act as a one way ticket to Algeria and then in 1971 Kateb Yacine wrote and produced his first play in Algerian Arabic or *Arabe populaire* (to use his words) with 'Le Théâtre de La Mer'. *Mohamed, Prends Ta Valise*\(^{14}\). This discusses the Algerian emigration to France, another important present day issue. The play was the realisation of an old dream and the fulfillment of a long term and anxious desire to write about the topic in a way that was popularly accessible. "I have come back to what I always wanted to do: a political theatre produced in a language that is broadly accessible to the largest public possible. From now on, I am going to use two languages: French, but mainly vernacular Arabic."\(^{15}\)

Kateb Yacine broadened the scope of 'Le Théâtre de la Mer' so that *Mohamed, Prends Ta Valise* was performed not only in technical colleges run by the 'Ministère du Travail et des Affaires Sociales' like previous plays, but was also taken throughout the country to schools, factories, villages and the 'Villages Socialistes Agricoles'.\(^{16}\) The play gained tremendous success in France and Algeria and Kateb Yacine was allocated a special budget by the same ministry to found the new group, 'Action Culturelle des Travailleurs' based in an old flat in Bab El Oued, a densely populated quarter in Algiers. Because of his convictions, Yacine now found himself, as before, in an ideal situation, for Algeria was experiencing an unprecedented economic, social and ideological revolution which happened to meet the aspirations of the "perturbateur" - the disturber of illusions. Believing in a radical socialist revolution in Algeria but eager for his freedom, he has a propensity to avoid and criticise dogma: "I want to disturb illusions at the very centre of upheaval. The revolution itself must also be revolutionised for it also has its habits."\(^{17}\)

Kateb Yacine - the Algerian 'Amazigh'\(^{18}\)

With *Mohamed, Prends Ta Valise*, Kateb Yacine had another 'refreshing' experience for he identified with the broad mass of the poor and deprived people, particularly the peasants for whom he always had the deepest sympathy and understanding. His most exciting and illuminating experience with the peasants was in prison in 1945:

> It is precisely this large mass of peasants which was absent in history. Everyone took his own way to find himself. I can remember that it was in 1945 that I started to understand and that I discovered the Algerian peasant. Why? Because one does not choose one's friends in prison. The majority of the prisoners were peasants. At that time I

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\(^{14}\) Unpublished.

\(^{15}\) Du Theli, Jean Marc Martin - op. cit., p.17.

\(^{16}\) Housing estates for the workers of agricultural cooperatives.

\(^{17}\) Romi, Yvette - op. cit., p.31.

\(^{18}\) *Amazigh* is the Berber word for 'free', hence 'the free man of the free land'.

discovered that the peasants had a greater inner wealth and that their world was richer than the world of educated people.\textsuperscript{19}

For the next three years after 1971, the play was to be his "battle-horse, a play expressed in the language of the common man."\textsuperscript{20} Actually this quotation illuminates two major issues in Yacine’s theatre. First, the language medium which, he thinks is of paramount importance and to which he constantly refers in every interview. "If I want to be understood by the common people, it is in their language that I must address them."\textsuperscript{21}

Second, he conceives of his theatre in terms of fighting, combat and struggle. There is a recurrent terminology of war in his plays, in interviews and in speeches. Bearing in mind that Arabic, that is literary Arabic, is officially the ‘National Language’ - the Government’s ‘battle horse’ and that Islam is the religion of the state, it is difficult to see how it is possible for Kateb Yacine - an outspoken opponent of the same language and the same religion and attacking many policies - to be sponsored by a department of government yet being able to carry on his ‘battle’ or his agitation ("perturbation"), or even to be free at all. The situation is explicitly contradictory in terms of logic but not implicitly for there are political and ideological contingencies which act in Yacine’s favour. Indeed there are political tendencies in the country branded as revolutionary within official policies - such as the ‘Three Revolutions’, agrarian, industrial and cultural - which happen to meet some of Yacine’s revolutionary ideas and visions in a legal and legitimate context and act as a buffer against any pressure or constraint direct or indirect. However, this does not exclude the fact that Yacine is harassed or hampered in his task: his plays were and are still banned from appearing on television, radio and the TNA; even today they are not programmed through the channels of the RTA, the Algerian Radio and Television. Kateb Yacine was also banned many times from giving public lectures or making speeches in public. Yet, ironically the first time after Independence when the TNA had a full house (except for some music festivals) was in December 1976 when the theatre of Kateb Yacine performed, for the first time, the play \textit{La Guerre De Deux Mille Ans} (first produced in November, 1974). A special permission was granted for Yacine to use the TNA thanks to a special week of support for the people of the Western Sahara organised by the party. But the success of the play was followed and matched by the prohibitions mentioned above.

\textsuperscript{20} Djemai,A. - "Kateb Yacine: Dans ma langue de chaque jour" in \textit{La République} (Oran), 6 Mars 1973.
\textsuperscript{21} Du Theil, Jean Marc Martin - op. cit., p.17 (and repeated in other interviews).
In 1974, he produced *La Guerre De Deux Mille Ans* an historical play mainly about the struggles in Algeria, Vietnam and Palestine. In 1976, he produced a revised version of the play to highlight the tragedy of Palestine. He first entitled it *La Guerre De Deux Mille Ans - Version Palestine*, then changed it to *Falasṭīn Maghdūra (Palestine Betrayed)*

In the summer of 1976, he was invited to take charge of the theatre of Sid Bel Abbès in Western Algeria which meant better material and housing facilities for all members of 'L'Action Culturelle des Travaillleurs'. Was this sudden and mysterious generosity to help him in a genuine way, or to keep him away from Algiers? Substantial evidence is not available to assess either but the moving to Sidi Bel Abbès certainly reduced and limited his scope in terms of reaching more regions, Algiers being geographically the central point. Consequently, he found himself more or less confined to the west of the country, but not tied down, for his group would still travel occasionally three or four hundred miles to perform in central or eastern Algeria. Pressures and restrictions have not ended: he is still often banned from performing for a certain period of time, sometimes up to six months. The troubles in the country about Berber culture and the true identity of Algeria as opposed to 'Arabism' of which Yacine is a prominent and staunch modern pioneer and champion, led to more harassment and the banning both of the group from performing for more than six months and of Yacine from speaking in public. But he kept fighting, always bearing in mind the land of *Amazīgh*, the land of the free men, to score a major point by performing a revised version of *Mohamed, Prends Ta Valise*, entitled *Al-Khubza Al-Murra (Bitter Bread)*, in Tizi Duzou, capital of Kabylia, during a ‘mini festival’ to celebrate the first anniversary of the Kabyle revolt in the spring of 1980. In spite of all these constraints which certainly have some impact on the group as a whole and ending in frustrations, Kateb Yacine managed to produce four plays after *Mohamed, Prends Ta Valise : La Guerre De Deux Mille Ans* in 1974, *Falasṭīn Maghdūra (Palestine Betrayed)* in 1976, *Malīk Al-Gharb (King of the West)* in 1978 and *Al-Khubza Al Murra (Bitter Bread)* in 1981. All these plays have had a resounding success throughout the country and in France, mainly among students, youth in general, workers and left wing intellectuals. But there is alcohol and hashish in Yacine’s plays, the characters swear, the ‘bourgeois’ and religious figures are attacked and ridiculed, and people revolt. Kateb Yacine has always been open in his attacks against religion and government policies. This obviously meets with angry reactions to which he is not unaccustomed. Indeed, his early works which were written in French had already brought him many enemies mainly among Muslim fundamentalists and conservative Algerians. Now the enemies have grown larger in number bringing together 'bureaucrats', bourgeois',

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23 Demonstrations which took place in Kabylia and Algiers in the spring of 1980.
24 Unpublished.
government officials and religious leaders. However, the most outspoken and dominant opposition is among religious people: present day Algeria is witnessing an unprecedented Islamic revival essentially due to and encouraged by the Islamic revolution in Iran. But all these difficulties and hostile reactions are in a way good publicity, which is both an impulse to Yacine’s theatre and an extra dimension to the myth surrounding him. The hostility and the disdain of the establishment is, however, matched by the people’s esteem for him and the pride they take in having a major Algerian dramatist. Ironically and despite the success and reputation he has in Algeria, it is in France that he was awarded ‘Le Prix National de Littérature’ in 1986 for his latest publication, *L’Oeuvre en Fragments*.25

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Cast in order of appearance:

Rabbi
Chorus
Moses
Merchant
Man
Merchant’s guard
Rabbi’s guard
Mad man
First Drunkard
Second Drunkard
Muhammad
English Officer
Mufti
Chorus leader
‘Ā’isha (Muhammad’s wife)
Beggar
Father Dinar
Esther (Moses’ fiancée)
Nazis
Hitler
Arabs
Jews
The Fanatic
Herbert Samuel
France
America
England
‘Abd Al-‘Aziz (King)
Roosevelt
The Gandur People
Moshe Dayan

Jewish soldiers
Arabs of Palestine
Sultan (of Egypt)
Nassar
Sultan ‘Abdallah
Courtiers
General
Palestinian People
Bunqiba (of Tunisia)
Wassīla (his wife)
People(of Tunisia)
Policeman
Police officer
Students
Kissinger
Mrs. Sadat
Assad
Arab Sultans and Emirs
Palestinians
Arab Presidents and Kings
Palestinian chorus
Egyptian chorus
Workers
First man
Second man
Third man
Fourth man
Two soldiers

Props:
- Costume rail, about six foot long with costumes hanging. It stands up stage and remains there with all other props throughout the performance.
- Three trunks with props, behind costume rail.
- Broom - 2 trays - small ladder - flags and emblems representing England, France, America, Nazi Germany, Arab States... etc.- Different costumes - Banjo, darbūka (or tabla = drum), pipe.

Note: Many stage directions are missing in the original text. All stage directions appearing in our translation are based on the original text and on notes taken by the translator during rehearsals and performances.
TABLEAU 1

(The Great Rabbi enters followed by the chorus, each one of them holding a book. The Rabbi psalmodises, the chorus repeats after him.)

Chorus  
"Hinneh mah tov u mah na'im  
Shevet akhim gam yakhad!"26  
I am wounded but not aware  
Said our prophet Moses!

Voices from the Chorus  
That's Moses the roadsweper. He spent all his life sweeping the desert.

Rabbi  
Our prophet Moses was a shepherd in the Sinai until he saw a bush lit by God.27

Chorus  
Shalom our Rabbi!

(The Rabbi still psalmodising crosses the chorus throwing punches left and right.)

Voices from the chorus  
Our rabbi has gone mad.  
He thinks we're sand bags.

Rabbi  
Our prophet Moses was a shepherd in the Sinai until he saw a bush lit by God. It was and it was not burning.

Chorus  
It was and it was not burning!

Rabbi  
Moses heard a voice coming forth from the bush which was lit by God.

Chorus  
Lit by God!

Rabbi  
No Jew should approach fire on Sabbath.

Chorus  
Shalom Rabbi!

Moses  
Dear Rabbi, please pay me. I have been working for a very long time for you, here in the synagogue.

Rabbi  
My son, you will be paid a hundredfold by God.

Moses  
Then I must die to live.

Rabbi  
No mention of money in the house of God!

TABLEAU 2

(Moses goes to sleep. The rabbi sets his broom on fire.)

Moses  
Fire! Fire! Fire!

Rabbi  
Miracle! Holy miracle!  
The broom of Moses is burning.  
It is lit by God!

Moses  
My broom!

26 These two verses are in Hebrew, meaning: How pleasant and how delighting is sitting together with brothers. From the Bible - Psalm:133,1. The first verse in Arabic rhymes with the first verse in Hebrew.

27 'In the text ‘stick’. 


Chorus The broom of Moses is lit by God!
Moses My broom!

(The chorus carries Moses in triumph)
Chorus Long live Master Moses!
Moses My dear broom!
Chorus Long live our prophet Moses!
Moses My new broom!
Chorus Long live our prophet Moses!
Moses Let me have my broom back!
Rabbi Go my children. Tell the people, Tell all the believers. That our prophet Moses is back, That he is among us now. Hurry my children, Hurry!
Chorus Our prophet Moses is back!

TABLEAU 3

Merchant Dear God, protect our prophet Moses!
Chorus This man is rich and highly respected by the rabbi. Let him in.
Rabbi Rejoice merchant! Rejoice! Our prophet Moses is back. He is among us here in the synagogue!
Merchant Rabbi, I promise you that this synagogue will be the richest temple in the world. (To the chorus) My children, by order from our prophet Moses and in order to please him you are as from now employed in the synagogue.
Chorus Long live our prophet Moses!
Merchant Hurry get two trays. Put one at my feet and the other at the rabbi’s.
Chorus And the prophet?
Rabbi The prophet... no, no he doesn’t need one.
Merchant He’s right. There is no need.

(The two guards exit and come back carrying two trays)

TABLEAU 4

Chorus I am wounded but not aware Said our prophet Moses!
Man I’ve come to see the prophet.
Rabbi The prophet is listening to you.
Merchant Come in! Come in!
Man: Prophet of God, my wife, my children and I live in one room only. Well, we live on top of each other. What do you think I should do?

Moses: Get a cat and a dog...

Man: A cat and a dog?!

Moses: A goat and a sheep...

Man: Yes I can get them.

Moses: And twenty four rabbits...

Man: Twenty four rabbits! It's a lot.

Moses: And finally get a tortoise.

Man: That's all?

Moses: That's all. Listen, put them all in your room. They must stay with you for seven days and seven nights. Come back next Sabbath.

Man: Yes Master!

(On his way out he is stopped by two guards. They are standing behind the rabbi and the merchant who are sitting. There is a short space between them to suggest the entrance to the synagogue.)

Merchant's guard: For the state!

Rabbi's guard: For the synagogue!

Man: (leaves singing) I am wounded! I am wounded!..

(The action stops for a few seconds to suggest the passage of time. The man comes back.)

Moses: Well?

Man: I spent the most horrible week in my life. The dog kept barking and fighting the cat for seven days and seven nights. The sheep was sick and the goat ate my provision of salt. The tortoise is always out, shunning everybody. And the rabbits are driving me mad. Oh! Those are worse than the children.

Moses: Get rid of the dog, the cat and the tortoise
Sell the goat and the sheep.
Kill the rabbits and have
A big dinner with your family
Come back next Sabbath.

Man: Yes Master.

Merchant's guard

Rabbi's guard: For the state! For the synagogue!

(Enter a mad man.)

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28 The guards are asking for money because the merchant and the rabbi have decided to charge a fee for people who want to see the 'prophet'.

29 In the text - 'a week later'.

Mad Man  O friends of God! O wretched!30 (goes to Rabbi)
Rabbi  Walk in.
Mad Man  Prophet of God, I have come to visit you.
Moses  Come in, come in, you little vermin31
Mad Man  I was sleeping in the stable and all of a sudden I had a vision. Then I was feverish and started to rave.
Moses  Didn’t you feel as if someone touched you tenderly on your forehead?
Mad Man  Someone touched me?
Moses  Very gently.
Mad Man  Maybe.
Moses  You were saying that this happened to you in the stable.
Mad Man  Yes, yes.
Moses  That must be the tail of your horse, that’s all.
Mad Man  If I had a horse I wouldn’t sleep in the stable.
Moses  All prophets begin like this32
Actually it is a holy horse
Visiting you in the future,
Hurry and enrol in the cavalry.
Mad Man  May God protect you Prophet!
Merchant’s guard
Rabbi’s guard  For the state! For the synagogue!
(The mad man leaves slowly; enter first visitor)
Man  O friends of God!
Mad Man  (from back stage) O wretched!
Moses  Now tell me, don’t you feel your room is more spacious?
Man  A big relief and a big difference with the previous days.

---

30 The literal translation is 'sons of dogs'. In Algeria beggars address people thus, 'O friends of God, please...' or 'O believers...'. Therefore the contradiction in the text is interesting because the author is implying that the 'believers' or 'friends of God' are 'bastards'.

31 There is rhyme and alliteration in the text. The literal translation would give: 'visit, visit, o sparrow'. The word sparrow does not fit in the text and is used for rhyme and alliteration.

32 Meaning 'all previous prophets started their career in stables'.
Moses: You solve problems by complicating them more. If I were you I would sleep out in the open air.

Man: Everytime I come to visit the prophet I find the merchant and the rabbi by the door. I’m up to the neck with debts, my wife left me and my children roam the streets. But I can say that I have seen the prophet, our prophet Moses, the Prophet of God.

Merchant’s guard: This way out! For the state!

Rabbi’s guard: For the synagogue!

(All exit singing “Hinneh mah tov u mah na’im...”, Moses stays on stage.)

**TABLEAU 5**

(Enter two drunkards)

Moses: So this is my job: to lie all the time for the benefit of the merchant - in the synagogue! together with a mad rabbi.

First Drunkard: This is a sacred wine!

Second Drunkard: This is a divine herb!  

First Drunkard: So, we are employed...

Second Drunkard: And wage earners! To our prophet Moses! (he drinks)

Moses: If I was still Moses the roadsweeper I would join them.

(Enter Rabbi)

Rabbi: Oh! Oh! Oh my God! They’re drinking! They’re smoking! On Sabbath! In the Synagogue! Moses beat them!

(The two drunkards run out)

Moses: What have they done?

Rabbi: They have broken the law. Beat them with your stick. What are you waiting for?

Moses: My stick... So it is not a godly staff. Now I understand you. You, bastard!

(He beats the rabbi and exits, running)

---

33 Literally ‘mix it then it clears up’. This is a common adage in Algeria, meaning that if someone is wrapped up in problems he should not worry much because with time things improve.

34 Herb means hashish. Divine: typically Algerian, said of anything very pleasant.
TABLEAU 6

(Enter the two drunkards)

First Drunkard Our prophet Moses has gone mad, he beat the rabbi and stole his donkey.

(Moses comes back running with the donkey)

Moses Everybody knows the rabbi’s donkey. The Jews are after me; I must disguise.

(Enter Muhammad)

Moses Hey, you! aren’t you Moses’ neighbour?
Muhammad Moses? Where is he? All the Jewish neighbours are waiting for him at his door step. He must have messed it up.
Moses As you are his neighbour, what do you think of him?
Muhammad I like him but I suspect he is a Zionist.
Moses Moses is not a Zionist and he has done nothing wrong. He just went to the market and asked me to leave his donkey with you.
Muhammad Good old Moses, he still trusts me.

(Exit Moses - Enter the two drunkards.)

(Muhammad pushes the donkey. The two drunkards see him)

TABLEAU 7

First Drunkard That’s the rabbi’s donkey.
Second Drunkard AN’t that’s the Arab thief.
Muhammad Hurry up, run away. Oh! stupid donkey! Alright then, you’ll have to deal with them on your own, I can run faster than you.

(The two drunkards agree with each other.)

First Drunkard You take care of the donkey and I run after the thief.
Second Drunkard Alright.
Muhammad Moses the road sweeper fooled me again. Just because they saw me with his donkey they’re accusing me of stealing. How am I to get home now? Well, I must disguise.
Moses shalom!
Muhammad assalām!
Moses assalām? He must be an Arab who has lost his way.
Muhammad shalom? Where is this wandering Zionist going?
Moses Where are you going?
Muhammad Home.
Moses: Your home?
Muhammad: Yes
Moses: Where do you live?
Muhammad: There.
Moses: Where is 'there'?
Muhammad: Just here.
Moses: Where is he going? I think...
Muhammad: He's following me.
Moses: Whew! We certainly have arrived.
Muhammad: That's the village (They go to sleep. One minute later they are woken by a cock crow.)
Moses: Great! God sent me this cock.
Muhammad: Where does he think he is running after that cock which must be mine? Maybe he wants to buy it.
Moses: I've come to invite you to eat chicken.
Muhammad: I was coming to invite you.
Moses: Good, but you'll invite me when you are in your house.
Muhammad: I am in my house.
Moses: Come on, you must be mad. What's your village?
Muhammad: Palestine, and yours?
Moses: Israel.
Muhammad: If this cock could speak, he would say...
Moses: Israel.
Muhammad: Palestine.
Moses: Israel.
Muhammad: Palestine.

35 We are using 'he' instead of 'it' because there is no neutral pronoun in Arabic - there is only the feminine and the masculine like French - and also because 'cock' is personified in the text.
TABLEAU 8

(Enter an English Officer)

English Officer Stop it! On behalf of the British Crown I order you to leave this cock.
Moses It's my cock.
Muhammad It's mine.
Moses The cock belongs to me.
English Officer No it's England's cock.
Muhammad And this is my village.
English Officer No it belongs to England.

(The English Officer and Moses shake hands and conspire against Muhammad.)

Moses and the English Officer English village! Israeli village!

TABLEAU 9

October Demonstration

(The chorus sings the Internationale)

Chorus Artisans, peasants and the people's army Took the power in Russia. Workers and peasants are joining fists Only struggle can bring socialism. Artisans, peasants and the people's army Have brought down the reign of feudalism. The Soviet Workers Councils took control immediately And the road to freedom and glorious era Was opened before humanity and the poor toiling masses. This is a worker's first joining a peasant's fist Only struggle can bring socialism This is a worker's fist. Glory to all those who arise For Revolution is a glorious act. Against the laws written by the hands Of the feudalists and the capitalist swines This is an international revolution The French sailors have raised the red flag And arrested all their officers. Strike after strike, thunder will Clear the fog and make the seeds grow. Workers and peasants are joining fists Only struggle can bring socialism.

36 We do not know why the author has used this tableau at this stage.
37 In the text 'socialism comes only with struggle'.
TABLEAU 10

(Muhammad steals olives in the Mufti’s garden) 38

Muhammad     Hard life, horrible and hard life... I live on the Mount of Olives but I’m reduced to steal olives... Onions!... Tomatoes!... what a marvelous garden! Moses and Jesus entered it once, why not Muhammad?

(Enter Mufti)

Mufti     Who are you?
Muhammad     Muhammad.
Mufti     Muhammad who?
Muhammad     Zitūn. 39
Mufti     You are in the Mufti’s garden.
Muhammad     Sorry, I thought it was the garden of Allah. 40
Mufti     What has it got to do with Allah?
Muhammad     Alright, alright, I’m going.
Mufti     Stop there! I want to know what you were nosing about here.

(Enter Chorus)

TABLEAU 11

Chorus     We want bread! We want work! Let’s go to the Mufti.
Chorus leader     Long live Mufti Seyf Addīn Ḥādj Aмин! 41
Chorus     Seyf Addīn Ḥādj Aмин! (bis)
Muhammad     This is the Chief Mufti of Palestine. He owns all the land42 in the region.
Chorus     Dear Mufti we are starving and food is rotting away in your fields. Please, give me a job. The Zionists are buying the best land and we are left with no bread, no work and no homeland.
Mufti     My children, I do sympathise with you, yes I do understand your problems. That is why I am defending you before the Great Nations and the Arab Sultans have committed themselves to help you.

38-14 The word in the text means both ‘garden’ and ‘field’. In this tableau as in others Muhammad gets the nickname ‘Mūḥ-Zitūn’. ‘Mūḥ’ - short for Muhammad, it is particularly used in the slang of Algiers. ‘Zitūn’ means olives. Thus the author associates between Muhammad and olive to give the new character the name Muhammad Zitūn.

39 see 13.

40 We have opted for ‘Allah’ instead of ‘God’ to keep the Islamic connotation and the irony of this tableau.

41 Ḥādj Muhammad Aмин Al-Husseini - appointed Mufti of Jerusalem in May 1921 and President of the Supreme Muslim Council in January 1922.

42 In the text the word is ‘all the fields’ - implying ‘all the land’
Chorus Long live our Mufti! He is the best leader in the Arab world! Long live our mufti! He is defending us!

Muhammad The mufti is defending his land not you.

Mufti You heretic!

Chorus You heretic!

Mufti Ignorant!

Chorus Ignorant!

Mufti Traitor!

Chorus Traitor!

Mufti Scoundrel!

Chorus Scoundrel!

**TABLEAU 12**

(Enter 'Āisha, Muhammad's wife)

'Āisha I am hungry! I am starving!

Muhammad Join me, eat.

'Āisha Are you pulling my leg? I'm not a goat to eat raw olives.

Muhammad Thank you dear God but your olives can't be as good as the Mufti's onions.

'Āisha Well, well! so you were hiding these tomatoes to eat them by yourself!

Muhammad Pity on you Tomatoes! When olives and onions fall on the ground they can be picked, not you Tomato, if you drop you drop dead.

'Āisha You can eat one, but where shall I cook the others?

Muhammad What? Is the pot broken?

'Āisha You know it's not our pot.

Muhammad Whose pot is it then?

'Āisha Last time I borrowed it from the neighbour. Now it's your turn to get it from her husband.

(Muhammad goes toward Moses who is sitting upstage to get the pot.)

Muhammad assalāmu 'aleyk Moses!43

Moses shalom!

Muhammad Can I borrow your pot?

---

43 ‘Peace be upon you’ meaning ‘hello’. This is the way all Muslims and Arabs greet each other. We have used assalāmu aleyk and shalom as they are in the text to keep the flavour of the dialogue.
(Moses starts to eat, the donkey joins him.)

Muhammad
Who invited you?

'Āisha
Let him eat, that's the rabbi's donkey.

Muhammad
Damn the rabbi who educated you! You scared me, if you were the mufti's donkey you could tell where I got these tomatoes from.

(Muhammad takes the pot back to Moses.)

Muhammad
Here is your pot.

Moses
You left one tomato.

Muhammad
Your pot was pregnant. This is what it gave you, congratulations.

Moses
Just crazy!

Muhammad
Can you lend me your donkey?

Moses
It is the rabbi's donkey; if they see an Arab riding him I'll lose my job at the synagogue.

Muhammad
Listen Moses, I need your donkey...

Moses
The donkey's lost, I don't know where he is.

(Sound of donkey braying.)

Muhammad

Moses
Come on! You believe a donkey and not me?

(Enter Rabbi threatening Moses.)

Rabbi
Moses, Come here! You know Moshe, our Master Moses was a shepherd in the Sinai before he founded the State of Israel. I want you to take care of my donkey and stay away from the Arabs.

(All exit.)
TABLEAU 13

(Muhammad and Moses come back singing.)

Muhammad  Palestine is like a spinning top. Here is a Jew with an Arab whoop.
Moses     Here is a Jew with an Arab Wallop. Palestine is like a spinning top.
Moses     It's time for the meeting.
Muhammad What shall I do with this donkey?
Moses     And what shall I do with this one?
Muhammad Let's take them with us.
Moses     It's a secret meeting. If we get arrested?
Muhammad We'll tell them it's the donkeys who created the trade union.
Moses     Well, if you think of it, the true worker is the donkey.
Muhammad To have a good friend is nice.
Moses     A good friend has no price.

TABLEAU 14

(Enter 'Asha crying)

Muhammad What's the matter?
'Aisha    My father has died.
Muhammad Look, we are husband and wife, we must both share joy and sorrow. So,
go and mourn your father and let me chat with Moses.
( 'Asha exit crying)

Muhammad I can't sell my donkey either dead or alive. I can't sell my wife, but I can sell my house. Business is business.

(Enter 'Aisha carrying a large pot. Muhammad takes it from her hands and puts it on her head.)

'Aisha    What's the matter with you? Are you mad?
Muhammad Business is business. Farewell dear house. Times have forced me to sell you. But I must paint you first.

47 - 23 In the text - 'A Jew and a crazy Arab' - 'A Jew and a pennyless Arab' with alliteration, assonance and rhyme in the words 'spinning top', 'crazy' and 'pennyless Arab'
48 see 22
49 This is a very bitter attack on the leaders of Algerian trade unions. This sequence is also used in the writer's other plays.
50 In the text - 'why did I mix with him to sell my coat', and, 'why did I associate with him to sell my jumper'. The words 'coat' and 'jumper' are transliterations of paletot and tricot, they are used to keep the rhyme. The connotation of the verses is good friendship between Muhammad and Moses.
(Muhammad is painting his house and singing. Enter a beggar.)

Beggar

O friends of God! O wretched! (to Muhammad) - Listen!

Muhammad

Yes?

Beggar

Come down!

Muhammad

I'm busy!

Beggar

I told you to come down!

Muhammad

I already told you I'm busy!

Beggar

I'm telling you again, come down!

(Muhammad gets down)

Muhammad

What do you want?

Beggar

Charity please!

Muhammad

Come up with me.

(Both on the ladder)

Beggar

Please give me a penny.

Muhammad

May God help you! I'm personally stuck with my own problems.

Beggar

Why did you call me up then?

Muhammad

Why did you call me down?

(Muhammad beats the beggar who runs away. Enter Father Dinar)

TABLEAU 15

Father Dinar

Is this house for sale?

Muhammad

Yes sir.

Father Dinar

I give you one hundred dinars for it.

Muhammad

Business is not my trade. My grandfather was a blacksmith and a farmer, he left us THIS...

Father Dinar

What? This old nail?

Muhammad

This rusty old nail is the only thing I possess, it's all my fortune. If you're buying the house you must leave it as it is.

Father Dinar

What kind of madness is this?...

Muhammad

Take it or leave it. Everything is for sale except my grandfather's nail.

51 In the text Bu Dinār: Bu meaning 'father of...' and Dinār is the currency name used in many Arab countries. Here the name refers to the character of the rich Arab merchant. We were faced with the alternative of using 'Father Shilling', 'Father Penny' or 'Father Sterling' but we thought 'Father Dinar' fits better because 'Dinar' reflects the identity of the Arab merchant.
Father Dinar Let's go to sign the deeds.
Muhammad But on one condition, the nail must be mentioned.
Father Dinar Alright let's go.

**TABLEAU 16**

*(Enter Rabbi, Moses and Esther his fiancée.)*

Rabbi *(singing)* My children, I'll let you a house
From the greedy man
My children I'll let you a house from Father Dinar.

*(To Father Dinar)* Father Dinar, do you have a house for sale?

Father Dinar Yes I have a house for you.
Rabbi An Arab's house?
Father Dinar A house behind Solomon Tomb. It used to belong to a vagrant by the name of Muh Zitūn. But you know that I'm exposing myself to danger. If the Arabs hear that I'm trading with the Jews, they'll kill me.
Rabbi I know *(He pushes Moses aside)* Let me introduce you Esther, Moses' fiancée. She's looking for a house.
Father Dinar Oh I'll do anything for beauty!
Moses Indeed... What else?

**TABLEAU 17**

*(Enter Hitler with Chief Mufti of Palestine. Some members of the chorus stand aside to play the role of Nazis.)*

Nazis Heil Hitler!
Hitler The struggle against communism is the first priority.
Nazis Heil Hitler!
Mufti *(Singing)* Hitler came upon us eh! (bis)
Hitler came upon us, O God be with us.
Islam and Arabism, Arabism and Islam
Half the world belongs to us. As for the Jews
Hitler himself will exterminate them

*(Hitler and the Mufti shake hands)*

Nazis Heil Hitler!

---

52 The word in the text means 'broker' in Algerian but it has the connotation of 'greedy'.
53 The author alludes to Palestinians who sold properties to Jews.
54 In the text 'for the sake of beauty I try very hard'. The author has been constantly sarcastic about the Muslim clergy and the rich.
55 In the text 'it is the first duty'.
56 In the text 'Hitler will exterminate them on his own'.
Chorus (Singing)  Hitler came upon us eh! (bis)
               Hitler came upon us
               O God be with us!

TABLEAU 18

Mufti  Death to the Jews!
Arabs  Death to the Jews!
Rabbi  Death to the Arabs!
Jews   Death to the Arabs!

(Battle between Arabs and Jews)57

Muhammad  Hit me Moses and show the Arabs that I'm not a Jew.
Moses      What do you want me to do? The Jews too think I'm an Arab.
Muhammad  They're setting fire to your house.
Moses      Yours is already burning.

(They start to sing a lament song.)58

You left me lamenting and crying
And my tears are useless. Please
Help me friends! Help me neighbours.

Arabs  Death to the Jews!
Jews   Death to the Arabs!
The fanatic Where is that son of a bitch who frequents Moses?
Chorus  Moses ran away.
The fanatic I'm looking for Muhammad. Does he live round here?
Chorus  Yes. He doesn't live far from here.
Chorus leader You hold this wall and I'll go to call him.
The fanatic The wall?
Chorus  This wall is very old and it may fall. What's the matter? Come on, hold it.
The fanatic Alright, go and don't be long.

57 We do not know which battle the author is referring to but there were riots in 1929 and mainly between 1936 and 1939 known as the Arab Revolt.
58 The words and tune are from a popular Algerian song entitled "Please Friends".
TABLEAU 19

(Enter Muhammad)

Muhammad  Why are you puffing and struggling  
And your back against the wall is breaking?  

The fanatic  I’m holding the wall because it may crumble. And I’m waiting for Moses’ neighbour, that scoundrel.  

Muhammad  If you have to hold the wall, why don’t you use your stick as a support?  

The fanatic  Do you think it’s a good idea?  

Muhammad  Let’s see. (He takes the stick and beats him.)  

The fanatic (screaming)  Oh! Oh! Oh!  

Muhammad  You see, there is nothing wrong with the wall.  
So leave it for it doesn’t need you at all  
And don’t be afraid, your religion won’t fall.  

TABLEAU 20

Moses  O Wall! O Wall! My dear Wall, you are the only thing left for me in this religion!  

Muhammad  Hello! Hello Moses! You beetle face, give us a kiss!  

Moses  You are always leaving, always coming back, always wandering like a mosquito.  

Rabbi  O Wall! O Wall! Moses! O Wall! O Wall!  

Muhammad  Come on, stop playing the fool!  

Rabbi  Shut up you heretic and go away! You should show respect for a place like this. This is the wall where our ancestors used to lament. (He turns his back and starts to lament). O Wall! O Wall!  

Muhammad  Sticks out! Tiles in!  

(Enter Herbert Samuel)

Herbert Samuel (to Rabbi)  Let me introduce myself! I am Sir HERBERT SAMUEL, BRITISH HIGH COMMISSIONER in PALESTINE!  

Rabbi  This is a sacred wall.  

---

59 Literal translation. This is another Joha tale.  
60 Literal translation. We believe that the author added the phrase ‘don’t worry about your religion to keep the alliteration and the assonance.  
61 Wailing Wall.  
62 In the text assonance between the words din (religion) and dunia (life).  
63 Literal translation. Very poor and meaningless line. ‘you beetle face...’ is added to keep assonance and rhyme with Moses.  
64 In the text ‘you left and you came back and you’re still turning like a beetle’.  
65 The word in the text derives from the word marābaṭ which gave marabout in French and English but with the meaning of soothsayer or mystic.  
66 Literal translation.  
67 Samuel Herbert Louis - First British High Commissioner of Palestine (1920 - 1925).
Herbert Samuel: *shalom!*

Rabbi: *shalom!*

Muhammad: He is both English and Zionist. He was lamenting, now he has become High Commissioner.68

Herbert Samuel *(to Muhammad and Moses)* Your presence in the demonstrations69 proves that you are dangerous agitators. You have twenty-four hours to leave the country.

Rabbi: You claim to be a Zionist and you deport Moses your Jewish brother?

Herbert Samuel: Moses will go and come back. It's obvious that this is just a cover up.70

*(The rabbi waves goodbye at Moses. Herbert Samuel replies.)*

Rabbi: *Shalom!*

Herbert Samuel: *Shalom!*

Moses: *Shalom!*

Muhammad: So, this is it! You're colonising me!

Moses: Speak to the rabbi.

Muhammad: Do you think I'm a fool? As soon as I turn my back you take my house.

Moses: What do you want me to do?

Muhammad: Well they can deport me, they can put me in jail, but my roots are here and here I shall stay and die.

Herbert Samuel: That's the criminal! Arrest him!

**TABLEAU 21**

Rabbi: Every land you touch with your feet is yours!71

Chorus: Every land we touch with our feet is ours!

Rabbi: Nobody can resist you?72

Chorus: Nobody can resist us!

Rabbi: "And thou shalt consume all the people which the Lord thy God shall deliver thee, thyne eye shall have no pity upon them." 73

Chorus: And our eyes shall have no pity upon them.

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68 This is a very good play on the words 'lament' and 'Commissioner' which we are unable to bring into English.
70 This is an Algerian idiom, its literal translation is 'let me cover the sun with a sieve'.
71 Deuteronomy Ch. 11, v.24 and Joshua Ch.1, v.3.
72 Deuteronomy Ch.11, v.25.
73 Deuteronomy Ch. 7, v.16.
Mufti (singing) Walk on the land of God the most helpful
Be the soldiers of the Lord of the Universe
Palestine belongs to us and not to strangers.74

(Enter English Officer, Moses, Muhammad and the cock.)

Jews Israel!

Arabs Palestine!

English Officer (to a Jew) This Arab is after you.

Jews Israel!

English Officer (to an Arab) The Jews are the cause of all our problems.

Arabs Palestine!

Mufti Let the scoundrel who has harmed the cock answer me. And if you like its
legs add more spices.75

(Enter two officers representing France and the U.S.A.)

France My English cousin has not invited us to the battle.76

America He eats the beaten cock by himself and he sells the winner.

France I told you he wants everything for himself.

America We must get the U.N. involved in this.

England Muhammad, if you were not a coward you would fight for independence.

Aisha Hit him Muhammad!

England Moses, you're going to win. Just give me time to tame the Arabs.

Rabbi Come on Moses, give him a good punch!

Jews Israel!

Arabs Palestine!

America Stop it at once! I order you by law to separate these cocks!

England You have ruined me you scoundrel.

America Don't soil your reputation. Let the Arabs and the Jews fight for you.
Cock-fighting is a sin on sacred land.

Chorus Ooh! Ooh!

America Cock-fighting is over. We shall switch to sport, boxing, punches.

Voice from the chorus The Organisation of the Big Nations organises a big match Muhammad
Ziün vs Moses the roadsweeper.

74 These lines are from an Algerian patriotic anthem.
75 Literal translation.
76 Literal translation.
Jews                      Israel!
Arabs                     Palestine!
Rabbi                     You know Moses, I trained to become a boxer ever since I was a child but
                           in the end I chose to be a rabbi. This is my family tradition, we're all
                           rabbis from father to ancestor. And if you come to think of it this rink\77 is
                           not a synagogue and you're not a boxer\78 alone against the Muslims who
                           the more you hit them the more they want.
Mufti                      "O you who have attained to faith! If you help (the cause of) God, He will
                           help you, and will make firm your steps."
Chorus                     Seyf Addin Hâdîj Amin! (3 times)
England                    The Zionists must not let the Arabs win their independence.
France                     The Arabs must keep fighting Israel if we want them to forget our presence
                           in their country.
England                    Agreed.
America                    Let me referee\80 the match because I'm American that is I'm new and they
                           don't know me yet.

(The match starts. The Jews win.)

\'Aisha                      O Muhammad!

(Muhammad turns round. Moses hits him.)

Arabs                      Allah!
Chorus leader              What a mess! They're one hundred million Arabs and five hundred
                           million Muslims, and they lost!
\'Aisha                     The Arabs are not properly armed but the Jews are supplied from East and
                           West.
America                    Moses won in the first round.
Jews                       Israel! Israel! Israel!
Arabs (crying)             Oh! Oh!
America                    Don't worry I shall organise other matches for you.
France                     Good idea.\81
England                    We'll get rich.
Voice from chorus          America, France and England are happy with their plan. Their interest is
t                           to sell arms.

\77 'Rink' is transliterated in the text. It is also used in Algerian.
\78 'Boxer' in the text is the transliteration of the French word boxeur, also used in
Algerian.
\79 The Koran, ch.47, v.7. Translation by Muhammad Asa\(see bibliography)\.
\80 The transliteration of the French word arbitre is used in the text. This word passed
into Algeria.
\81 In the text the word used means 'it's sticking' implying 'it's great'.
America, England and France  Now we're going to sell you arms!

Jews  Israel! Israel! Israel!

Arabs (in a dirge)  He was hit with the Koran
Then stunned by Moshe Dayan
He was hit with the Koran
And got his skull broken.\(^{82}\)

**TABLEAU 22**

Arabs (singing)  Where to, where to Oh ‘Abd-‘Aziz?

Moses  Where does this Sultan come from?

Muhammad  This is a great Sultan. We have brought him on a special ship\(^{83}\) and to spare him any change to his habits in the desert we have pitched a tent for him on this very ship so that he can relax and breathe the fresh air just like what he is used to in the desert.

Moses  I’ve never seen such a thing.

Muhammad  Well, you see, the President of America, the greatest country in the world, is himself coming to meet him in the sea.

Roosevelt  Very pleased to meet you!

‘Abd Al-‘Aziz  Me too.\(^{84}\)

Roosevelt  What can I do for you?

‘Abd Al-‘Aziz  It is you Mister President\(^{85}\) who wished to see me.

Roosevelt  The Jews living in my country want to go back to Palestine.

Abdulaziz  Impossible.

Roosevelt  The Jews will be just a few amid the Arabs. They will help them in everything, especially in agriculture where they proved very successful.

‘Abd Al-‘Aziz  You gave the Jews millions of dollars. If you had given them to the Arabs they would have done the same if not more.

Roosevelt  The criminal Hitler exterminated several million Jews.

‘Abd Al-‘Aziz  Well, you should explain to those people that the genocide is not the responsibility of the Arabs. You have supplied them with arms, then why don’t they go and fight Hitler instead of harassing our brothers in Palestine.

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\(^{82}\) In the text ‘he hit him with the Koran and broke his head.’

\(^{83}\) The word for ship is *babuț* from the French word *vapeur*, and ‘vapour’ in English. Hence, *bateau a vapeur* or steam ship.

\(^{84}\) Literal translation.

\(^{85}\) The Algerian particle *ṣī* is short for *sayyad* meaning mister, sir, gentleman. It is always used in Algerian as a mark of respect.
Roosevelt: The Free World relies on your Excellency specially you as the Guardian of Mecca, the Sacred House of God.

‘Abd Al-'Aziz: Impossible, Palestine is a sacred place for the Arabs.

Roosevelt: Let’s forget about this. I’ve come to talk about the war. We need a few harbours for our warships. We’re also interested in a large base for our warplanes.

‘Abd Al-'Aziz: I am willing to help you Mister President but I don’t want any foreign rule like in Egypt, Syria or Iraq.

Roosevelt: As long as I am president of America I will not allow any attack on the Arab people.

‘Abd Al-'Aziz: We won’t sell an inch of our land but you may rent the necessary areas for a period of five years after which you’ll leave us a part of the arms.

Roosevelt: And we ask you not to attack our friends and you must push back any enemy attack.

‘Abd Al-'Aziz: And on your part you must help the Arabs towards independence.

Roosevelt: After the war there will be no more colonialism. As for Syria and Lebanon De Gaulle has promised their independence and I shall remind him of his word. Now let’s talk oil, gas, business. I give you four dollars a barrel and build a 750 kilometre pipeline. As a token of my friendship, take my chair, the only dear possession I’ve ever had in my life.

(He gives him the wheelchair.)

The Gandur People: "His (seat of power) overspreads the heavens and the earth, and he alone is truly exalted tremendous".

Chorus: Where to, where to O ‘Abd Al-'Aziz?

**TABLEAU 23**

Moshe Dayan: The Arabs are confused. The English have agreed with us and they are already leaving. They agree with us to kick the Arabs out of Palestine.

England (to Moshe Dayan): Take these arms and don’t say a word.

Moshe Dayan: "But because the Lord loved you, and because He would keep the oath which He swore unto your fathers, hath the Lord brought you out with a mighty hand, and redeemed you out of the house of bondage, from the hand of Pharaoh King of Egypt." Thank God the Most Powerful!

---

86 In the text ‘Guard’. The author uses the word ‘guard’ instead of ‘Guardian’ either for the purpose of irony or he did not think of the title given to the King of Saudi Arabia as ‘King and Guardian of the Two Sacred Places’ (Mecca and Medina). He is called the ‘Guardian of the Two Sacred Places’ (Hāris Al-Ḥaramayn).

87 In the text ‘ships carrying arms’.

88 Transliterated in the text.

89 In the text the word ‘pipe line’ is the transliteration of the French word tuyau.

90 ‘Gandūr’ from Gandūra, a traditional men’s robe with wide short sleeves and a long ‘v’ neck worn mainly in North Africa. The author stereotypes the Muslim clergy and the ruling classes of the Arab world in these robes and turbans round their heads.


92 Deuteronomy, ch. 7, v.8.
Jewish soldiers

Thank God the Most Powerful!

*(Moshe Dayan addresses the people of Deir Yassine in Palestine)*

Moshe Dayan

Order to the people of Deir Yassine: you have a quarter of an hour to leave your homes.

*(The Jewish soldiers fire and kill many people)*

*Aisha*

They killed everyone.

Moshe Dayan

This is what is awaiting all of you if you don’t leave Palestine.

Arabs of Palestine *(singing)*

How often have I wondered
About the Palestinian Revolution
About the blood of young men
Gushing and soaking the whole country

**TABLEAU 24**

Chorus *(singing)*

Speed up flying carpet!
I’m longing for the Nile.
I’ve travelled much
And now I find the way
Home too long!

Father Dinar

Your Majesty, only engineers from Japan can deal with the building of the new city. Great Britain will purify our sea water. The United States will deal with the agrarian reform. Finally staunch officers from Hitler’s time will organise our army.

*(The Sultan falls asleep. Father Dinar and Nassar carry him to his bed.)*

Nassar

His Majesty is tired, I’m taking him to his bed.

Father Dinar

I must do my duty too.

*(They put him in his bed. Father Dinar finds money under the bed. Surprised, he goes to Nassar.)*

Nassar

What is it?

Father Dinar

The Sultan keeps a lot of money under his bed. Come, take a look, the bed of this rat is full of money.

Nassar

Take this money and gold with you and go. Take the Sultan to the French Riviera.

Father Dinar

*(aside)* This is a coup d’État...
*(to Nassar)* This is a coup d’État.

---

93 The author has adapted the words to the tune of a popular Algerian song composed just after Independence in 1962. The title is "How much I wonder" by Rabah Dariassa - The last two verses in the text read - 'And the blood of young men is dripping and flowing everywhere'.

94 Lines from the Egyptian song *Busāt Al-Riḥ* ("The Flying Carpet") by Farid Al-Atrash.

95 Literal translation.

96 Literal translation.

97 Transliteration of *Côte d’Azur*.

98 Transliteration of *coup d’État*. We opted to keep the French word.
Nassar
No, this is just a little score between us. Once in Europe, give him the money and the gold. And tell the press that the Free Officers never touched a hair of the king. We are not communists.99

Chorus (singing)
Speed up flying carpet!
I’m longing for the Nile!

Nassar
I am Nassar and you are Nassar.100

Father Dinar
And one of us is a loser.101

Chorus
I have travelled much
And now I find the way
Home too long!

**TABLEAU 25**

(Enter Muhammad. He goes to sleep.)

Mufti (calling for dawn prayer.) *"Allāhu Akbar! Allāhu Akbar!.. Prayer is better than sleep!"*102

Muhammad
There is nothing wrong with sleep.

*Aisha
Get up, it’s dawn!

Muhammad
Later!

*Aisha
You told me to wake you. Come on, get up!

Muhammad
Later!

*Aisha
Get up! This is the right time to look for work.

Muhammad
Later, I said!

*Aisha
Later?

(She gets a pail of water and pours it on him.)

Get up!

Muhammad
Bitch! I asked you to wake me not to startle me.

---

99 Transliteration of communiste. The word is used in Algerian.
100 We have kept the second ‘Nassar’ which in fact is a word meaning ‘victorious’ to keep the alliteration in the text.
101 Literal translation.
102 Lines from the call for prayer at dawn.
TABLEAU 26

(Muhammad Zulfū goes out. On his way he meets Sultan 'Abdallah and his men. It is their hunting day.)

Sultan
May God protect us! Why should we meet with this miserable face early in the morning? I hope he won’t bring us bad luck in our hunting.

General
It's a bad omen!

Sultan
Put him in jail!

Muhammad
The Sultan and his court have arms to hunt and we the people have nothing to liberate Palestine.

Sultan
By the way, have you thought of releasing the vagrant we met this morning?

General
He refuses to go your Majesty.

Sultan
What do you mean?

General
He refuses to go, he wishes to see you.

Sultan
Bring him in!

General
Yes Your Majesty!

(Muhammad is brought in.)

Sultan
Here, take this money. This morning I was afraid the hunting started badly. But praise be to Allah, I have never had a better day.

Courtiers
Praise be to Allah!

Muhammad
I don’t know who brought bad luck to either of us, you or me.

Sultan
This time you are forgiven. But I don’t want to see your face in this kingdom anymore.

(Exit Muhammad)

TABLEAU 27

General
Ben Gourion and Moshe Dayan have agreed with us, we can take the land of the peasants they have deported from Palestine.

Sultan
We must retain the Jordan River for ourselves.

General
So far Ben Gourion has left us only the West Bank.

Sultan
It’s not enough, we need the road to Haifa.

General
Here comes General Dayan, Commander-In-Chief of the Israeli armed forces. Let’s discuss it with him.

Moshe Dayan
shalom!

103 Literal translation. Phrase often uttered before anything or anybody thought to be of bad omen.
104 In the text - ‘and we are going hunting’.
105 The word is transliterated in the text and commonly used in Algerian.
Sultan *assalam*! I am going to pray for Palestine and explain to the people our new policy.

Palestinian People (singing) And the treacherous leaders Sold Palestine in the name Of Arab Unity! 106

Muhammad Brothers! Brothers! Are there any Palestinians among you?

Palestinian People We are all Palestinians, refugees, exiled...

Muhammad You're in trouble!

General The King!

Chorus Long live the king! Long live King ‘Abdallah Al-Hashimi, descendant of our prophet Muhammad! Long live the king! 107

Sultan Allahu Akbar!

General Allahu Akbar!

People Allahu Akbar!

Muhammad Thank you King of Jordan for the money you gave me this morning. I like hunting too, so I bought a gun with your money.

Sultan There is no God but Allah...

Muhammad And Muhammad is the Messenger of Allah. 108

*(He kills the Sultan.)* 109

Sultan Ah! *(He kills Muhammad.)* 110

People Allah! My Shoes! My shoes! 111

**TABLEAU 28**

Moshe Dyan Israel! Israel!

Jews Israel! Israel!

Arabs Nassar! Nassar.

Nassar National unity!

Arabs Nassar!

106 Sang on the tune of "How much I wonder" op. cit. footnote 63.

107 Abdullah Ibn Hussein - First king of the Hashemite Kingdom of Jordan. Assassinated on July 20th, 1951, as he was leaving Al-Aqsa Mosque in Jerusalem.

108 "There is no God but Allah, Muhammad is the Messenger of Allah" is the Euphonious utterance of the basic formula of the Islamic faith; also referred to as the 'testimony'.

109 Assassination of King Abdullah op. cit. footnote 83.

110 This is a confusing stage direction because Muhammad reappears later. In other versions of the play we have seen, there is no such act.

111 The people are running to pick up their shoes because they were praying in the mosque. This is a cynical description of the reaction of the people to the killing.
Nassar

Arab unity!

Arabs

Nassar! Nassar! Nassar!

England (to France)

Take the Sinai.

France

I'll supply you with planes and warships.

Jews

Israel!

Arabs

Palestine!

America

So, the match has started without me, and I am the referee! Cease fire!

England and France

Ceasefire?

England

Don’t stop, keep firing.

France

Go on, charge.

Moshe Dayan

The Sinai is for me.

America

Stop it, you have soiled the Blue Helmet.

England

They are barbarians my friend.

France

They don’t want to stop.

England

Well, since they don’t want to stop, we shall send the paras.

France

Ours are already there.

Moshe Dayan

The Sinai is for me.

Nassar

The swines are conspiring against me; they have already reached Port Said.

Soviet

On behalf of the Soviet Union I order you to cease fire. If you don’t I shall fire a missile at you.

England

What? Are you going to give in to Russia?

France

We are stronger.

America

The match is over, I have a meeting at the club, the Club of the Big Gods...

England

Who have the atomic bomb?

Moshe Dayan

What? Do you think Nassar won’t have his revenge?

America

Don’t worry, I shall have a whole army on Arab territory under the cover of the U.N..

112 The word 'match' is transliterated in the text.

113 Referring to the United Nations peace keeping troops.

114 In the text swej plural of sufej which is the transliteration of sauvage. The word has acquired another meaning in Algerian, that of naughty, horrible, rough...

115 The word is transliterated, it is also adopted in Algeria.

116 In the text rus (Russia).

117 Transliteration of la bombe atomique.
Moshe Dayan  Israel!
Jews  Israel!
Arabs of Palestine (singing)  Backed by Russia and America
He knocked him down treacherously
Then looked at him disdainfully.118
Jews  Israel! Israel!
Arabs  Nassar! Nassar! Nassar!
Muhammad  Yes you are Nassar the victorious and I am Muhammad the wretched.
Nassar  Let me give one blow!
Arabs  Let him give one blow!
Nassar  The prophet and his disciples will back me.
Jews  The prophet and his disciples will back them.

(The battle starts, Moshe Dayan devises a stratagem and wins. Nassar runs away leaving his shoes behind.)

Muhammad (singing)  He gave him the officer's defeat
And left him run bare feet
Oh, he knocked him down.

TABLEAU 29

(Enter Būnqiba119 followed by his wife Wassīla.)

People (singing)  O Būnqiba, your fortune
Has brought us misfortune!20

(Exit Wassīla. A group of people get round Būnqiba and start inflating him.)

Muhammad (to group of people)  What are you doing?
People  We are inflating the president.
Muhammad  Is this your job?
People  We couldn’t find a different job, so we keep inflating the president day and night, non stop.
Muhammad  Aren’t you afraid he will explode?
People  Yes, we actually want him to explode.
Muhammad  I don’t think he will.

118 The words rhyme in the text. The last verse literally means - 'And stood at his head.'
119 The author is again playing on names. It is obvious that the character is President Bourguiba. The slight change of 'r' into 'n' gives the name a funny meaning, thus the president becomes ‘Būnqiba’ that is the 'pecker'.
120 On the tune of a Lebanese song "Ya Ghzeyel" sang by Fayrouz.
People

(Enter an American)

Būnqiba

America is sending us dollars!

People

Dollars! Dollars! Dollars!

(The Tunisian police beat the people who want to show the truth and unveil the traitor.)

Policeman (beating a man) Here, take this!

Man (screaming) Oh! oh! oh!

People

O Būnqiba, the dollars
Are for you and your darling.

(singing on the same tune)

Būnqiba

There is no war of liberation in South Vietnam. America is not against the independence of that country.

(The police come down again on the people and tell the president to be harsh and punish hard.)

Policeman (to colleague) Slap him!

People

Long live President Būnqiba!
Long live the President of the Free World!

(Student's enthusiasm encourages the people.)

Students

So, we now receive the friends of Israel!

(The people become aware after the students enthusiasm.)

People

Būnqiba is a traitor... death to the traitor!

Police Officer

Mister President, the students and the people are burning the American Embassy.

Būnqiba

Get the party leaders and burn some Jewish shops. Put the students in jail...

People (singing on the same tune) O Būnqiba, be damned.
For you're not ashamed.

TABLEAU 30

(Death of Gamal Abdul Nassar President of the Republic of Egypt.)

Jews (crying)

O Wall! O wall!

Arabs (crying)

O Nassar! O Nassar!

121 Algerian proverb meaning that if one wants good results, a good outcome... etc, one has to wait and be patient.

122 In the text the verse reads 'For the habib and the habiba'. Habib is the first name of Bourguiba, it also means the 'beloved' - habiba is the feminine of habib. However, the president's wife's real name is Wassila.

123 In Algerian the word also implies noise produced by the slap, thus a hard and harmful slap.

124 The second verse reads - 'damnation follows you' - and rhymes with Būnqiba.
Moshe Dayan  Cry! Moan! Lament! Why are you wailing?

Jews  We are not the only ones, the Arabs are also crying.

Moshe Dayan  What happened to them?

Jews  They lost Nassar.

Moshe Dayan  Nassar is dead?  (*he laughs*) Ha, ha, ha!

Arabs (crying)  O Nassar! O Nassar!

(Enter Sadat with his wife)

**TABLEAU 31**

Chorus *(singing)*  Nassar is dead, here comes Sadat
Sadat the womanizer
Sadat with Kissinger
Are singing and dancing away

Kissinger *(singing and dancing)*  These are small steps
Come along and dance
Come along fathead
Run away from hell
We’ll cover you with dollars.

Mrs. Sadat  Dollars! Dollars!

Assad  O Sadat, you are very bad
There is no more talk to add
Help! Help! Help!

Sadat  You President of Syria
No more talk, and no hysteria
If you want to understand
Come and dance with our friend.

Kissinger  You Commander of the Faithful
You King Hussain the joyful
Take a few steps to the right (bis)

Arabs *(singing)*  Assad and Sadat
Sadat and his ladies
Sadat and his luxuries
His cannons and his planes.

Mrs. Sadat  Come to Egypt, you are most welcome.

Sadat  Let me give a blow.

---

125 On an Algerian folk music tune. The type of music here is meant for dancing.
126 The word in the text also means ‘fire’. This may imply the USSR as Egypt had strong links with Moscow.
127 The verses rhyme in the text. We have added ‘hysteria’ and changed ‘boss’ by ‘friend’ to keep the rhyme.
128 We have added joyful to keep the rhyme.
129 The same tune as the previous one but sang on a slower tempo to make it a dirge.
Chorus I shall give a blow the priest's way and save my neck.

Moshe Dayan (addressing the Jews)
- On that day the Lord made a covenant with Abraham, saying, "To your descendants I give this land, from the river of Egypt to the River Euphrates, the land of the Hittites, the Gir'gashites, the Amorites, the Canaanites, the Per'izzites, the Jeb'usites, and the impotents." 131

Jews My God! They're all Arabs?

(Enter the Mufti with Arabs)

Mufti (singing) Walk on the land of God the most helpful! Be the soldiers of the Lord of the Universe! Palestine belongs to us and not to strangers! 132

(Fighting between Arabs and Jews)

Mrs. Sadat You have liberated the Sinai, O darling! 133

Arabs (singing) He is perplexed, one-eyed Moshe is perplexed He is perplexed, one-eyed Moshe is perplexed The Free World is perplexed. 134

(Kissinger helps Dayan stand up)

Arabs Punch him! Come on, more!

(Sadat walks back. he doesn't want to fight. Moshe Dayan attacks; Kissinger pretends to stop the fighting.)

Mrs. Sadat Darling!

Palestinians (Singing) He gave him a blow in Ramadān! We thought he was the winner, But now he is the loser, He fell on his head.

TABLEAU 32

(Arab Sultans and Emirs in negotiations with Kissinger about oil.)

Voice from chorus They are trading the people's wealth at the expense of the free peoples. They're having a good time.

---

130 The author is making a very interesting allusion. The word in the text is ṣoḥba plural of ṣāḥib which in standard Arabic means student. In Algerian, it originally meant 'student in Islamic studies' but acquired the meaning of 'Koran teacher' or 'a man of the clergy'. This refers to the 1973 war with Israel which coincided with the Yom Kippur and the tenth day of Ramadan.

131 Genesis - Ch. 15, v. 18 to 21. We do not know whether the author has used the French or the Arabic translation but he has not kept the order of the names in the Bible. He has also left out the following names: the Ken'ites, the Ken'izzites and the Kad'monites. He added the word 'impotents' in allusion to present day Arabs.

132 op.cit. footnote 49.

133 Transliteration of the French mon chéri.

134 In the text the verb used is 'to shit' with the meaning of 'diarrhoea'. The allusion is to the constant material support given by the USA to Israel.
Arab Sultans and Emirs*(aside)*

This is the time for oil\textsuperscript{135}

And our weapon is oil
Let's put the price up,
Let's put the price up.

Kissinger

You little sultan, you were living
On broad beans\textsuperscript{136} and cooking oil,
I gave you oil and you became rich,
Now you have turned into a monster showing your teeth
But don't worry, you'll get enough of the whip.

Palestinians

And the treacherous leaders
Sold Palestine in the name
Of Arab unity!

**Palestinian Hymn**

If they attack the refugee camps
I shall not surrender.
Even if they kill hundreds and thousands,
I shall not surrender
What to expect from the Arab leaders?
They have not liberated Palestine.
But they are laughing at me
Never, shall I surrender
And in Tal Azza'tar and Nabatieh
Never, ever shall I surrender
Cut me up, break my ribs
Come on, beat me up.

Assad*(singing)*

Syria entered Lebanon!
Syria entered Lebanon!\textsuperscript{137}

*(speaking)*

Enough is enough Yassar Arafat!
Kneel down and it's over
Enough is enough!

*(Massacre of the Palestinian people with the consent of Arab Sultans and Presidents\textsuperscript{138})*

Palestinians*(singing)*

In Tal-Azza'tar, we have seen
Arab Unity
In the blood of young men
Gushing and soaking the whole country!

*(Kissinger and the Arab Presidents and Kings dance on the bodies of the victims.)*

\textsuperscript{135} Transliteration of the French pétrole meaning crude oil.

\textsuperscript{136} This refers to the Egyptian habit of eating beans which has become a matter of prejudice and irony in Algeria.

\textsuperscript{137} Syria intervened in Lebanon on 31st - 1st June 1976. The Arab League convened an urgent meeting of foreign ministers in Cairo on 8th June 1976. The meeting decided on an 'Arab Peace Keeping Force' - the Syrian army in Lebanon.

\textsuperscript{138} The massacres of Tal-Azza'tar took place in August 1976. The author refers to the 'Cairo Meeting' hence the Arab intervention and the massacres which followed.
Chorus (singing) Assad and Sadat, Women and luxuries, Canons and bombers. This is the clan of the officers Who run away bare feet. The land of Palestine is deserted, The land of Lebanon is dead. Damn Assad and Sadat, Sadat with women Comfort and luxuries And all sweet things Assad and Sadat With pretty girls In flashy cars With nice drinks Enjoying life The swine is having a good time 139 Sadat and the ladies. 

(Enter Assad and Sadat each one thinking of what to do in case they see the King of Mecca 140 angry and upset. To make things easy for him they pretend to show him the right way.)

Assad Dear cousin you are upset, why be upset? Geneva 141 is the right place for the right people Dear cousin, why be upset? Come to Geneva!

Sadat Dear cousin you are upset, why be upset? Geneva is the right place for the right people Dear cousin, why be upset? Come to Geneva! Dear cousin you are upset, why be upset?

(Enter the Palestinians who are aware that they are carrying the heavy burden.)

Palestinian chorus Arabism is like a broken brick. Islam destroyed it further Adding another Arabism with Europe All made in America.

TABLEAU 33

Egyptian chorus When the sun drowns in the ocean of mist When the wave of darkness sweeps the world When sight fades in the eye of those who can see When your way is lost in a maze of lines and circles You that wanders and seeks and understands You have no other guide but the eyes of words. 142

(Workers from the toiling mass which works hard and waters the land with its sweat but has no right to it are complaining about the high cost of living.)

139 There are three words in this verse but we are unable to read the third word. The verse reads: 'The dog is living...'. We have opted for 'having a good time' to keep the meaning of 'good life' in the song.

140 Meaning the King of Saudi Arabia. The author is ironic here.

141 The Algerian phrase, 'to have shoulders' means 'to have connections'. The author uses the word 'shoulders' to keep the rhyme with 'upset' and 'Geneva' which is transliterated from the French 'Genève'.

142 Song by the Egyptian poet and singer. Sheikh Imam.
Workers  Sadat has increased the price of bread and oil.
First man  Not only bread and oil, but bread, oil, sugar and meat.
Second man  Even cigarettes\textsuperscript{143} and parafin\textsuperscript{144}.

(Mrs. Sadat walks in the middle of the crowd. She is recognised. A man points at her.)

First man  That's the wife of Sadat the swine.
Second man  What's her name?
Third man  Jih\={a}n.
Fourth man  Jih\={a}n, the people are starving!
            The people are naked, they have no clothes!

Chorus   Jih\={a}n, the people are naked!
           Jih\={a}n, the people are hungry! (They demonstrate)

(Enter Sadat with two soldiers ready to shoot.)
Sadat  Fire!

(Chorus sings and calls for the revolution.)
Chorus   Deprived workers!
           Chained workers!
           Enough! enough!
           Only grenades and bullets 
           Will bring an end.
           This is a worker's fist
           Joining a peasant's fist
           Only struggle will bring
           Socialism!\textsuperscript{145}

\textsuperscript{143} The word used in the text is 'smoke' which is the general word for cigarettes, tobacco and smoke.
\textsuperscript{144} The French word gaz (gas) gave g\={e}z (parafin or crude oil) and g\={a}z (gas) in Algerian. Parafin was until recently used throughout the country in oil lamps and portable stoves.
\textsuperscript{145} Kateb Yacine has changed the words of the Internationale but kept the tune.
iii) Commentary

This play was first produced in 1976 as a revised version of *La Guerre De Deux Mille Ans*, a play about the history of Algeria and its different struggles. It also included sequences about Vietnam and Palestine. Its original title was *La Guerre De Deux Mille Ans - Version Palestine*, then it was changed to *Falistin Maghdūra* but it is generally referred to as *La Palestine*. It is still performed in Algeria but with changes in content corresponding to new events in Palestine. Despite its continuous success the play was never shown on Algeria television or broadcast on radio, the reasons being essentially religious and political - Kateb Yacine's attacks against religion, religious leaders and Arab leaders or Arab régimes.

Plot and Structure

The main theme of the play as suggested in the title, is the betrayal of Palestine, not the betrayal of Arab Palestine as one might be tempted to think on first consideration, but the betrayal of both Arab and Jewish communities. Moses and Muhammad are both good friends and neighbours suggesting in a schematic way the kind of relationship that existed between the two communities and which has been replaced by open war. The play suggests that both communities are victims of religious, economic and political manoeuvering. The connivance of the clergy and capital on either side in their own interests aims to use religion to manipulate both communities and to create a confrontation. The conflict intensifies as outside elements prey on the country. The Zionist movement with the help of Britain and the United States and the sense of European guilt over the massacres of the Jews in the Second World War, establishes the state of Israel which leads to more violence inside the country and confrontation with neighbouring Arab countries. War breaks out and escalates as Britain, France and the United States interfere in order to sell arms. They intervene every time a conflict breaks out to sell more arms. In the process, the Arab leaders, manipulated by the United States and acting in their own interests betray the Palestinians. The result is that the two communities have been completely torn apart thus creating two separate entities, one under the name of Israel and the other, the Palestinians persecuted by Israel, imperialism and its allies including some Arab countries. The wandering Jew is replaced by the wandering Palestinian.

The play involves 61 characters, some real and some fictitious in 33 scenes of unequal length. The historic events are neither chronological nor do they follow a linear pattern. The play, as a result, lacks coherence. Kateb Yacine constantly shifts the action forward and backward, in space and in time. The spectator is swung from one period to another, from one situation to another through fast changing scenes which work almost like a puzzle that he has to solve by establishing the links between them in order to reconstruct the main theme of the play and its ultimate message.
The play operates on three major levels: religion, economics and politics. First it suggests that religion is a creation by men for the exploitation of other men and thus works hand in hand with capital for the same purpose - Rabbi and Merchant use Moses and the synagogue as a means to make money; Mufti, the rich landowner, diverts his people's attention who are starving through Islam and promises; Moses is not paid for his work by Rabbi and Muhammad steals olives in Mufti's garden, both victims being used as symbols of their respective communities. Furthermore, religious leaders like Rabbi and Mufti are also political leaders. The playwright thereby, implies that religion, capital and political leadership work together if they are not one and the same thing - Mufti is a religious leader, a rich landowner and a political (nationalist) leader. Although leaders engage their communities in conflict they deal in business with each other: Father Dinar buys a house from Muhammed and sells it to Rabbi who will rent it to Moses and his fiancée.

The characters are either fictitious like Muhammad, Moses, Aisha, or real like Sadat, Kissinger, Moshe Dayan, or even countries like America, France, England and used as symbols or stereotypes to represent an attitude, an action, or a situation. Thus the involvement of foreign powers - Britain, France, the United States and the Soviet Union (in one instance only) - and of Arab countries, is portrayed through schematic characters and scenes. For instance the conflict between Arabs and Jews is represented as follows:

Cock fighting: riots, massacres and confrontation stirred by England, watched by France and stopped by America who wants to "move to sport, boxing and punches" and organises:  
Boxing matches: between Muhammad and Moses, that is between Israel and the Arab countries. Muhammed is no longer a Palestinian but an Arab. The successive 'matches' in the 'boxing ring' correspond to the successive wars in the Middle East which are organised by the 'cousins' America, England, and France and refereed by America.  
Hussein, Assad, Nassar and Sadat respectively represent Jordan, Syria and Egypt united against Israel but this unity has shown its efficiency in the massacre of Palestinians in Tal-Azza'tar. In Tableau 32, for example:  

(Massacre of the Palestinian people with the consent of Arab Sultans and Presidents)  
Palestinians (singing)  
In Tal-Azza'tar we have seen  
Arab Unity.  
In the blood of young men.  
Gushing and soaking the whole country.  

The same Arab leaders exploit their people and are at the head of repressive governments. They are attracted to the American dollar, as suggested in the characters of Sadat and Ba'uniqiba and their wives. Thus the whole issue seems to be a game
organised by America and dictated by the dollar, in other words, by the interests of the ruling classes.

What the play seems to highlight is that the struggle of Palestinians is the same struggle throughout the world and concerns all the poor, colonised and exploited people. It is, therefore, a class struggle on the international level. This is a recurrent theme in Kateb Yacine’s plays, although there are more precise references to other struggles. The play about Vietnam, *L’Homme Aux Sandales de Caoutchouc*, makes references to Algeria, Palestine, Black Americans and Africa and *La Guerre De Deux Mille Ans* or *Mohamed, Prends Ta Valise* also contain similar references and call for revolution.

**Source of the Play**

It seems that Kateb Yacine had undertaken a tedious task of documentation in preparing this play. In fact, he is known for carrying out thorough research for his plays. He travelled to Vietnam and worked for three years for *L’Homme Aux Sandales de Caoutchouc*. He also visited Palestinian camps in Lebanon and worked for about the same time for *Palestine Betrayed*. This work covers history books, newspapers, magazines and reviews, radio and television recordings, film documentaries, interviews, literary works, folk literature, music, poetry, anecdotes, the Bible and the Koran. In the case of *Palestine Betrayed* he essentially deals with the history of Palestine and the Middle East. He has borrowed verses and references, for instance to the Burning Bush and to Moses and his rod, from the Bible. He has also used verses from the Koran.

The historical material he has selected is of two kinds: well known events like riots, wars, political, military and religious figures and less known or concealed facts which official history, mainly in the Arab-Muslim world avoids mentioning - such as Ḥādji Muhammad Ṭāhir Thālima a wealthy nationalist extremist, Mufti of Jerusalem and President of the Supreme Muslim Council who was behind several riots and anti-Jewish massacres in the 1920s and 1930s. His extremism led him to support Nazism and meet Hitler in 1941. Another aspect which is rarely mentioned is that Herbert Samuel, the first British High Commissioner of Palestine (1920-1925) was a fervent supporter of Zionism. This information is condensed and compressed in humorous or satirical scenes, a good number of which are transpositions of stories about Joha the folk tale hero.

In popular oral tradition Joha is an ambivalent character. He is naive, idiotic, simple and silly but he is also sly, clever, witty, shrewd and cunning. If he appears simple and behaves foolishly it is to deceive people, usually the sultan, the rich or the priests. He always acts on behalf of justice and his enemies are always taken in. Joha is

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146 Elected in January 1922.
also famous for his seething repartees and remarks. The facetiae of Joha are, with minor differences, common to many societies:

On the eastern coast of Africa the facetiae of Djoh’ā are attributed to Abū Nuās. But our hero is known in Nubia (Djawh’ā), in Malta (Djah’ān), in Sicily and Italy (Giufa or Giucca). We also find him in Albania (Giucha). However, in Yugoslavia, Armenia, Bulgaria, the Caucasus, Georgia, Russia and Turkestan people mainly know him as Nasr al-Dīn Khōdja.147

Kateb Yacine first used Joha under the name - ‘Nuage de Fumée’ (‘Cloud of Smoke’) - in La Poudre d’Intelligence148 a farce with an arranged succession of sketches based on facetiae of Joha which the playwright reshaped and adapted to the theme of the play and to his new hero. He thereby created ‘Nuage de Fumée’ a Marxist philosopher engaged in a perpetual struggle against the Sultan (feudal system), the Merchant (the rich), the Cadi (judge - legal system) and the Mufti (Islam). In all works published after La Poudre d’Intelligence - sketches published in magazines and newspapers149 and L’Homme Aux Sandales de Caotchouc and in all unpublished plays performed in Algerian Arabic - ‘Nuage de Fumée’ becomes Muhammad a character who shifts within the play between a symbol representing the people - an exploited worker, an ordinary citizen or a peasant - and a revolutionary. Most sketches in his early works published in French reappear in all the later plays in Algerian with some slight changes. The following table indicates the plays where the facetiae of Joha and some sequences in Palestine Betrayed appear: (PI - La Poudre d’Intelligence; HSC - L’Homme Aux Sandales de Caotchouc; MPV - Mohamed Prends Ta Valise; G2 - La Guerre De Deux Mille Ans.)

147 Dejeux, Jean - Djoh’ā, Hier et Aujourd’hui, Editions Naaman, Sherbrooke, Québec, Canada, 1978, p. 16.
149 Mainly in the French literary magazine Esprit.
Sequences in:

Palestine Betrayed
Titles of other plays with titles of tableaux

Tableau 1
G2. The Boxing Rabbi

Tableaux 2,3 & 4
G2. The Return of Moses
Sweeper and Prophet

Tableau 5
G2. Moses Becomes Conscientious

Tableaux 7 & 8
G2. Colonisation of Palestine

Tableau 9
MPV, HSC and G2

Tableau 10
MPV and G2. Muhammad Steals Olives in Father Dinar's Garden

Tableau 12 and
The Sequence of the donkey
PI

Tableau 13
MPV and G2. Muhammad and Moses: Friends and Neighbours

Tableau 14
PI and G2

Tableau 15
PI, HSC, MPV and G2
Muhammad and the Nail

Tableau 16
G2 - Father Dinar Sells Muhammad's House to Rabbi

Tableau 17

Tableau 18
G2. Religious Riots

Tableau 19
G2. The Fanatic

Tableau 20
G2. The Wailing Wall

Tableau 21
G2. The Major Powers Organise Cock-Fighting and Boxing Matches between Moses and Muhammad.

Tableau 22
G2. President Roosevelt Offers His Armchair to 'Abdul'aziz King of Saudis Arabia.

Tableau 23

Tableau 24
G2. Coup d'Etat in Egypt.

Titles of Tableaux in *Mohamed, Prends Ta Valise* and *La Guerre De Deux Mille Ans* appear in handouts given before performances

Has become an idiom for someone determined not to move
It appears clearly that out of the 33 scenes in Palestine Betrayed 26 with 7 Joha anecdotes are borrowed from previous plays. The new scenes which Kateb Yacine added appear mainly at the end of the play. Mohamed, Prends Ta Valise also borrows a great deal from La Poudre d'Intelligence, L'Homme Aux Sandales de Caoutchouc, Le Polygone Etoile, and other published sketches and in turn La Guerre De Deux Mille Ans borrows from all the previous works. It seems, therefore, that each new play is a revised version of the previous one with a selection of scenes and added new material. All works, starting with L'Homme Aux Sandales de Caoutchouc, are part of what Kateb Yacine calls "La Fresque" (The Fresco) a continuous creation of additional sketches incorporated in plays dealing with 'the struggles of peoples throughout the world' and portraying new developments in world events. Consequently the plays are never completed in a definite and final form. For instance, the version of Palestine Betrayed in this study has been altered many times and some scenes such as the one on Bounqiba, have been removed and others added as a result of new developments over the Palestinian issue. Thus Kateb Yacine argues that: "We are engaged in a kind of theatre which raises new problems. The texts we have established are approximate texts because situations change, develop. Political theatre involves such incessant changes."

The other source of material is music and song. The author uses well known songs and tunes in Algeria, both Algerian and other Arab songs. He keeps the tunes and changes the lyrics when appropriate, using new words to portray or comment on a situation. The songs are often short and contain only two or three verses and/or a refrain, as with the songs "The Flying Carpet" and "Tal-Azza'tar".

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152 Kateb Yacine plays on late President Bourguiba's name. It becomes Bounqiba in this play.
Palestine Betrayed, like all Kateb Yacine's plays, is political in nature and is another aspect of his "théâtre de combat". He has always felt deeply concerned about Palestine and Vietnam as well as over the tragedies of other people. His early rebellion against colonialism and his condemnation of the evils and injustice suffered by Algeria are also expressed for Vietnam, Palestine, Black Americans, South Africa and Central and Latin America. Mostefa Lacheraf, a major Algerian intellectual and sociologist writes about Kateb Yacine in the following words:

The intensity with which Kateb Yacine had always felt the painful suffering of the Algerian people, was equalled only by that which never ceased and which still continues to move him deeply and motivate him about the Vietnamese tragedy and the interminable martyrdom of the Palestinian people. Just as was the case with Algeria, he does not translate these colonial tragedies into conventional or circumstantial literature. With *L'Homme Aux Sandales de Caoutchouc* and *Palestine Trahi* [The Man With Rubber Sandals and Palestine Betrayed] he remains the only Algerian and Arab playwright to have probed so deeply as to reach the most sensitive reality of imperialism and its monstrous Israeli reflection, the evil shadow of Western hegemonies, enemies of the Third World.\(^{155}\)

Kateb Yacine feels that the struggle is not over in Algeria and that the Algerian people, although concerned about Palestine, should know the real and objective aspects of the Palestinian tragedy. Thus, in talking about his play on Vietnam (*L'Homme Aux Sandales de Caoutchouc*) and also referring to Palestine, he has stated that:

> The play expresses my vision as an Algerian in the full sense of the word. There are now two spheres of interest for Algeria: Vietnam and Palestine... The play comes at a time when the Algerian people are in a state of emergency. This is an opportunity for them to find themselves and mobilise again.\(^{156}\)

The statement and the purpose of the play are explicit and call for a continuous struggle. It suggests that the struggle of the Palestinians is not isolated but concerns everybody and thus is of an international dimension. The 'enemies of the Palestinian people', of the working class, hence of the 'Revolution' are named and the mechanisms of their strategies unveiled and exposed in a succession of satirical sketches. Thus the play starts by unveiling the nature of religion and its aims as well as the 'true' role of the clergy. Both Islam and Judaism are shown to serve the interests of a minority, to keep people in ignorance and poverty and exploit them. All the first scenes involving Rabbi, Mufti, Merchant and Father Dinar - religion and capital - on one hand, and on

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\(^{155}\) Lacheraf, Mostafa - *"Kateb Yacine, sous Le Double Symbole de la Mémoire Créatrice et du Souvenir Partagé"*, in *Actualité de l'Emigration*, No. 72, 14 January 1987, pp. 22-27.

\(^{156}\) Du Theil Jean Marc Martin, "Kateb Yacine - Avant-Première - "Ce que j'ai vu au Vietnam a été pour moi l'arbre d'une renaissance"*, in *Lettres Françaises* No. 1410, 17-23 Novembre 1971, pp. 16-17.
the other hand Moses, Muhammad and people - ordinary people, members of the working class - are explicit in intent and comment.

Islam, Judaism, Zionism and England 'have created a conflict between Palestinians and Jews'. Then Zionism with the involvement of the three superpowers in the Middle East are shown to plot against the Palestinian and Arab peoples with the connivance of some Arab governments for their own interests. Some sketches expose or allude to the disunion of Arab governments, their treason, the oppression of their people or their submission to the United States.

This manner of proceeding from the unwonted is one of the author's favoured pedagogical strategies. It urges the spectator to reconstruct, by himself, with the information he already has the link between the different political realities. The potentials of discovering and understanding consequently become limitless. The spectator is never passive. His imagination is constantly provoked and his emotions channelled.157

It seems that Kateb Yacine's aim here is to inform the spectator, to teach him the real nature of the Palestinian struggle so that he can understand the mechanisms of politics and exploitation and react in joining the struggle. The average people in the Arab World and even in the Western World are misled into believing that the conflict is between Arab and Jew. The author aims at correcting such attitudes in exposing the dividing role played by Islam and Judaism in the conflict as well as that played by Zionism and imperialism. The spectator is also informed about other facts which official history tends to cover up and is expected to condemn them as the playwright does. The Mufti of Palestine was a rich landowner, a religious extremist whose racism led him to support and meet Hitler. In an analysis of L'Homme Aux Sandales de Caoutchouc which in fact also applies to subsequent plays, Denise Louanchi writes:

Kateb proposes a political reading of history by multiplying the evocation of facts generally kept silent which he juxtaposes with 'historical' facts. The history lived and made by oppressed classes and peoples calls on the oppressors' official history to account [for its acts]...[Palestine Betrayed] is, therefore, a revolutionary and deliberately political play... It invites the proletariat in all countries to think about the stake of a struggle which, although distant, is still their struggle because, in the end, it is a class struggle.158

Kateb Yacine has repeatedly stated in interviews that his "theatre of combat" is aimed at the workers:

Audience is not something in the absolute... Here theatre must make Revolution, since we have extended our field of action to the workers, since we are aware that we are addressing them... It is very

important to define an audience, one's audience... that is why we do not want to address what people call the general audience.\textsuperscript{159}

\textbf{Palestine Betrayed} is certainly a very successful and popular play in Algeria and among the North African community in France but whether it achieves the author's aim in reaching 'the people' (the workers) and reflects his claim that his theatre is "un théâtre populaire", a theatre for the common people, for the workers, is, as we shall see, rather debatable.

\textbf{Language}

Since Kateb Yacine returned to Algeria to start theatre in the vernacular, he constantly defines his theatre as "un théâtre dans la langue du people", a theatre in the language of the people. For instance he argues that:

"I have come back to what I always wanted to do: a political theatre produced in a language that is broadly accessible to the largest public possible. From now on, I am going to use two languages: French, but mainly vernacular Arabic."\textsuperscript{160}

If I want to be understood by the common people it is in their language that I must address them."\textsuperscript{161}

However, it is worth noting that Kateb Yacine does not write Arabic or Algerian Arabic as such. His plays are created collectively, with the actors of 'L'Action Culturelle des Travailleurs'.\textsuperscript{162} He often translates sequences he has already written in French and the actors contribute by suggesting lines, words or phrases. This collective approach has not produced a homogeneous language in comparison with the French used in his early work, nor is this language rich because of the low standard of education of the actors and their lack of command of traditional culture or the language it uses. There are many instances where, in order to keep the rhyme, words are used out of context, e.g. in Tableau 20, to keep the assonance 'ūsa' in Mūsa (Moses) the following words are used: \textit{khanfūsa} (beetle) - \textit{būsa} (kiss) and \textit{namūsa} (mosquito). We have in fact translated literally the lines concerned to point out this linguistic weakness. At the same time, there are sequences where the language is colourful and witty as in the scene where Muhammad borrows the pot from Moses or at the boxing match. The overall impression is of an uneven use of language. The play is then helped by its thematic content and its highly satirical sequences. The claim that the language the playwright uses is the language of the people is rather debatable. He argues that he uses

\textsuperscript{159} Interview in the daily newspaper \textit{La République (Oran)}, 7 November 1972.

\textsuperscript{160} Du Thell, Jean Marc Martin - op. cit. p. 17.

\textsuperscript{161} Ibid. Statement repeated in other interviews.

\textsuperscript{162} The group has moved to Sidi Bel Abbès (Western Algeria). Now known as 'Le Théâtre Régional de Sidi Bel Abbès'.
"the language of the people, the language of the street". Judging from our own knowledge and experience of Algeria, this is rather vague. What is 'the language of the street'? one may ask. Furthermore, unlike the plays of Benaissa and Alloula, Palestine Betrayed is less accessible to other Arab audiences outside North Africa, precisely because of its language which uses a typically Algerian vocabulary extensively.

**Performance Devices**

Kateb Yacine's theatre is very flexible and does not rely on settings or many stage props. In Palestine Betrayed the stage is bare; there is only a costume rail with costumes on it and three trunks holding props behind it. The performance starts with live music played on a banjo, a *darbuka* (drum) and a pipe, with the actors singing and acting short extracts from the play to 'warm up' the audience. The musicians play downstage right and remain there throughout the performance except when they join the other actors to play small parts. Lighting is elaborate when the performance takes place in a theatre and minimal or not used at all if it takes place in other venues. Each actor plays up to six different characters. Changes of costume and removing or wearing new props to represent new characters take place on stage, either beside the costumerail or behind it. This, the playwright says, prevents the spectator from identifying with the character.

One major aspect about the play is that the characters are divided into 'oppressors' and 'oppressed'. Thus all the costumes and props are worn by the oppressors whereas the oppressed wear ordinary, casual clothes. Muhammed, Moses and Chorus wear jeans and tee-shirts or plain shirts, but Mufti and Rabbi wear robes, respectively representing the traditional Muslim and Jewish clergy, Father Dinar and Merchant wear silk caftans, America, England and France wear either hats or shirts with their respective national emblems, while Hitler wears a wig and a moustache and a swastika on his right arm.

The acting techniques of both sides also operate as opposites. The oppressors speak on a commanding, threatening, forbidding or soft, sweet hypocritical tone. They often use raised voices, whereas their opposites speak with gentler and more humane voices. The former are schematised into stereotypes and puppets and thus move in a mechanical way (there is a great deal of mime) but the latter move in a more natural and flexible manner.

There are also opposite lighting effects: bright lights on the 'oppressors' but soft lights on the 'oppressed' except when the chorus sings the Internationale. However, as mentioned earlier, if the performance takes place in a venue with no lighting facilities, the acting area remains lit all the time.

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163 Interview in *El-Moudjahid Culturel*, no. 156, 4 April 1975.
Because of the highly satirical and humorous nature of the play, every suitable performance device is used to generate laughter among the spectators. Thus Kateb Yacine combines the techniques used in conventional comedy and farce and those used by individual comedians.

Music and song, on the other hand, contribute a great deal to the atmosphere of the play and constantly change - expressing lament, criticism, comment or joy and dancing. Because of the popularity of the songs and the tunes, the spectators often join in the singing, clapping their hands.

The general pace of the performance is very fast, particularly the change of scenes, and the spectator is constantly exposed to new situations. It is left to him to make the link between the different scenes and draw his own conclusions. The combination of all these performance devices is designed to meet Kateb Yacine’s aim of theatre as ‘total theatre’ and every performance as a festive party.

Indeed all the press reviews of his plays mention the festive mood in Kateb Yacine’s theatre, something we have ourselves noticed during performance. Laughter generated by the humorous and satirical content of the play, together with music and song are the main causes. However, one may argue that Palestine Betrayed is a good play in its own right and shows the author’s great skill and ingenuity in handling his material and in the way he compresses decades of history into one scene and a major event into one line. But the spectator cannot avoid feeling that the play is not new to him. As has been mentioned earlier, it contains 26 scenes and 7 Joha anecdotes already used in previous plays - mainly in La Guerre De Deux Mille Ans. The author argues that he is not repeating himself and that such remarks come from ‘discontented intellectuals’. He further clarifies his position:

It depends on what repeating oneself means. We have produced something like four or five plays. Their themes are not the same. Perhaps the form is the same, perhaps the language used is the same, perhaps song is used to a great extent... But there is a whole world between this and repetition. It seems to me that it is one of those questions that only certain intellectuals ask. The intellectuals are not happy. I do not care. They are not happy because the man who wrote Nedjma no longer writes novels like Nedjma; he no longer writes in French, he no longer writes for them, he addresses the people, he addresses the workers.

In fact, they say this because they have no idea of what a political work is. My answer is that if repeating oneself means struggling for socialism of the time, then I shall repeat myself as long as it will take... If these people think that theatre is leisure, that one must find new little things to entertain them, as for me I carry on with a theatre of combat which will not change at all, which will never change... till my death...

Yes, it is true that I speak about the struggles for national liberation, Vietnam, Palestine, Angola... But if this is repeating oneself, then they are blind... Yes, it may happen that we take a scene from
Mohammed, Prends Ta Valise to insert it in La Guerre De Deux Mille Ans. If this is what they call repeating oneself, then they are formalists.\textsuperscript{164}

This long argument is worth considering because it raises interesting questions. First, would 'the people, the workers' not lose interest and enthusiasm watching a performance of Palestine Betrayed if they had already seen all previous plays and would Kateb Yacine not ultimately fail to reach his chosen public if, as Bergson suggests, repetition kills the comic effect? Second, and it is perhaps temerarious to assert this, there is a fundamental contradiction between the playwright's statements and the aims of his theatre on one hand and the nature of his plays and the techniques he uses on the other. Indeed, it is very unlikely that 'the people, the workers' - the average Algerian worker - is able to relate certain scenes to real fact or even to establish a link between scenes. Is he for instance able to relate Moses' broom burning to the burning bush? Is he also able to relate Mufti's singing "Hitler came upon us..." to Hitler coming to power and their meeting, or the Internationale to the 1917 October Revolution? Even many educated Algerians would be unable to do so, for Palestine Betrayed requires some knowledge of the Bible and a rather thorough knowledge of history to be fully grasped. It seems that Kateb Yacine's referential sphere is outside and beyond the sphere of the people he addresses and fits the sphere of the intellectuals he wishes to avoid. This, however does not imply that Kateb Yacine fails to reach his target audience, nor does it imply that the latter cannot understand his theatre because the message always gets across and every performance is thoroughly enjoyed.

\textsuperscript{164} Blidi, Maâchou - "Le Théâtre à Coeur Ouvert", interview with Kateb Yacine in Algérie Actualité No. 676, 28 September - 4 October 1978.
CHAPTER III

i) Abdelkader Alloula: A Life Devoted To Theatre

Abdelkader Alloula was born on 8 July 1939 in the town of Ghazaouet on the western coast of Algeria near the Moroccan border. As a child he went to a primary boarding school in Ain El-Berd (ex. Oued Imbert), then to the ‘Collège Moderne’ (secondary School) in Sidi Bel-Abbès. In 1954 he went to the ‘Lycée Ardaillon’ in Oran the capital city of Western Algeria. His father was a gendarme in the French police force until 1953 when he decided to move to Oran with his family. Before he found a new job and in order to feed his family he worked as a public letter writer by the main post office. It was a year of hardship and this experience affected Alloula so deeply that it had found some echoes in Al-Khubza (Loaf of Bread) a play he wrote in 1970. His mother was a housewife like most Algerian women of her time, Alloula stopped his studies in 1956 when he was in the sixth form. The decision came in 1956 when Algerian students went on strike against French rule. After 1956 self education was his only way of continuing to study.

Family and Cultural Background

Alloula acquired his first initiation into Algeria’s traditional cultural heritage through his aunt. He remembers with emotion how his brother and himself used to wait with excitement for the evening when their aunt would tell them stories and recite poetry. The aunt who was a devout Muslim had been unhappy with her marriage which was very short lived - she had decided to divorce one week after the wedding. She then devoted her life to religion and charity work. Her great knowledge of traditional medicine made of her the doctor of the poor in her neighbourhood. Because Alloula and his brother were very fond of her and because she had no children of her own, their parents allowed them to live with her until they had to go to school. Alloula tells us about her phenomenal memory and her wide knowledge of the national cultural heritage and history, a knowledge which involved a good command of language, religion, folktales, legends, dates of events, local anecdotes, proverbs, rhymed verse, in short "a very good knowledge of Algerian popular culture and its language." When he went to boarding school in Ain El-Berd at the age of ten, he was not totally severed from the

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1 Most of the information given here is based on an interview we had with Abdelkader Alloula on September 24th 1988 in his office at the ‘Théâtre d’Oran’ and a curriculum vitae he handed to us.
2 The Algerian FLN party which was leading the armed struggled against French occupation had called for a general strike: a one week strike for employees and shopkeepers and a one year strike for school children and students.
3 The Algerian vernacular.
4 Alloula’s phrase in our interview, op. cit.
The rich experience that Alloula has accumulated since his childhood with storytelling, festivals and rituals and in the traditional markets developed a taste for the performing arts and a desire to act. In 1955, when he was at the ‘Lycée Ardaillon’ in Oran, he joined a youth theatre group called ‘Al-Shabāb’ (‘Youth’) which was part of the ‘Association de Jeunes’, a youth club on Rue de Chanzy. At the same time he joined ‘Madrasat Al-Fath’6 an Arabic teaching school to pursue his education in Arabic. His first experience in acting with ‘Al-Shabāb’ was the role of a girl in a collectively written play. A member of the group who was rehearsing the role of the girl withdrew one week before performance day. His friends thought that he played the part so well and that he had talent for acting which encouraged him to take other parts in subsequent productions. The theatre group used to organise seminars, workshops and talks on the art of theatre which was a good starting school for Alloula. However, these activities were adversely affected but did not cease as the war of liberation gained momentum in the late 1950s and some members of the group left or joined the maquis. After Independence in 1962 the group was reorganised by Alloula and his friends and given the name of ‘Ensemble Théâtral Oranais’. Alloula worked with the new group for one year only, for 1963 was to be a major turning point in his career. The management of the ‘Théâtre National Algérien’ which was founded in the same year, were touring the country to recruit young talents - Alloula was an obvious choice and he was offered a

5 This is due to the sustained campaign against them by the Muslim clergy and by Muslim fundamentalists.
6 These schools were started in the 1940s by the ‘Ulāma Movement’ to revive Arab culture and Islam.
job as a professional actor in Algiers. Soon after this he acted in five plays which were produced by the TNA in Algiers in 1963: *The Children of the Casbah* and *The Oath* by the Algerian playwright Abdelhalim Raïs, *Hassen Terro* by Rouiched another Algerian playwright and actor, *Life is a Dream* by the Spanish playwright Calderon de la Barca and Molière’s *Don Juan*. In 1964 he acted in Sean O’Casey’s *Red Roses for Me* and in 1965 in Shakespeare’s *The Taming of the Shrew* and in *Qe Honden* (which was given the title *The Dogs*) by the Belgian playwright Tone Brulin.

The talent and potential he showed in the theatrical arts earned him promotion to the post of director in addition to his acting career. Thus he directed *Al-Ghūla (The Ghoul)* by Rouiched in 1964, *Al-Sūlṭān al-Ḥāʾir* (The Sultan Who Could Not Make Up His Mind) by the Egyptian playwright Tawfik Al-Hakim and *Sīkāk Al-Dhahāb* (The Fifteen Strings of Gold, a Chinese play from the Ming dynasty by Zhu Sū Chèn) in 1967.

He was dismissed from his post in 1968 because he disagreed with the TNA on theatre practice and was unemployed for one year. This resulted in another major turning point in his career: he went back to Oran to join the ‘Théâtre Régional d’Oran’ (TRO) to write and produce his own plays. He was to give an impetus to the TRO which was stagnating at that time and be a major contributor to the development of contemporary Algerian theatre. This substantial contribution ranges from playwrighting, directing and acting to cinema, television, radio, the training of new actors, giving talks and undertaking research in these performing arts which are part of Algeria’s cultural heritage. The following list shows some of these activities since 1969.

He wrote and directed:

- 1969: *Al-Ālāg (The Leeches)*
- 1970: *Al-Khūbza (Loaf of Bread)*
- 1972: *Homq Salīm (The Insanity of a Rational Man)* adapted from Gogol’s *Diary of a Mad Man*.
- 1973: *Al-Mavda (The Table)* written with the actors of the TRO
- 1974: *Al-Manfūj (The Yield)* written with the actors of the TRO
- 1975: *Ḥammām Rabbi (Rabbi Baths)* and *Ḫūṭ Yā‘kul Ḫūṭ (Big Fish Eat Small Fish)* written with Benmohamed

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7 All plays written in colloquial Arabic were never published; even contemporary plays are not published. The state owned publishing companies and the few private printers believe that there is no readership, therefore no market for such works.

8 All foreign plays were and still are translated into Algerian colloquial Arabic including works from Arab countries.

9 Abdelkader Alloula did not give us details about the dismissal.
- 1980: Al-Agwāl (Sayings)

He wrote two scripts which were directed by Mohamed Ifticène for the 'Radio Télévision Algérienne' - RTA in:

- 1972: Gorine
- 1982: Jáltī

He acted in two films which were directed by El-Hachemi Chérif in:

- 1969: Al-Kīlāb (The Dogs) and
- 1971: Al-Tarfa (The Rope)

He was also the commentator in two films:

- 1983: Būzīān Al-Kali by Hadjadj.

In 1967 he wrote and produced three programmes in French for the French language ‘channel 3’ of RTA on Sophocles, Aristophanes and Shakespeare.

He is at present senior director at the ‘Théâtre d’Oran’ and runs the ‘Co-opérative de Théâtre’ which is a workshop theatre specialising in research and experiments on traditional material.

**Traditional Culture and Alloula’s Theatre**

After a long and rich experience in theatre Alloula has come back to the world he has cherished since childhood, the world of the halqa and story-telling. It took him about twelve years to develop an art form which makes full use of the art of the maddāh. The development of this form started with his first play - Al-‘Alag (The Leeches) which deals with bureaucracy and abuse of power. It shows Hadi H’Mida, a bureaucrat who has close relations with the local bourgeoisie and who takes advantage of his position to use public money and services to his own benefit. The maddāh is

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10 The Algerian radio and television network has four radio channels which broadcast in standard Arabic for ‘channel 1’, Kabyle (Berber) for ‘channel 2’, French for ‘channel 3’, and Spanish and English for ‘channel 4’, the last two sharing three hours of broadcasting a day.

11 Abdelkader Alloula created this workshop with friends in early 1988. It is privately run and is totally separate from the ‘Théâtre d’Oran’.

12 halqa meaning circle or ring, refers to the circle formed by the spectators round the maddāh.

13 This theme is recurrent in many amateur plays and even in professional theatre, cinema and television.
present in this play but his role is limited to comments on the behaviour of Hadi H'Mida and his bourgeois friends. He is in a way the mouthpiece of the common people but he does not take part in the action. The maddāḥ is also present and plays the same role of commentator in Al-Khubza (Loaf of Bread) and Hammam Rabbi (Rabbi Baths). The first play is about Si-'li a public letter writer who decides to write a book which he will entitle Loaf of Bread. It portrays the poor living conditions of the lower classes of society and their daily struggle. The second play is about the second phase of the Agrarian Revolution which started in 1971. It exposes the problems faced by peasantry and calls on them to defend the land reform. Most critics agree that in all three plays the role of the maddāḥ is rather marginal and not fully integrated in the development of the action, a factor which reduces the impact the author wanted to make. They also point to the folklike and rather funny appearance of the maddāḥ who is supposed to look dignified. This criticism is justified because Alloula was making his first attempt to use the art of the maddāḥ in drama. Furthermore, the period from 1968 to 1975 was a major period of experimentation mainly for the amateur theatre which was at that time flourishing and developing in parallel with Alloula’s theatre. Also, Alloula had close contacts with amateur groups which were mainly concentrated in Western Algeria. It was a period of mutual influence and exchange. Alloula argues that: "... the amateur theatre is in fact a major reservoir for our national theatre; it is at the same time an excellent school."  

Alloula was going through a period of experimentation and he has certainly learned a great deal from his own experience and from the amateur theatre. If the three plays show weakness - mainly in the use of the maddāḥ - they are still positive developments because they represent both the fruit of many years of experimentation and the embryonic phase of his new form of theatre. In fact the lessons Alloula drew from the weakness of his previous plays and his failure to make full use of the maddāḥ paved the way to a more mature and elaborate form where the narrative and the maddāḥ become the dynamic theatrical forces. When asked about his new form of theatre, Alloula described it as follows:

When I speak of the new theatre I think of a new type of arrangement which is different from the Aristotelian construct. This refers to both the national traditional heritage and to the world’s cultural heritage. Through our experiments we have initiated a new approach, we have thus realised that the classic type of construct was not suitable for us. We have introduced new elements like the maddāḥ. And if, at first, this gave a folkloric impression, it led us to grasp and understand the implications... We can say that what we are doing has left the Aristotelian mould behind. We have dropped all aspects of illusion, identification and theatrical illustration. The result of our investigations

14 Mainly the Algerian dramatists and the press.
cannot be evaluated until the completion of the third part of our trilogy. Later we shall start a deeper and more thorough research on cultural heritage, particularly on communication.16

Alloula started this trilogy with Al-Agwāl (Sayings) in 1980. The whole play is based on the narrative and divided into three monologues: The Resignation, Ghasham (worker) and Zinūba Bent Būṣiṣh Al-‘Assās (Zinūba the warden’s daughter). The three monologue-tableaux refer to the struggle of the Algerian working class. The narrative structure of the play calls more for listening than for watching because the language used does not require the support of theatrical devices other than voice and body movement "nor does it necessarily require lighting in most parts of the play."17 Alloula considers this play as a bridge between his previous works and his new plays.

Al-Ajwād (The Story of the Generous People), first produced in 1985, is the continuation of Al-Agwāl and prepares for the third part of the trilogy, Al-Lithām18 (The Veil) which Alloula is working on at present.19 Alloula insists that this trilogy does in no way represent a final and definite form of his theatre. On the contrary, he believes that his continuous personal research along with the work and experiments undertaken in the ‘coopérative de théâtre’ (the new workshop theatre he runs in parallel with his job at the ‘Théâtre d’Oran’) will result in a richer and more elaborate form or even to a new form of theatre. In this respect Alloula’s contribution to Algerian theatre is of major importance because he has touched on cultural areas not yet fully exploited. It is also a contribution to theatre in general and in particular to African and Arab theatre. It would be therefore interesting to compare Alloula’s experience to similar experiences in African and Middle-Eastern countries.

17 Abdelkader Alloula’s opinion in our interview, op.cit.
18 al-lithām is a scarf or veil worn round the face and under the eyes for disguise, to hide the face and or to protect the face from the dust.
19 Alloula was still working on the play when we met in September.
ii) The Story Of The Generous People

By

ABDELKADER ALLOULA

Cast:

- NARRATOR
- Four characters contributing to the story-telling.
  The actors taking this part will play the roles of:
  - RIBÜHI HABIB
  - THE KEEPER
  - CLEVER JALLUL and
  - MALE WORKER
  - TEACHER
  - PUPILS
  - FEMALE WORKER

The play is in seven episodes, namely:

1 - THE STORY OF 'ALLĀL
2 - THE STORY OF RIBÜHI
3 - THE STORY OF QADDUR
4 - THE STORY OF 'AKLI and MNAWWAR
5 - THE STORY OF MANŞUR
6 - THE STORY OF CLEVER JALLUL
7 - THE STORY OF SAKĪNA

Note.

There are no stage directions whatsoever in the original text. Those appearing in our translation are based on notes taken during performances. The ending of the play is not marked in any obvious way - by action or the actors.
EPISODE ONE: THE STORY OF ‘ALLĀL

(The narrator, wearing a red cloak and playing the banjo, presents the story of ‘Allāl. He is sitting on a chair front-stage, left.)

Narrator (singing)

‘Allāl the roadsweeper is a guy quick with his broom. When he has swept his part of the street and collected people’s rubbish He takes a stroll in one of the main streets of the city. To relax after a hard day’s work and drive away his worries. First he rolls a cigarette and tucks it under his hat. Then puffs out his chest as if he had medals to display. Crosses his hands behind his back and starts to walk slowly like a minister dragging with him an important delegation. He strolls on the pavement with a dignified attitude And looks at the goods displayed in the shop windows with care. As if he was checking between the genuine and the fake. Admiring the wealth produced by his fellow workers at the workshop. ‘Allāl the roadsweeper is a guy quick with his broom. When he has swept his part of the street and collected people’s rubbish He takes a stroll in one of the main streets of the city. To relax after a hard day’s work and drive away his worries He often stops for visits which demonstrate his dignity and heed. He walks aside with a heavy stride to see things better. Asking himself questions and answering them in long speeches. He hardly smiles, he prefers to put on a harsh look instead. “Oh this is too expensive even though it is the new fashion.” “Oh but don’t forget that the manufacturing of such product is as difficult and complex as melting iron. The people who make it are surrounded by fire and terrible heat.” “Oh take care of the poor and make sure they have something to eat.” “I wonder why goods of quality have disappeared. Why did you hide them?” “Tell me why these goods are of very poor quality they are so bad they make you believe they’re produced from muck.” They’re so bad that they would sadden and depress their maker.” “Look at the poor their desires are smothered and frustrated.” ‘Allāl the roadsweeper is a guy quick with his broom.

20 The word waswās means ‘evil’ or ‘evil temptation’ and has a religious connotation. It is referred to in the Koran in Sūrah ‘AN-NAS’ (MEN) that is ch. 114, v. 4-5 which Muhammad Asad (see bibliography) translated as follows:”...4) from the evil of the whispering, elusive temper, 5) who whispers in the hearts of men.” (p.987). But in vernacular Algerian it also acquired the meaning of - ‘worry’ - ‘anxiety’ and ‘doubt’. 21 We have opted for ‘hat’ although the word in the text means ‘fez’. 22 In the text- ‘crosses his arms’. 23 In the text- ‘looks at the shops from a distance’. 24 qrānyu is mainly used in Western Algeria, it means - ‘his colleagues, his friends, his mates’. 25 warsha means - site, building site, workshop. The author may have translated the French word chantier. 26 In the text - ‘protect the poor so that he can find what to put on the table.’ The author is criticising the government for not helping the poor. Indeed there is no social security for the unemployed or the poor. 27 The word in the text also means - ‘sewage’. The author is referring to poor quality goods produced in Algeria and sold to common people. Goods of good quality are often sold and distributed among officials.
After he has swept his part of the street and collected people's rubbish
He takes a stroll in one of the main streets of the city.
To relax after a hard day's work and drive away his worries
He stops now and then to rest from the weight of his boots. 28
He greets people on his way showing joy and gladness.
To end his walk he enters the supermarket 29 with intent and purpose.
And wanders among the stalls with their large display of goods.
"'Allāh the roadsweper is a guy quick with his broom.
After he has swept his part of the street and collected people's rubbish
He takes a stroll in one of the main streets of the city.
To relax after a hard day's work and drive away his worries
Thumbs hooked 30 on the belt he walks along with a light step.
He adds a smile and people shy away they are afraid of him.
Some of them hold their noses and say he stinks 31.
Some others feel sorry for him and wish him fast recovery.
He continues his window shopping still making comments 32.
"This product looks rough though wrapped you can tell it's not genuine.
No wonder this is what the private sector produces for the supermarkets.
And the workers have no right to speak their mouths are shut 33.
Their jobs are not secure and their labour is just hired."
"Tell me, why are these goods damaged and piled up in corners?"
"Do you know that the workers who produced them are on strike?"
The workers of the public sector are struggling to secure their bread
Because cheap imported goods are threatening their jobs."
"I think we should listen to the workers and follow their advice."
"They can unite and organise themselves to starve you all."
"'Allāh the roadsweper is a guy quick with the broom.
After he has swept his part of the street and collected people's rubbish
He takes a stroll in one of the main streets of the city
To relax after a hard day's work and drive away his worries.
After the walk and the game with himself 34 he fights the cigarette
And rushes out of the city aiming for home.

EPISODE TWO: THE STORY OF RIBŪHI

(Circular rostrum centre-stage backed by animal cages, as in a zoo. Four actors and the narrator stand around it. They present the story of Ribūhi. The director should feel free to divide the lines among the actors. We suggest that the cues are taken every time the name of Ribūhi is uttered)

Ribūhi is known as Ribūhi Ḥabīb, 'the Friend' 35. He is a blacksmith by trade and works in one of the municipal workshops 36. You may say he is old because he is about sixty. He's a bit short and you can see on his body the scars left by the hammer and the anvil. He has a dark brown complexion. Two front teeth missing and one

28 Transliteration of the French word - bottes.
29 Literal translation of the French word - galeries meaning 'department stores' which were called 'Galeries Françaises' under French rule. After Independence the stores have been nationalised and the name changed to 'Galeries Algériennes'.
30 In the text - ...'fingers on the belt'.
31 In the text - ...'he has the smell of dead (or rotten) animals'.
32 We have added this verse to make the transition and give sense to the next lines.
33 In the text - ...'their voices are strangled'. Allusion to the poor working conditions and exploitation in the private sector.
34 In the text - ...'when he finishes the game.'
35 We have added the word - 'friend' - to keep the connotation intended by the author for the name Ḥabīb'.
36 Many workshops and services, i.e. sewage works, gardens are under the authority of the municipal councils - official name: 'People's Councils' - in Algeria.
shows its root. White curly hair: well his hair is so white that when he takes off his hat you'd think he's wearing a sheepskin wig. Blacksmith 'Ribûhi the Friend' is very broad-minded and highly appreciated by his fellow workers, dockers and factory workers. Well he is loved by all the poor people. When Ribûhi speaks you feel as if his words had the scent of a rose or as if they were works of art pouring out of his mouth and they are so sweet and melodious. This is the result of long years of strife and hard experience which taught him a great deal about life. His principles and the things he stands for are known by everybody. He is constant either in good or bad times, always the same conduct. Anything he suggests to people is a positive solution, be it a row over the trade union, a strike for higher wages or neighbours quarrelling about leaking water pipes: his reasoning is clear and far-reaching as if he had a crystal ball. His advice always bears fruit whether it takes too long or no time at all. Even words like 'I don't know' or 'I am wrong' sound so nice that people accept them happily. When people ask his wife Mariam about his news she answers: "The poor man is tired as usual; well he carries the heavy burden of our problems and worries." When he meets his friends they keep him long and if he doesn't turn up they go to his house and take him out. They enjoy his company so much that they keep him all night debating matters and weighing up solutions as if he was the councillor of the poor. He always brings home something with him, food or other goods. Ribûhi the Friend is extremely affectionate with most people as he is extremely calm and collected, content and humble; yes modest even in the way he dresses. He usually wears a blue, grey or brown overall on top of which comes a coat. You never see him without that coat in winter as in summer; it's as if that coat was glued on him. He has large hidden pockets in that coat, a relic from the time of armed struggle; he calls them the avant-garde pockets. From time to time he fills them with sweets for the kids but before he hands them out to them he would tease them first. And although his hands were huge he would play with his fingers inside those large pockets then draw forth sweets like a magician. Ribûhi feels concerned about the problems of the young in the neighbourhood, he often talks and listens to them just as he does with the old.

Recently the young lads of the area talked to him for a long time, they were complaining about the zoo. They told him in detail about the terrible living conditions of the few existing animals, how the management are starving them and how every month an animal dies. They told him about the serious state of the monkey who stretches his arms out of the cage begging for food and help, about the wolf who stands on the side of the fence and howls, and also about the eagle who stealthily edges his way towards the peacock keeping an eye on her in case she forgets his presence and sticks her head out of the cage.

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37 In the text- ...‘as if he had on his head dry figs with ash colour which makes your mouth water.’ The ash colour of dry figs is due to the flour used to preserve them. This is a common traditional method used in Algeria.

38 Referring to people living in blocks of flats. Because there is hardly any maintenance and because the buildings are old, such problems often occur and cause quarrels among neighbours.

39 In the text- ...‘Indian mirror’.

40 Often used in reference to the husband as the head of the family, the bread-winner who must take care of everything.

41 This is a very common practice in Algeria. On their way home men stop to buy things like fruit, cakes, sweets... etc and it is expected of them to do so. Almost every father is met by his children in the street or on the doorstep and asked ‘Papa, what did you bring us?’

42 In the text ‘coat’ is the transliteration of the French word par-dessus.

43 In North Africa men often buy sweets to give to children of the neighbourhood.

44 Arabic doesn't have the neutral pronoun 'it', things and animals are either masculine or feminine. We have kept the gender as used in the text because of the character's attitude towards the animals. Later in the text he will be addressing them as friends.
Our friend listened to them with care and told them that he would take the matter in his hands and promised to do something happen what may. The following day he visited the zoo and saw the starving animals crying from hunger and pain. He heard the comments of the visitors, how disappointed they were about the zoo and how sorry they felt for the animals. He also saw some people laughing and throwing stones at the monkeys; he stopped them and told them off. After the visit he studied the matter in depth and decided a strategy. The first stage was to approach the different municipal departments and talk to various agents. The first told him: “I’m sorry, there is nothing I can do for these animals. I have no power and no authority, you might say I’m as idle as someone wasting his time in a café”. The second one told him: “First, change the trade union committee then we can discuss general matters”. The third said: “We’re stuck with people’s problems and mischiefs and you come here to add those of the animals of the zoo.” The fourth told him: “Even if we are lucky to get them some food we can’t give them water because of the existing drought.” The fifth said: “Mr. Ribûhi, you’re a very nice and respectable man. You had better take my advice and forget this matter, it’s too hard and dangerous for you. It’s as if you were carrying a bomb. This is a political matter which concerns the nation.” The sixth said: “You’re right, this is an honourable initiative. Give your advice to the animals and count on me for full support.” The seventh told him: “Well my friend, you should know that we have studied the matter at a very high level; we are not playing here you know. Yes, we have taken this matter seriously and studied it in detail. We have come out with the decision to allocate the necessary budget to the animals and in future we shall bring them hazelnuts from Greece, almonds from Germany and coconuts from Kenya.” The eighth said: “At least the animals are housed; but what about me? I live with my wife and six children in a tiny living room on the roof of a building and what’s more, you have to walk on all of us to go to the toilet.” The ninth said: “Indeed, god tells us to protect animals. Oh! Thank you, talking of Allah you’ve just reminded me of my prayer. Sorry I have to go, it’s prayer time... excuse me, I must close the office. The tenth said: “A public garden which has no tigers, no crocodiles, no jerboas and no vipers does not deserve any attention.” The eleventh told him: “You were seen talking to students and pointing scorn at the statue of Emir Abdelkader. There is no doubt they influenced you, that’s why you come here to cause us trouble. You want us to leave important matters and deal with marginal and insignificant things. Do you want us to lose our jobs?” The twelfth agent laughed and said: “Thank you very much Mr. Ribûhi, it’s been a long time since I laughed - Thank you... thank you. I tell you what, you should go to the cemetery, it belongs to the municipality too you know. Well I hope you go there and come back with the same joke as the one about the thirsty monkey or even a better one.” The thirteenth gave him a short answer: “Well... I... you see...”

Well, blacksmith ‘Ribûhi the friend’ didn’t give up and carried on his mission, he went to talk to the man in charge of feeding the animals. The man replied: “Yes, it breaks my heart to see the poor things starving like that... I did everything possible to help and save the poor animals. Sometimes I even take food from my children to bring to them. Unfortunately food is expensive and my wages are low. And what’s more, even that little bit of food I bring, I do it in secret because the regulations forbid this to prevent food poisoning.”

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45 The Muslims must pray five times a day. The reference here is to the second afternoon prayer.
46 The word in the text is typical Algerian dialect for shut, close and lock.
47 In the text- ‘the horse who kicks’ - refers to the statue of Emir Abdelkader mounting a horse. The statue shows the horse with his fore-legs off the ground. Artistically the statue is considered as a failure and people make jokes about it. Emir Abdelkader is the Algerian chief who led the resistance against the French invasion of Algeria in the 1830’s.
48 In the late 1960’s and early 1970’s, because of their frequent and repeated demonstrations the students were considered as trouble makers by the authorities.
(A very short pause, then the narrator shouts Ribūḥi’s name. The presentation continues as before.)

Ribūḥi the Friend!

At the end of this long study our friend, Ribūḥi the blacksmith took a final decision and thought of a solution which will save the animals. He organised a group of solidarity with the youths of the neighbourhood. The task was to meet every evening and collect as much food as possible, anything they could lay their hands on, meat, chicken, bones, wheat, bran, bread, grass, vegetables and fruit. When it gets dark Ribūḥi enters the zoo, he would jump, crawl and go through many obstacles to bring food to the poor ‘prisoners’. He has been bringing food for more than a month going through so much trouble, running and hiding behind trees or in bushes to avoid the security man because if he gets caught his important mission will fail. The animals got used to Ribūḥi and he became their friend as they loved him very much. They could smell his presence from a long distance and get excited, and when he arrives they greet him with joy. The peacock opens her feathers wide like a beautiful painted fan; the parrot shouts ‘hello... hello... hello’ and makes a lot of noise; the monkey dances happily and somersaults in the air and the duck... oh! the duck quacks so loud you’d think it’s a warm applause.

(Three actors exit and one remains to take the role of M44i - miming feeding the animals. He talks to them.)

Ribūḥi: Hello! Hello my children! Good evening! Here take this. Gently... and be quiet, my mission is secret. Here... stop your noise... you, stay away... it’s not your turn yet... Here... oh! you got used to jump on me from behind! you’ll have to stop this bad habit... you lot are free, you can fetch food but these... the poor prisoners for the pleasure of mankind... Here, gently... hush!... behave yourselves, I have enough to feed you all, so each one his turn and in good order my children... Let’s start with the monkeys, they’re closer to man in looks... look... look how he’s dancing... today I brought you some quince; I think the lads picked them from Mr. Haj Brahim’s garden... Poor Mr. Haj Brahim... the burden of his wealth is heavy on his back... yes, poor Mr. Haj Brahim... Here, take... gently and don’t be greedy; you know greed is bad either in animals or in mankind... Come here my little girl, have some food... Yes sir, that piece of meat comes from the municipal slaughter-house... look at the monkey laughing at me, look... you like the word ‘slaughter’ hey?... It’s the slaughterman who gave me all this meat... and in return he just asked me to grind his knives... He thought I was taking the meat to my children, so he said ‘you know Mr. Ribūḥi, you’re not the only one to have eagles I have six of them and they all like lean meat’. Here have a bit of chicken, I know you like it... now you’re coming back to life... your neck is straight now... I’m coming Fox... here I am... oh! my friend, you stink, your smell makes me dizzy... here, you too like meat and here are some bones for your dessert... they’ll keep you busy; I know you get bored and fed-up, they didn’t think of your leisure, no they didn’t bring...
you T.V. sets to watch Egyptian soap operas and football matches, no... you know, if I had time I would teach you and your 'friend', your neighbour the wolf to play cards; I would teach you to play draughts to pass the time and enjoy yourselves, yes I would teach you also how to lift your hind leg when you want to pee to stay clean and get rid of your horrible smell... Here, take some fruit... No these berries are not for you, I brought them for my friend the weasel; look, there he is watching me and sticking his moustache out of the fence... Here take this fox and tomorrow when the kids come to see you stand up straight, display your beautiful tail and let them take nice pictures of you... I must go to the peacock and the ducks, they are making an infernal racket... silence! Is this a demonstration?... Do you want the keeper to catch me? I must find a way to keep the parrot and you lot quiet... Look at the pigeons or the birds or the ostrich, look how quiet and well behaved they are and patient too... Look at the partridge and the guinea-fowl, they're very quiet, aren't they? Try to behave like them... all right, here, have some more... Where is the maize?... no this is wheat; good lord! it's incredible, you also find the noisy and voluble and the quiet and sly among animals!... And here is our clever weasel... here is some food for you. Here, take it... dear old boy! How are you my friend? Look, look at him... you're very good at appearing miserable, aren't you? You're trying to induce me to fulfill some of your desires, I can see it, the way you're tilting your head to the side and softening your eyes. Oh yes I can see it. If you could speak you would tell me: "Dearest friend, tomorrow, if you have time to spare and if you happen to be near the market, could you please buy me a pound of cherries, my wife is pregnant and she is craving for them." Oh! you little scrounger! Cherries are very expensive, they're beyond reach; a pound of cherries costs more than a pair of shoes, come on have some maize... yes it's maize...

(Enter the keeper holding a stick.)

Keeper Stop there!... Stop! Stand still... I said stand still, hands up! slowly... Come on, hands up!

Ribûhi What's wrong with you poor man? Why are you shouting at me from a distance? What's the matter? Why are you trembling?

Keeper I said stand still!... One more step and I'll throw my stick at you!

Habib If you throw your stick at me you might miss me and hit the poor giraffe standing behind me, then you'll be in trouble, you will lose your job. It's alright if you hit me, yes it's alright if I get wounded but the giraffe... the giraffe is the property of the state, that's the problem...

Keeper Hands up I said!... Where is the bloody whistle?... Where is the bloody thing?...

(Ribûhi executes the order and puts his hands up.)

Habib Sir, calm down and listen to me... If you throw your stick at me or use your whistle you'll be in trouble. You see these dogs and cats, they are my companions and my body-guards, one move and they jump at you; look how they're staring at you ready to attack... they will tear you to pieces. So, believe me and put your stick down... Let's talk then, don't be afraid, walk slowly.

Keeper Look here, I said stand still! Another step and you'll get my stick; there is nothing to talk about. What are you carrying?

52 The author is referring to people's discontent and criticism of Egyptian soap operas shown daily on Algerian T.V. at 7 p.m.
53 The word zarâr is mostly used in Western Algeria. It also means whip, stick, baton.. etc.
Ijabib: You can come behind me and see for yourself... come nearer... come on sir...
Keeper: What's in the bag on your right shoulder, weapons?... It's weapons hey?... You're carrying a bomb hey?
Ijabib: No, it's just some prickly pears and two aubergines.
Keeper: Oh! Prickly pears hey?... Good joke... yes keep joking... The police won't be long to arrive... just wait... Prickly pears!... Just wait and they'll give you plenty of pears!... Aubergines? The truncheons and the boots are coming soon!
Ijabib: So I'm going to stand like this, hands up, waiting for the police to arrive?
Keeper: Yes! Thank God! At last we've caught you little hero; this is a great day and I shall celebrate this event; yes today is the end of all the trouble and worries you caused us... I said stand still and keep your hands up!... So it's you half man, a dwarf, you put us in a mess and caused everybody so much bother, so much worry... Is there anybody else with you?
Ijabib: No, there is nobody apart from the dogs and the cats of my neighbourhood who follow me, well I mean they follow the sausages\textsuperscript{54} I'm carrying... my friends are outside... Can I drop my hands? I'm tired.
Keeper: You can, but watch it... one wrong move and I bring you down. Get ready Mr. Aubergine man for a good thrashing.
Ijabib: Look, why don't you put your stick down and come nearer, we can discuss the matter and talk sense.
Keeper: I see! Forget it if you are trying to fool me... Al-Hāshmi the man standing in front of you is a man of principle, an honest man, yes a man of integrity... if you have hard currency\textsuperscript{55} and if you are thinking of corrupting me, just forget it... Come on straighten up and keep still.
Ijabib: I'm far from that, I'm not the type to have hard currency or to corrupt people. come on Mr.\textsuperscript{56} Al-Hāshmi, that's far fetched.
Keeper: Keep telling lies, I know your kind... you're a spy... yes you're a spy, no doubt about it, it's obvious... You're a spy, a saboteur, an agent of imperialism... and your mission is to undermine the revolution and destroy the country. That's it, your contact is either through the Japanese in the gas plant of Arzew or through the Italians in the town of Battywa\textsuperscript{57}... And what's more, I think I have seen you before in the Town Hall by the Trade Union's office.
Ijabib: Calm down Mr. Al-Hāshmi, what's this nonsense about imperialism, I work for the municipality like you... I'm Ribūḥi Ijabib the blacksmith.
Keeper: Ribūḥi Ijabib... incredible... what else? They're right, yes you're definitely a spy... Ribūḥi Ijabib is your better, he is a gentleman and he is far superior to you... you
\textsuperscript{54} Kosher North African sausages which are spicy, known as \textit{merguex}. The French settlers brought the recipe to France and some European countries. They are also sold by some butchers in Soho (London).
\textsuperscript{55} Transliteration of the French word \textit{devides}.
\textsuperscript{56} In the text the abbreviation \textit{sī} is derived from \textit{sayyad} (Mr. - Sir) - Also a mark of respect.
\textsuperscript{57} Both towns are industrial towns on the western coast of Algeria. The Japanese and Italians are engineers and technicians working for their respective contractors in Algeria.
are... straighten up! You’re tempting Lne to break your neck. You’re not even worth Ribūhi’s spit, you traitor... Ribūhi Habib is a giant, he is seven foot high and you are so small, you don’t even reach his waist.

Hābib

Listen to me...

Keeper

Shut up and keep still!.. What did you want to say?

Hābib

Look Mr. Al-Hashmi. I am Ribūhi Habib... I am short by nature and I look even smaller to you because the giraffe is behind me... I don’t know any Japanese and any Italians, I don’t know any foreigners apart from the Maltese who works with us.

Keeper

Well, actually I don’t know Ribūhi the blacksmith; I never met him because I work at night, that is the truth but they say he’s dark, tall and strong... they also say he’s dignified and impressive but you...

Hābib

I am Ribūhi Habib the blacksmith, the dark, the hunch-back, believe me... I work for the municipality like you... Here is my card... look... look at my hands... I haven’t done anything wrong; I’ve just brought some food for the poor starving animals.

(He hands a card to the keeper who just glances at it.)

Keeper

Exactly! It’s about food that we are checking on spies. Yes, it’s about food that everybody is concerned... there is an incredible hustle in the Town Hall and the city council is so worried.

Hābib

Oh! Is that so?.. They have woken up, have they?

Keeper

Yes, they have taken a firm stand... Take your card, I can’t read... Anyway the photograph looks like you but don’t worry the police won’t be long, they will know your identity and where you come from... I think you come from Tchad the way you look.

Hābib

I live just behind the zoo... I am the spy of the poor... Look brother I am MUM Hābib and if you want to be convinced, if you want a proof all the lads of the neighbourhood will turn up at my signal. They’re all outside surrounding the zoo and watching over me ready for a signal to attack.

Keeper

Of course! That’s why they come sometimes to distract me, asking me about the time or the way to the railway station... It’s a whole strategy you set up here and I, like a fool, keep watching the sky all night for helicopters to land or spies to come down in parachutes. A war strategy indeed... Now I can believe you’re Ribūhi Hābib... excuse me, let me shake hands with you58... you know Mr. Hābib they say you’re a champion59 at organising things... please forgive me... I’m under pressure my friend, I’m under pressure.

Hābib

Mr. Al-Hashmi, if you have information tell me why I’m giving them so much trouble.

Keeper

It’s very serious my friend, I know everything in detail and I know that everyone in the Town Hall is extremely worried... Do you know, I was coming to your house to get some advice on this matter... incredible! What a coincidence60!... I don’t believe you’re here facing me... Mr. Hābib you got them all thinking, they are puzzled and worried as they believe the matter has reached a serious level... yes sir, they’re

58 In the text ‘let me kiss you’. Kissing is a common habit in the Arab world for greeting or apologising.

59 In the text ‘a devil’ which in Algerian has the connotation of someone very clever.

60 In the text ‘destiny’ because of the belief in fatalism.
troubled alright, let me start from the beginning. The problem started about a month ago.

Please carry on talking while I feed the animals; yes 'this is the era of much talk and riddles' as the proverb says... Look this is the bomb you were afraid of, it's food for the poor giraffe... so... look at her beautiful eyes...

Habib

Keeper

About a month ago I was in bed and I had a dream; in that dream I was preparing a barbecue and the children were all excited running round me. The wife told me to grill the meat very well so that the fat doesn't upset the children's stomachs. Anyway, I went to sleep just after supper and I was still dreaming away when the wife startled me; I woke up shaking. She said the manager of the public gardens wanted to see me. In fright I said he must have smelled the smoke of the barbecue. She urged me to hurry up saying that the manager looked rather tense and worried. What brought him here? I hope there is nothing serious. He never came to my house. In that fright I went out in my dressing gown and asked him to come in for coffee. He said he was in a hurry... He asked me whether I was really feeding the animals at night. I did not deny it; I said: "Yes I gave the monkey a piece of bread and the peacock a few olives... it's nothing, it's just the left-overs from my dinner, I couldn't bear to see them starve."

Habib

Keeper

He said: "I'm not talking about bread; they were given meat and biscuits"... Meat?... I didn't know what to say; then I swore to him that we didn't have meat at home for twenty-three days.

Habib

Keeper

You counted them.

Habib

Keeper

From pay day... As soon as I get my pay I rush to the butcher's and buy five or six pounds of horse meat for the kids... He said that the situation was rather dangerous and there were risks... The rules don't allow the feeding of animals by strangers...and the veterinary surgeon has warned against it... I said "what has a foreigner to do with the animals of this country?" He said the veterinary surgeon is a doctor for animals and added "try to learn your language you fools"... "Whoever is feeding the animals with meat intends to poison them, I'm sure, and furthermore our animals are not used to meat which means that if they don't die from food poisoning they will die from diarrhoea... because our animals are used to rotten vegetables and rancid bran... you know Al-Hāshmi, the incident happened at night... and at night you are the only one on duty, you're the only one in charge and no one else... so watch out and don't fall asleep," then he drove away in the official car... I went back to bed hoping to get my dream and my barbecue back but there was no way I could go back to sleep; I spent all night inspecting the zoo. There are two men who come from time to time and sit under the willows; they bring wine with them and talk about politics; sometimes they give me a glass, they say "it'll warm you up"... But that night I asked them to leave, they said to me "why do you want us to go away, have they built a new mosque in the zoo?" I told them about the situation and the trouble caused by meat. They swore they had nothing to do with it and that they only eat wholemeal bread and olives and drink wine. Anyway, two days later they found a monkey in the female cage, they were embracing and cleaning each other... the veterinary surgeon went mad... They were puzzled at how the monkey went into his neighbour's cage and locked the door behind him... The ostrich left her shelter, she went out for a walk; they found her strolling and swaying her back near the large pond... a young ostrich was following her closely, he was chatting her up...

Habib

Keeper

Well, it's me who put the monkeys together, I also let the ostrich out... but I forgot to close the door behind me...

Keeper

You got us all puzzled and worried Mr. Habib... and there is a lot more I want to tell you.
Habib Forgive me... I was wrong... Look at the poor animals, look how they're following our discussion, it's as if they want to speak, as if they want to give their opinion... You see? They too are asking for democracy... Continue, tell me more Mr. Al-Hāshmi.

Keeper From that night on I became more alert and checked every part of the zoo. But no matter how hard I looked and inspected, no matter how vigilant I was, I couldn't find any spy... Please tell me my friend, tell me how you managed to do it.

Habib My young friends watch out for me from outside. They learned to hoot like owls in order to give me detailed information about your movements.

Keeper Incredible! This is great strategy. So, your friends were watching over the ‘watchman’, they had their eyes glued on me!... And yet they say the masses are stupid, they can’t organise themselves... Anyway, food reaches the animals at night even in bad weather... we were puzzled and things got worse because after two weeks the animals went on strike, they refused the food from the municipality... but their health improved very much and the veterinary surgeon was so happy that he went on holiday... yes my friend the animals recovered and became healthy... the monkey became very active and happy, he entertains visitors and winks at girls... and the she-monkey screams her head off and covers her eyes with her hands every time the attendants bring her food. This led one of the poor attendants to write a letter and complain about her. The poor man couldn’t understand the situation; he said in his letter that the she-monkey was induced to pick on him because every time she sees him she curses him and wishes him death. Some civil servants said “they want to overthrow us, they are causing trouble. Yes it’s the zoo attendants who urged the animals to strike and they’re using this opportunity to get a pay increase”...

Anyway, a few days later a row burst out among those civil servants and they started to fight and accuse each other... one accusing the other of collecting the eggs of the geese every morning; another said “I know you’re feeding your family on the ducks of the state”; another said “we are all helping ourselves... those who don’t take from the zoo the meat meant for the animals, and what about the lambs, yes the lambs for sacrifice on ‘Id, the holy day, you remember last year, we all had a hand in it, we all slaughtered those lambs in the public garden.”

Habib Yes you are right the matter has gone too far...

Keeper Wait, there is much more... yes it went too far and to cover up everything they gathered documents and sent them to the council for examination.

Habib Look at the wolf, he’s listening to us and look at the ostrich, she is hiding her head in her feathers... So?...

Keeper I’m going to have a look and come back soon, the police may come to investigate... I don’t want them to arrest you.

Habib Don’t worry, the lads are watching for us and anyway they told you about the police just to blow the matter up and scare you. If they are to investigate they would do it in

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61 We have used ‘watchman’ to keep the repetition of watch in the text.
62 Allusion is made here to superstition.
63 The phrase bi-enniyya in the text, literally means ‘with faith’ or ‘with good intention’ or ‘with honesty’. The phrase is used with these meanings throughout Algeria but in the West it is also used with the meaning of ‘anyway’. This phrase will appear very often in the text.
64 Reference to existing corruption and embezzlement.
65 There are two holy days among others in Islam called ‘Id-Al-Fitr which is celebrated at the end of Ramdān, the month of fasting, and ‘Id-Al-Adhā, the holy day of sacrifice when people sacrifice the lamb, a rite in connection with Abraham.
broad daylight, we are not at war... anyway, carry on... you were saying the matter got worse...

Keeper Yes Mr. Ḥābīb, it got really serious when the council opened the file on the zoo the workers started to send letters complaining about the different departments. Someone was asking why they were keeping the doves in cages, he said doves are the symbol of freedom and after all we have fought for freedom ourselves and we are still fighting for it... Another one said monkeys should wear trousers, they should look decent... Someone asked for a piece of land to build a house on and in return he would bring an elephant from Ethiopia because his brother-in-law works there and offer it to the zoo; he said we would smuggle66 it into the country... Anyway, the municipal council opened an enquiry and called people for interrogation... The council heard the most incredible and amazing stories... They were asking people only one question - "What do you think of the zoo?" Oh my god! You should have heard the answers... you had - "this is the first time I hear of the existence of a zoo in our city... do these animals belong to the state?" and - "we should build a shelter for the night keeper right in the middle of the zoo with a small window on each side so that he can watch better"...

Ḥābīb If they take up this suggestion you're finished, you'll become a prisoner.

Keeper Someone suggested to put the eagle in international competitions, he would win gold medals because he is a unique eagle, he is strong and can fast for a whole month. Someone else said "the food which is brought in secret to the zoo is foreign food... that's what happened in some African countries"...

Ḥābīb Yes the food is foreign, it comes from outside, from outside the municipality.

Keeper Another one said "I have nothing to do with it, I only work for the municipality and the food you're talking about, the food smuggled into the country is a matter which concerns the customs because this is contraband." And another one said "these smugglers are the enemies of the country, they are saboteurs, they want to poison our animals, they want to infect them with one of the dangerous diseases from Europe and let them out to attack our people, so watch out! watch out!" This one got applause. He also suggested to tether the animals inside their shelters. Another one told them "yes I took a few ducks, but I took them to the municipal summer holiday camp, well it's obvious I took them for our children." Another said "I swear that I am innocent, God is my witness, I wanted to take the parrot home and raise him just for a good deed and I had applied to you in writing but you rejected my application"... Another one said "apart from a bit of cinnamon67 and some dates68 I took from the she-elephant I didn't take anything else, I don't like animals anyway, and if you want me to pay for what I took, fair enough I shall pay but on condition that everybody else pays." And another one told them "you know? imperialism... imperialism has great potentials and various means for its operations. What can a poor keeper armed with a stick do against spies who enter the zoo at night with weapons and sophisticated equipment? Well, he needs a tank69." Oh Mr. Ḥābīb they went on and on... By the way, on this point what if they brought me a tank? And do you know? I can't even ride a bicycle70... Anyway, the file got thicker and thicker. heavier and heavier and everybody in the council and municipality was more worried and more tired; they

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66 The word in the text is trabendu meaning 'smuggling' or contraband. It is a slang word used only in Western Algeria. Reference to the excessive smuggling of goods in and out of the country.
67 In the text 'bits of cinnamon' or 'sticks of cinnamon'.
68 In the text the word ghars means date paste. It is made of very soft dates which are squashed together with their stones and wrapped in goat skin.
69 Transliterated in the text.
70 In the text bscl the from the French bicyclette.
were all lost... well even now, at this very moment, even if I arrest you the matter remains unsolved... Hey Mr. Ḥabīb, what about sending them a letter about the tank?

Ḩabīb

No, not yet, the animals still need food and care... but you can join us and give us a hand since our operation is still secret.

Keeper

Right away, I'm willing to help you in any way I can.

Ḩabīb

All the neighbourhood feels concerned about the zoo and they're all committed for the well being of the animals. We won't drop the matter until they find a positive and fair solution... The zoo is situated in the poor part of the city and the rich don't feel concerned about it at all, they take their children to Europe because European zoos have more animals and offer a wider range of entertainment... therefore we can say that this zoo is the people's zoo, it's our children's garden and you're in a better position than me to know who comes here everyday... So, if you want to help us you must get up early in the morning before the attendants come to work and clean the animals shelters; you must do it every day to keep the animals healthy and get rid of their horrible smell.

Keeper

You can count on me Mr. Ḥabīb, I shall start tomorrow morning... I have a ladder at home, I shall use it to get to the giraffe.

Ḩabīb

And spread the news that the spies of imperialism have ceased their operations in the zoo.

Keeper

That's easy, I can do it. I will say "the spies phoned me and said that the workers of the municipality were too hard and clever for them." I will also say that they have changed their plans, they intend to enter homes, they will mingle with the T.V. pictures and enter... houses... is that good?

Ḩabīb

Find something acceptable, something people can believe...you know we have already started to build bigger and better shelters for the animals in one of the municipal workshops; we have also made contacts with friends in other services to improve and embellish the zoo for our children.

Keeper

Good Lord! Just a few minutes ago you looked small and now I see you as big as the wall facing me.

Ḩabīb

(miming feeding a guinea-fowl.)

- Here have some more my girl... look this guinea fowl lost all the feathers from her neck because she was constantly sticking her head out of the fence to pick grass, but now... here look new feathers are growing...

Keeper

I must go now... duty calls... well you carry on then.

Ḩabīb

I have almost finished, there is only the Turkey-cock... the guinea-pigs... and the gazelle to feed.

Keeper

Please call me anytime you need me, don't hesitate... please.

Ḩabīb

There are some dockers who have been dismissed; some of them have been out of work for more than ten months; as the celebrations of the holy day are approaching we have decided to collect donations for them... go to your work... I'll call on you tomorrow or the day after and tell you more about it.

Keeper

Up to you... Look dear friend, when you are finished leave from the other side please; take the main alley, the one with flowers, palm trees and fences on each side, I shall open the gate for you.
Tell the lads I won't be long, tell them also that you delayed me.

Did I?

I mean you kept me talking... (addressing the dogs and cats.) Be quiet you, I said until I finish... priority for the prisoners... you lot can find food outside... come here my pretty gazelle... Mariam loves you, you know she keeps asking the neighbours for bread; if they have anything left over they bring it to me and say "take it to your gazelle"... come to me my girl... come symbol of beauty and freedom.

(THEY EXIT - BLACK OUT)

EPISODE THREE: THE STORY OF QADDUR

(The narrator sitting on a chair and playing the banjo. He presents the story of Qaddur)

He built high walls and houses
Mortar and bricks took all his energy and sweat
Today is Friday, he leaves the site to travel home
He can't wait - he is longing for his wife and children.
Qaddur packed his clothes, he is going to have a rest
He said good-bye to his friends and left happy and proud
Friends, you are lonely, I shall bring you food? from home, he said.
He got on the bus smiling and his eyes shining with joy.
He built high walls and big houses
Mortar and bricks took all his energy and sweat
Today is Friday, he leaves the site to travel home
He can't wait - he is longing for his wife and children
He thinks of Fatima the wife he loves dearly
Qaddur wants to see his children to forget the hard work
Qaddur wants to see his children and be happy
Warm family atmosphere that's what he wants.
The journey is long, not a word, he just sighs
He kept thinking of his little daughter Mariama
Who forgets he is her father and calls him uncle
She calls him uncle like an orphan calls a stranger
She is shy, he gives her sweets and she goes to him
He built high walls and big houses
Mortar and bricks took all his energy and sweat
Today is Friday, he leaves the site to travel home
He can't wait - he is longing for his wife and children
He got off the bus and ran all the way home
But found his house filled with sadness and misery
Fatima was in bed, she was ill, she looked white and weak
And little Mariama was doing the housework.
What happened, why this tragedy, where are my children
Qaddur was wondering in a state of shock and despair.
The neighbours opposite are mourning, the father is dead
'Aisha is helping? there are many friends and relatives
The little ones went to fetch water and the eldest is out
He left school and now he is wandering in the streets
Like a vagrant and putting himself at risk
He built high walls and big houses
Mortar and bricks took all his energy and sweat

71 In the text - 'provisions'.
72 In the text tafial- meaning 'to roll couscous'. The way to make couscous is to roll semolina gradually adding flour and water to obtain pellets which are then rubbed through a net.
Today is Friday, he leaves the site to travel home
He can't wait - he is longing for his wife and children.
Though tired he put on a happy face to cheer Faima
We missed you she said with a sigh wiping her eyes
He leant and kissed her on the forehead then went out
He pulled a packet of henna and put it on her chest
I shall dye my hair with it next Friday she said
Here is the housekeeping money, he said, I'm going to have a bath
And get you some medicine, I shall be back before the funeral.
Repair the roof before it falls down and buries us she said.
He built high walls and big houses
Mortar and bricks took all his energy and sweat
Today is Friday, he leaves the site to travel home
He can't wait - he is longing for his wife and children.
Qaddur had his day's rest, he spent it under the rain
Trying to solve the various problems his family faces
He had no time to play with his children or stay with his wife
He got up early to start another week of hard work
His wife looked at him and with a smile wished him well
Hoping and praying next Friday he would rest
Hoping and praying things won't get worse.
He built high walls and big houses
Mortar and bricks took all his energy and sweat
He can't wait - he is longing for his wife and children.

EPISODE FOUR: THE STORY OF 'AKLI AND MNAWWAR

(Circular rostrum with the narrator and four actors standing round it. They present the story of 'Akli and Mnawwar the same way as the story of Ribüçi.)

Narrator

There was between 'Akli and Mnawwar a strong relationship, a bond of great friendship; neither hides anything from the other and neither does anything without consulting the other.

They had a kind of innocent affection for each other and their friendship was genuine and sincere. No one could intrude and spoil their relationship. Obviously they would disagree now and then in their discussions but they never fight. Indeed there was a great friendship between 'Akli and Mnawwar. 'Akli, may he rest in peace, died more than ten years ago yet the bond of friendship between the two is live and still exists.

There was between 'Akli and Mnawwar a pledge, a pact. In fact it's that pledge which until now strengthened their bond. 'Akli and Mnawwar worked together for a long time and had numerous experiences; they learned a lot from each other. They were both working in a high school, 'Akli was a cook and Mnawwar a porter. They liked each other and became friends the first weeks after they met, it was a few months after Independence.

73 In this case the henna is in its natural form that is dry henna leaves.
74 'May he rest in peace' or 'Mercy of God be upon him' is a phrase always used when someone speaks of someone dead. It is often used in this scene.
75 'ثانوية' - secondary - is the legacy of the French lycée. In this case it is a boarding school. Because of the limited number of high schools under French rule and up to the mid-seventies, children from villages and small towns would go to the boarding high school in the nearest city. There are no more boarding schools now as the government built schools (primary and secondary) in the most remote areas.
As wc\textsuperscript{76} said earlier, 'Akli is dead but for Mnawwar he is still working and making himself useful although indirectly. Mnawwar thinks that his friend is still working with him in the school. 'Akli was tall and slightly overweight he had a long waxed moustache\textsuperscript{77} and a loud but nice voice. He used to speak clearly and with eloquence, he was also straight. Mnawwar is rather short and ten years younger than 'Akli; he grew up in the country and he still lives by the values he was taught. There was a great friendship between 'Akli and Mnawwar. During one of their regular evenings they talked as usual about their school and its problems, about the parents who didn't want to organise a meeting on the treasurer who embezzled a lot of money with the help of the butcher and other suppliers, and also about the stationery. They talked about various problems and their possible solutions; they sighed with pity and said the state should play its role in education. To end the discussion 'Akli stood up and said that he had an idea germinating in his mind, an idea in the interest of the school. He said "I'll let it develop\textsuperscript{78} tonight and tomorrow we shall have a cultural session and talk about it... I feel a bit tired, my knees are aching and as you can see I had a bit too much to drink". "Do as you wish my friend," said Mnawwar then he accompanied him home. The following day they met as agreed and discussed 'Akli's idea. "I want to offer my body, I mean my skeleton to the school and I want you to be in charge of the execution of this wish," said 'Akli - Mnawwar was shocked, "God save us! Almighty God help us!... Why think of such ideas my friend, why?... you see brother, you see where alcohol leads to?... You offer the skeleton, your own skeleton to the school?... Dear God, Almighty God take this evil idea off my friend's mind... you offer your bones to the school?... It's more than ten years that we are friends and I never thought you'd come up with such an idea... If anybody upset you in this school just tell me... here I am with my cane, yes the forefathers' weapon, it's behind me and I can still use it with great skill you know\textsuperscript{79}... Anyway, who upset you and made you discard your body?..." - "Let me explain said 'Akli, I will die before long, the time is approaching\textsuperscript{80}... from what they told me at the hospital I think my liver is seriously damaged by wine and it has started to degenerate\textsuperscript{81}..." - "That's just worry and nostalgia brother!"... 

- "No... nobody knows about this except you. I have considered the question seriously and thought that two or three years after my death you dig out my bones and gather them to make a skeleton for the school... it will be used in natural science\textsuperscript{82} classes... As our school lacks teaching materials my skeleton will be useful for our children and it's better for the country to use mine rather than import one from abroad, from France". \textsuperscript{83}

- "Almighty God save him! Why should you wish death to yourself? This is heresy\textsuperscript{84}... thank God you're still in very good health and as strong as a bull."\textsuperscript{85}

\textsuperscript{76} Story-tellers in North Africa never use the first person singular. The pronoun 'we' is used to make a transition as in this case (or 'as we were saying'). The nature of their material requires reported speech, hence the use of 'he, she, they said, did, told... etc. .

\textsuperscript{77} The wearing of this kind of moustache was very common among Berbers from Kabylia (north-central part of Algeria), usually worn by middle-aged men. It is also worth mentioning that 'Akli is Kabyle and his name is used only by this race.

\textsuperscript{78} Mnawwar is from the country and indeed the cane was used as a weapon.

\textsuperscript{79} Phrase commonly used and meaning 'the time of death [which is decided by God] is approaching.' Another phrase - 'the decision of death is in the hand of God'.

\textsuperscript{80} In the text 'I shall let it brew...'

\textsuperscript{81} In the text 'it has started to break slowly into little pieces'.

\textsuperscript{82} Literal translation of the Arabic name. Again a legacy from the French system where the subject is called science naturelles. The subject includes, through the different school forms, the study of man, animals, birds, fish and rocks.

\textsuperscript{83} France in the same context has the meaning of foreign country, abroad, overseas.

\textsuperscript{84} In the text the word literally means 'you ignore' hence 'to be ignorant', 'ignorant of God', 'ignoring the existence of God'... etc.

\textsuperscript{85} In the text 'stronger than the Spanish bull'.

\textsuperscript{86} In the text 'we' is used to make a transition as in this case (or 'as we were saying'). The nature of their material requires reported speech, hence the use of 'he, she, they said, did, told... etc.'
"The end Mnawwar, the end I can see it coming soon. I want to serve more, I want to be more useful to the school, the school where we worked most of our life... I want to be of some use in the teaching and training of the youth...."

"Your nationalistic passion is fantastic, yes it's so strong that it is urging you to offer your bones... why go so far?... You want us to dig you out of the grave, build you up... and put you to stand here, inside the school like an ornament?... This must be the books you read on philosophy and history which turned your head... Please repent and come back to God... or, I tell you what, go and have a bottle or two maybe they'll take this evil idea off your mind." "I thought the matter over and considered all aspects"... said 'Akli.

"You crazy fool, stop blaspheming, God may bring us an earthquake this very night... maybe the school will collapse and we all die except you, saved by God...."

"Another school will inherit and benefit from my bones. You know Mnawwar death comes to everybody, there are some who expect it to come suddenly and others who are ready for it... it's a matter of choice...."

"Incredible! 'Akli this is incredible, instead of leaving your bones to rest in peace in the mercy of the Almighty you want to offer them while they're still sustaining your body."

"After all they are my bones and I am their owner and what's more, the law protects private property...."

"you're right, yes it's your bones... people leave castles and treasures behind and you want to leave me your bones." Mnawwar looked at his friend and knew that he was determined, then he said "I'm sorry 'Akli, let me get over the shock and give myself time to think about this matter tonight; tomorrow, God willing, we'll have a good discussion and examine the question thoroughly, you'd better go home now and have some rest, try also to think more about it... 'Akli, since you wish to become a public property I will not bother you anymore... We shall, keep the vertebral column intact to preserve the value of the present"...

There was a great affection between 'Akli and Mnawwar. They talked in secret and studied the matter over and over again. Every night they examined one aspect, they studied the scientific aspect and learned how the bones are assembled; from a phisophical point of view they said that Islam calls for learning and sacrifice; they also approached their problem from the legal angle, they looked in many books, they also went through the constitution in detail and found no clause which forbids their project.

'Akli and Mnawwar agreed more and more and had a better understanding of the matter. 'Akli wrote a letter then asked Mnawwar for his finger, "give us your finger... come on brother give us your finger", at which Mnawwar replied - "you are the public property, not me... send them your own finger, after all it's you who are making the donation".

"Come on brother, give us your finger I said."

"You are their property not me, so send them your own finger... you are making the donation not me."

"Come on give us your finger, you can't sign properly, can you? So come here and put your finger print as a signature next to mine."86

86 A practice introduced by the French for illiterate people. The signature is the print of the right index.
Then they set off to execute their project and approached different departments; the answers they got were incredible, answers like - "In The Name Of Allah The Most Gracious The Dispenser Of Grace, Blessings And Prayers Be Upon The [Last And] Best Of His Messengers\(^{87}\)... now to answer your question I say that it is the Red Cross people who know about these things, they will solve your problem", and - "your project reminds me of the pharaohs... our country is taking another direction... you should submit a social report, a project that is useful for the country... think about it more... you have a large variety of social problems to choose from" - and - "you got the wrong address, are you trying to get us into trouble with the Department of Museums?" - Someone thought that 'Akli was already dead, he said "my deepest sympathy... but you will have to wait until there is a ministry for such affairs." They were also told - "We are bringing a substantial number of skeletons from India. As you know India is our friend and a developing country like us. Furthermore the skeletons we are bringing are genuine but they are alive, and they can walk too," - and - "after the gentleman's death and his burial get two witnesses who must also be dead to sign and state that the gentleman's soul has really risen to heaven, then the rest of the procedure is simple." The last agent started to complain saying "I see... you offer meat to the others and bring me the bones to gnaw... they all bought cars... they all bought villas... except me... except me... except me."

' Akli and Mnawwar didn't give up, they kept insisting until they succeeded. The administration dealing with the matter accepted the offer and replied officially to 'Akli and at the end of their document they thanked him and congratulated him as 'Akli the brave militant who offers his body in the interests of science... After their congratulations and their thanks they hoped the skeleton was in good condition and the life of the donor short. ' Akli and Mnawwar jumped with joy when they received the reply... then Mnawwar fell to his knees and started a prayer to thank God, and ' Akli rushed to the off-licence for a couple of bottles which he drank straight away then came back to his friend and said - "now my mind is at rest, I can die in peace now... You keep an eye on me just in case I get dizzy or I get hit by a car... I am now the property of the state and you are my sole and responsible guardian."

There was between ' Akli and Mnawwar a warm affection... ' Akli, Mercy of God be upon him, died more than ten years ago and after all this time Mnawwar remains faithful and loyal to his friend, he still keeps deeply in his heart that love for his friend, the love which strengthens the bond between them.

(Blackout. the narrator moves to the other end of front-stage, the actors exit.)

\(^{87}\) This invocation is always used by Muslims just before they start anything in daily life i.e. a speech, writing, eating, driving, travelling... etc. We have opted for the literal translation of the 'Best Of His Messengers' because it is meant by most Muslims. We have added [The Last] to make the reference to the prophet Muhammad. The other invocation is "In The Name Of Allah The Most Gracious, The Dispenser Of Grace, Blessings And Prayers Be Upon Our Master Muhammad The Messenger Of Allah And Upon All His Family And His Companions". The first part of this invocation "In The Name Of Allah The Most Gracious, The Dispenser Of Grace" is the original invocation opening the Koran and starting all the Surāt (chapters) except sūrah number nine. It is also an invocation used in daily life.

\(^{88}\) Allusion to corruption and embezzlement.
Teacher Please sit down... thank you... Last time we studied in our natural science class the external and internal structures of the human body as well as the cells and the tissues. Today we shall study the skeleton... silence, silence, please! We shall look at the number of the bones and the different parts of the skeleton... today's lesson is related to the study of bones... it is short and easy but our school gives it a particular importance in the sense that it has in its possession a genuine human skeleton... silence please!... It is a skeleton of a man who was a cook in this school. His name was 'Akli Amezghan, mercy of God be upon him... therefore our lesson bears a particular importance since we have something unique in its kind... On the other hand, Mr. Mnawwar, the school porter... silence please! the well known and respected Mr. Mnawwar will bring the skeleton soon... The porter was the cook's closest friend and now he is the sole guardian entrusted with the remains of his friend. Mr. Mnawwar is known to everybody for he has an exceptional art of relating stories particularly when he talks about the life of his friend 'Akli... Therefore it would be useful for us to try and convince Mr. Mnawwar to stay with us and participate in our class... silence! The aim is to make our guest talk about the cook... in other words he will bring his dear old friend to life, thus what he says would be useful for our lesson as it will help you in other subjects... silence! Call Mr. Mnawwar and let's try to induce him to talk but let's do it in a clever and polite manner and avoid confusion... silence!... Here he comes, take your seats. (Enter Mnawwar) Today our lesson is on the skeleton... welcome... welcome Mr. Mnawwar!

Mnawwar Good afternoon my children!

Pupils (all together) Good evening Mr. Mnawwar!

Mnawwar Here he is well wrapped and covered, looking decent as required by religious law. Your Uncle 'Akli, mercy of God be upon him... well, learn about him and get some knowledge. the country will benefit from you. Let me get on a chair to uncover the poor man. (He removes the sheet covering the skeleton.) Here he is... here is the marvellous man...

Teacher (pointing at an apron tied round the skeleton.) - What about this?

Mnawwar This is a cook's apron... it is the apron he used to wear at work and it is the only thing he left behind... I tied it round his waist to cover his lower part... I wanted him to look decent... well it's a good thing to be decent but I think you're confused my daughter, things are mixed up in your head.

Teacher In fact...

Mnawwar Shall we take it off teacher? All right then... since it is for an educational purpose let's remove it. (He starts to untie the apron) Actually he used to say frequently, one shouldn't be shy to talk about things related to science... Well teacher, here he is

89 The teacher speaks in modern standard Arabic.
90 For the pupils the author uses al-jâmî which means 'all' or 'the whole group'. We have opted for 'pupils' because of the context adding 'all together' between brackets when the pupils respond all together.
91 We have kept the meaning of the greeting in Arabic although we do not think that classes are held in the evening.
92 The allusion is about the covering of the lower part of the skeleton.
93 In the text 'the belt of the profession'.
94 In the text 'I tied it round his waist for decency.'
naked. I shall come back and fetch him when you finish your lesson... You may get as close to him as you wish but don’t touch him. Teacher, when you finish send La’raj Ben Difa to call me because I want to twist his ears all the way back to the classroom; he needs to be punished for smoking and for calling me "weasel-face"... (addressing a pupil). You think I didn’t see you hiding behind the tree? (turning to the teacher) He was sitting on the pavement, legs crossed and puffing away... smoking a cigarette... yes smoking a cigarette bigger than him. Anyway, see you later my daughter...

Pupils (all together calling him back) - Mr. Mnawwar!.. Mr. Mnawwar!.. Mr. Mnawwar!..

Mnawwar What’s going on?.. What’s the matter with you? Are you demonstrating or what...?

Pupils (they repeat) Mr. Mnawwar!.. Mr. Mnawwar!.. Mr. Mnawwar!..

Teacher Silence!... Silence!...

Mnawwar Do you want me to lose my job? You’re making an uproar and the head-teacher is outside in the court-yard. What do you want?

Teacher Mr. Mnawwar, they want you to spend a little of your time with them and talk about your friend ‘Akli.

Mnawwar They always play this trick on me teacher... these kids get on my nerves you know - they don’t like to study and they always find excuses... What am I going to do with them now?

Teacher Let’s talk together about the skeleton; I speak to them about the bones and you talk to them about the man.

Mnawwar If I’m not wrong, I think you’re on their side, yes?

Teacher If you leave they’ll make a racket and there is nothing I can do.

Mnawwar You’re not the type to give in or be overpowered... we know each other well. You know teacher... my friend called for the learning of science, he always insisted on science... yes, science... but there is nothing I can contribute in this field... The kids want to play, they’re still young and not fully aware of the importance of learning.

Teacher (addressing the pupils) Shall we let Mr. Mnawwar go back to his work? (She puts her arms up and waves a ‘No’ signal to the pupils)

Pupils (all together) No! No! Mr. Mnawwar!... Mr. Mnawwar!

Teacher Silence!... Silence!... you see, they don’t want you to leave...

Mnawwar You’re behind everything teacher... Shall we let Mr. Mnawwar go?... - and you stretch your arms up... why, am I going to work up in the air? Why don’t you show the door?... Now I’m in serious trouble with Mama95... she’s waiting opposite the gate... I told her that I would be back in five minutes; she’s going to think I’m late on purpose, well that’s it, I’ve had it.

Teacher I will talk to her and explain everything... I will tell her that you helped us with our lesson.

95 His wife.
Mnawwar

She won't say anything in front of you but she'll get at me, later... (looking through the window) Look... look at the way she's standing at the gate... like a soldier... a long scarf tied round her head she's resting on her cane.

Teacher

Silence!

Mnawwar

(to pupils) You're laughing hey?... (to a girl) Linda Al-Dja'buri, you'd better not show yourself to your aunt Mama because you'll get the cane for what you did... (to teacher) - what do you want me to say about the skeleton?

Teacher

Tell us about 'Akli, introduce him, then...

Mnawwar

The late 'Akli Amezghan was born in 1920 near the town of Boudj Menayel. He emigrated at the age of eighteen. He came back in 1946. The same year he got married, he took his wife with him and left his parents. He started to work in this school as a cook assistant and stayed here until 1956 when he was arrested and put in prison till 1962. After he was arrested his wife and children went back to Boudj Menayel. His wife died in 1961. His children grew up and stayed with their grandfather and as for him he didn't marry again. After independence he came back to work in this school... in a way it was him who started again the catering in this school. The budget was limited during the first period of independence and he was feeding the kids with lentils, beans and macaroni. It was during that period that we met and became friends. The first day we met, the poor man noticed I was shy and not at ease. I had just arrived from the country and urban life was all new to me. "Let the cane hang on your arm like a gentleman or a broker, don't hold it tight like a shepherd, it scares the children... you are a free man now, relax and enjoy yourself"... (he puts the cane on his arm and as if he were addressing his friend says) - 'Akli, like this?... (to pupils) And now good bye!

Pupils

Mr. Mnawwar!... Mr. Mnawwar!

Teacher

Take a seat... relax... (pointing at her desk) Here, you have a chair and a table... please sit down.

(Mr. Mnawwar sits at the desk)

Mnawwar

Great, really great! Funny times! This is indeed the funny century our forefathers predicted... everything is upside down, the porter sits at the desk and the teacher stands up! If Mama comes in and sees me in this position she would scream with joy and say 'come on give me more money for the housekeeping since they have increased your salary.'

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96 Most old women in Algeria tie a small turban on top of a scarf round the head.
97 A town in Kabylia, north-central Algeria.
98 In the text 'his parents married him'.
99 Usually young men stay with their parents when they get married but this is gradually disappearing.
100 This is during the War of Independence - 1954 - 1962.
101 There was a large rural migration towards the cities after independence as a result of war.
102 In Algeria a broker is more a go-between in business deals. The connotation of the word samār is 'that who extracts money', the greedy.
103 We do not know whether this unfounded and rather superstitious prediction exists in other Arab countries but in Algeria the story refers to the fourteenth century in the Muslim calendar (twentieth century A.D.). Some time in the past people predicted that our century will know an unprecedented upheaval of moral and religious values and that it could be the end of the world.
Teacher  
It is the skeleton which gives the body its shape and its upright posture; it holds the muscles and protects the inner soft structure of the body. The skull protects the brain and the rib cage protects the heart and the lungs. There is a total of 206 bones in the skeleton.

Mnawwar  
Yes 206... I have counted them. (To a pupil) Write... Write... Ṣūkūm Al-Ghūū, write down 206... you've been playing with your hair since the beginning of the lesson, I have noticed you.

Teacher  
How did you count them Mr. Mnawwar?

Mnawwar  
My friend used to teach me... He used to bring his books and cattle bones every evening and explain to me everything... he wanted to make sure I knew how to put his skeleton together... I can't remember the names of all the bones... he was teaching me in French... I can remember... le crâne and le fémur. The words he taught me sounded like swear words. He would check that I learned them by heart and he would repeat "remember well, 206... 206"... so much so that whenever Mama saw him coming to the house she would say "your friend 206 is coming"... It's true... 206... he didn't lie... When I brought my friend out of the grave I counted them one by one... three bones from the hand were missing... I stayed in the grave looking for them... The poor policeman105 who accompanied me was startled when he saw me count the bones and put them in the basket... "What are you doing?, he said, be afraid of God!" I said that three bones were missing to make 206. It's my late friend's wish... I took my friend's skull, shook the earth off then I kissed it and said "It's my friend's wish, he wanted me to." I kept the policeman waiting, he sat on the next grave, holding his head in both hands then he said: "Look man, if you reach Master Azrael intact, give the jinns a party". I said "I promised to take care of these bones... so 206 is 206."["Digging out human bones! I don't understand", he said]107 I told him that I was used to bones and that he shouldn't be afraid. I didn't want to talk more as I noticed that he was rather afraid of me, he had one hand on his holster and he was holding the witness with the other. Every time I picked up a bone and cleaned it he said a prayer... Anyway I gathered all the 206 bones of my friend and said to the policeman "lets go now". He said "thank God!" and called me names. On our way out of the cemetery I was carrying the basket in one hand and holding the policeman's hand with the other because he was stumbling and praying all the way. "Sod this horrible job," he said. "Actually, I said, they should train you for such things"... "One more word and I will arrest you", he said... At the gate, the cemetery warden finished him off. When he saw the policeman was pale he said "I'll get you some water, let me get the gourd from the grave,, I keep it in the grave because water stays cold... If you want to lie down come to my place here in this hut, it's nice and cool, the atmosphere of the cemetery gives it a nice coolness... yes, just lie down and relax, don't worry..."

Teacher  
There are three parts in the skeleton of the human body: the bones of the head, the bones of the trunk and the bones of the limbs. In the head we have the bones of the skull and the bones of the face. The skull comprises eight bones which are flat and saw-toothed, they are interlocked together by the tiny teeth on their edges to form a
solid box, not entirely closed, which protects the brain inside it. The back-bone of the skull is called the occiput... Have you written everything down?

Pupils (all together) Yes Miss!

Teacher Mr. Mnawwar, so?

Mnawwar What do you mean 'so'..? As you can see I'm in good health, I'm all right, just fine...

Teacher I mean what happened after the cemetery?

Mnawwar I spent the first nights on my own with my friend's skeleton... Poor Mama went to stay with her relatives. She said that she was scared and that she would come back after I had assembled the skeleton and taken it elsewhere... Anyway, I followed his instructions, I put the bones together and built the skeleton - I assembled him just as you see him108 now - Then I went to fetch Mama... I must confess, I was scared the first night too... (To the skeleton) I'm sorry 'Akli but I never lied to you before...Goodness me, he has a frightening look... Thank God I had thought of the Koran to keep me company... I read ِғُرَائِلَ ‘Al-'A’raf that is 'the Faculty of Discernment'110 - it too has 206 verses - and I would read each verse to each bone... My in-laws came to see 'the creature' which made Mama leave home... I asked them to come in for coffee and meet my friend who was standing behind the wardrobe... They refused and said 'It's all right we can have a look from the door step...’ Mama understood and came back home on her own. I wrote to 'Akh’s father in the bit of Arabic I know. Poor me, he replied in Berber112 and I could find nobody to read the letter for me... it was a long letter, at the end he quoted some verses from the Koran which helped me guess that he was upset with his son and myself and that he considered us polytheists. His poor sister explained to me later... one year, during 'Id celebrations113 she came to visit her brother in our house; she stayed with us for three days... Before she left she gave me her address and said: "If you need a female skeleton write to me... I would like to stand next to my brother and keep him company'... Mama was crying and I didn’t know what to say... I said: "you don't need to trouble yourself... they're going to import plastic skeletons". The first days were a bit difficult because of what I had done... The whole neighbourhood heard about the skeleton and my house was invaded by people... God knows the number of sick people who came to me asking about 'Master Mnawwar the Healer'114... Kids would climb up the wall, hang on the window grid115 and look... And women! every minute a woman comes to ask Mama - "Dear sister, tell me, I hear you have a chained female ghost in the house and she’s giving you trouble..." and Mama would say: "That’s only Mnawwar's poor late friend...if you want to see him I’ll uncover him for you." One of those weird women came to me and said: "Here is fifty pounds, I want to hire the hand of the skeleton, I just want to roll some couscous with it and I’ll bring it back"116 What a mess it was!

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108 Mnawwar personifies the skeleton. He refers to his friend, that is why we have opted for ‘him’ instead of ‘it’.
109 ِғُرَائِلَ a chapter in the Koran.
110 We thought it useful to follow the Arabic title with its English equivalent.
111 ِمَارِيُع is taken from the Spanish word armario - wardrobe.
112 In the text 'the Amazigh language'. Amazigh is the original Berber word for Amazigh people, meaning 'the free people'.
113 ‘Id celebrations, see footnote 46.
114 Allusion to people’s superstitions and their belief in charlatans thinking they are endowed with supernatural powers to cure and predict the future. These charlatans are addressed as 'Master...'.
115 What is meant in the text is a kind of fence outside the window fixed on a grid which is fixed on the wall. The children actually hang on the fence.
116 This is for witchcraft. There are many stories about witches who use hands of the dead to roll couscous with. The aim is to make the person who eats the couscous
Teacher

The bones of the face: there is a total of 14 bones which form one single unit except the lower jaw-bone where the lower teeth are fixed. Each side of the lower jaw-bone is connected to the temple-bone by a round extremity called the ‘condyle’. The slightly bent shape of the condyle and the transverse cavity between the condyle and the temple-bone allow the vertical and lateral movements of the lower jaw.

Mnawwar

He was very intelligent. What a brain! A brain he filled with books and wine. (To the skeleton) Sorry about that my friend, you know I love you and have respect for you... Oh yes, he learned a lot all by himself. Because he was a widower he used to read and study books all night and sometimes he would make remarks like "look, look at this explorer, look how far he had been!"... Sometimes he comes late and excuses himself saying "Mnawwar, the kids kept me talking!"

Teacher

Sorry Mr. Mnawwar, but what were you saying about 'Akli?

Mnawwar

I said that he loved science and reading... He was articulate not like me... His conversations were nice and interesting. When he's had a few glasses he starts to talk about the workers and their historic achievements, I was amazed and it seemed to me that those workers were carrying the globe... I would just sit close to him and drink in his words... At night, when I go to bed Mama says "your friend 'Akli drinks but the smell of wine sticks on you"... His drinking was good... If he had lived one or two more years I would have fallen into the same trap. One year we celebrated November 1st at school\(^{117}\) and 'Akli made delicious cakes. The head-teacher liked them very much and took some home, on his way out he thanked 'Akli and asked him how he made the cakes and what he laced them with 'Akli answered: "I laced the cakes with rose-water and my head with brandy".

Teacher

The bones of the trunk: there are two parts in the trunk - The vertebral column and the rib cage. The vertebral column is a bone chain which stretches up along the middle of the back and to which are connected the head and the ribs. The vertebral column has 33 units most of which have a similar shape, they are called 'vertebrae'... Mr. Mnawwar, the nose is a bit crooked, isn't it?

Mnawwar

Yes it was damaged in prison... He was really a man of honour and dignity... (looking through the window) Here comes the baker... she'll count them loaf by loaf and if there is only one missing she calls the head-teacher.

Pupils

(all together) The head-teacher... The head-teacher.

Mnawwar

Oh my God! I've had it!... (to teacher) you see where you got me, holding me?... (Pretending to scold the pupils) We told you a hundred times not to lean on the walls, you dirty them with your shoes!... You are forcing us to paint them every month... and when you go out of school behave yourselves, no disorder, no noise and no embracing... boys on one side and girls on the other, coming in or going out!... Understand?...

Pupils

He's gone... He's gone... He's gone...

Mnawwar

He's gone... Let's get back to science (to teacher) Please...

Teacher

The rib cage: it is a set of bones which surround the heart and the lungs and protect them. We have the thoracic vertebrae at the back, the sternum at the front and the ribs. There are three categories of ribs: a) - seven pairs of true ribs - b) three pairs of false ribs - and c) two pairs of floating ribs.

insensitive. The person (usually it is intended for men rather than women) would therefore have a hardened heart which would respond to and obey only the person who cooked the couscous.

\(^{117}\) November 1st (1954) date of the beginning of the Algerian War of Independence.
Mnawwar (addressing a girl) - Fayza!.. Fayza!..

Teacher What's wrong with Fayza Mr. Mnawwar?

Mnawwar She's biting her nails... if she carries on I'm afraid she'll get to the phalanges.

Teacher The bones of the limbs. 1) The upper limbs...

Mnawwar His hands teacher, he made wonders with his hands. He could bone a whole lamb and keep the original shape... When he cooks beans people lick their fingers... He is a maestro teacher, when he lifts the lid to add salt in the pot you think he was sowing seeds.... He would hold a frying pan with boiling oil and run as if he was dancing... When he cleans rice, his hand goes to and fro so gently that you fall asleep if you watch him... oh! eggs, when he breaks eggs you think he was picking flowers... 'Akli produces gold from his hands... you know teacher, my friend's hands were a source of goodness... Just a smell and he could tell you what the food tastes like... Those who used to work with him loved him and respected him. He taught them to work in silence and under strict rules... He used to tell them "work with your brains... think before you lift your hand"... He was amazing teacher, you know, he could smell things a mile away... One day he said to me: "Mnawwar, the treasurer will come tomorrow and tell me to cook sausages for lunch and for dinner because the kids like them, that's what he will say. But I know what to say, I will tell him that I saw the butcher on his way to his office and I could smell rancid fat on him. Do you know what? If he insists on cooking sausages I'll tell him everything is ready just get us some skin!"... And that's what happened, exactly as he had predicted... Another time, when we were trying to get the permission for me to remove the bones from the grave after his death, we were talking to the man in charge of cemeteries... He said it wasn't under his responsibility and belched... 'Akli told him straight away that his wife had put too many breadcrumbs in the meat-balls... The poor man ended up forgetting what we came to see him for and kept asking 'Akli about cooking recipes - "how do you prepare Yorkshire pudding?... What about almond cakes?... Do you use thyme or bay leaves for big fish?... and walnuts are used in mince pies" or in mixed nut pies?" Sometimes, when he comes for a chat at home, Mama gives him food to take and asks him what's missing, she often asks him for advice... he would tell her for instance "you put too much saffron" or "today you bought goat meat", she gets upset and tells him that he was drunk that day... Great hands teacher, he had great hands, mercy of God be upon him... He had big hands because he was a hefty man, otherwise he would be able to tie two hairs together... He used to make bombs during the armed struggle... He had a contact with a young man who was working in a laboratory and who used to bring him the materials. He told me once that he had made a very small bombs and wrapped it in egg shells, it looked like a boiled egg... I asked him to show me how to make bombs... He refused and said he wouldn't teach me to destroy but show me how to make things and be constructive... He was very skillful indeed, a maestro... and courage!.. He was very brave teacher, he was never afraid of death. In 1974 on the night he breathed his last he was lying down... Mama was praying and I was reading the Koran. He woke up a few times and raising his head, he told me... "Use copper wire to assemble the bones because it doesn't oxydise. Apart from my crooked nose everything else in me is perfect... oil the bones every year and cover the skeleton whenever you can... The more useful is the skeleton they get your merit"... My brother was very brave, you know even at that moment when Mama was crying he comforted her...

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118 This is our own translation for these cakes. The first type has a croissant shape and stuffed with crushed almonds; this is mainly a North African recipe. The second type is common to North Africa, East Mediterranean countries and the Middle East under the name baklava or baqlāwa.

119 see 118.
Teacher: The upper limbs are connected to the trunk through the shoulders which comprise the clavicle and the shoulder blades. The upper limb is mobile and has three parts: a) the arm.

Mnawwar: It has one bone only - the humerus.

Teacher: b) The forearm, it has two bones which are...

Mnawwar: The radius at the back and the ulna at the front.

c) There are three parts in the hand...

Teacher: The carpal - There are eight small bones in the carpal.

Mnawwar: The metacarpal

Teacher: It has five long bones.

Mnawwar: We know that there are five fingers in the hand but the fingers have three phalanges each except the thumbs which have only two... (looking through the window) look, look... The Arts teacher is early... he's going to have a little chat with Huriya, he's going to talk to her about cultural activities, about union activities and about love activities...

Teacher: Did you say love Mr. Mnawwar?

Mnawwar: 'Akli was joyful and always optimistic... If you excuse me, I have things to attend to... (calling a pupil's name) Khamsi!... well, excuse me I must go now... Teacher, Khamsi Fu'ad is yawning, he's going to fall asleep on the table... and I'm afraid Mama rings the bell before time... when you finish with the skeleton of my friend the cook send La'raj Ben-Difa for me... Before his last breath he got up and urged me saying "work for science Mnawwar and do anything you can for science". You know my children, just before he died he said to me "science, Mnawwar, science... when science will spread in our country and will be available to the humble workers like you and me... when they will be using it in their skills and daily life, our country will have a second Independence... then our people will get rid of their problems... all problems... Mnawwar I'm offering my body for the purpose of that high goal"... Mercy of God be upon him, he was a great man... He was a far-seeing man, a man of principle... Excuse me teacher... Now I must think of something to get away from Mama... Good bye my children!

Pupils: Good bye Mr. Mnawwar!

Teacher: The lower limbs are connected to the trunk through the bed-pan... Silence!... Two bones constitute the bed-pan, they are the sacrum and the ilium... The mobile parts of the lower limb are the thigh, the leg and the foot. (lights and voice fade slowly) And... and... and...
(Bare stage - lights on the narrator sitting on a chair. He tells the story of Mansūr. He speaks a few lines then sings playing the banjo.)

Narrator

(speaking) Mansūr packed up his things smiling quietly; he has received the decision to retire from work. The manager congratulated him and said "you’re free from the hard work and the sweat." It’s like that nice feeling when you come out of a hot bath. He greeted his friends good bye energetically shaking hands but hiding his sorrow. He was sad and words were hard and heavy to say. He stood by the machine wondering; he put his pack on it and sighed. Then he put his arms round it and kissed it, you’d think there was something between them. He talked to it nicely with gentleness and respect. He said "I’m old now, I’m leaving to have a peaceful rest; you are tired and falling to pieces, soon you will be a heap of scrap."

(singing) This is the final day for our parting was their verdict
Many years together have gone like a dream
I was always standing by you to keep you company
For years and years I stood by you like a pillar
Mansūr packed up his things smiling quietly
He received the decision to retire from work
He put his pack on the machine and stood wondering
He embraced the machine and kissed it gently
There must be a special relation between them
He addressed it with respect and spoke gently
I have lived with you longer than I stayed with my wife
Always loyal, faithful and honest with you
I never let you down and never left you alone
Except in illness or in strikes for wages
Look at the tattoos you printed on my hand
Look how my body leans on you gently
I know you well and I know what’s inside you
I have learned to recognise all your tunes
Sometimes your behaviour is nice and blameless
And sometimes you are treacherous like a mad dog
Wearing a muzzle and attacking people with rage
If I forget myself and lean on you you tear my flesh
How much did you drink of my blood
How many mouthfuls did you take
Mansūr packed up his things smiling quietly
He received the decision to retire from work
He put his pack on the machine and stood wondering
He embraced the machine and kissed it gently
There must be a special relation between them
He addressed it with respect and spoke gently
Don’t be hard on my young substitute be gentle
If I was given time and the necessary tools
I would have improved you and stopped your creaking
You would produce more and save on oil
There would be less risk and work more pleasant
I shall give your secrets to the young lad
I shall give him every information and every trick
To tame you and ride you like a horse
The young lad shall win and be your master
For he is strong and ready for the confrontation
Mansūr packed up his things smiling quietly
He received the decision to retire from work
He put his pack on the machine and stood wondering
He embraced the machine and kissed it gently
There must be a special relation between them
He addressed it with respect and spoke gently
When we first met I thought you were a phantom
I liked you and in respect took off my hat and bowed
I thought you'd help me build castles and make me fat
I pored my sweat in you and gained neither wealth nor joy
He embraced the machine and kissed it gently
There must be a special relation between them
He addressed it with respect and spoke gently
Work with you gave me honour and dignity
Standing near you I saw hard work and pride in the factory
I found in unity unshakable strength and pride
He embraced the machine and kissed it gently
There must be a special relation between them
He addressed it with respect and spoke gently
It's time to go and I am leaving in peace
Farewell machine let us part good friends.

(Blackout. The narrator moves to the other end of front stage.)

**EPISODE SIX: THE STORY OF CLEVER JALLÜL**

(Bare stage - the narrator moves centre-stage joined by four actors. They tell the story of Clever Jallül the same way as in the previous episodes)

Clever Jallül is a clever man and he strongly believes in social justice. He loves his country dearly and wishes it develops quickly to give a better life for the majority. Clever Jallül is always helping people, he always does his best when they're in need. He is meticulous and very clever when it comes to plan things but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly. His wife and his children love him and have respect for him; they know how to tackle his weakness, how to deal with him, how to be patient with him and calm him down. They know he is a generous and affectionate man, always willing to help and give useful advice. If he happens to raise his voice a little bit they all fall silent and look down, they leave him get his anger out not minding even if he breaks a plate or bangs on the table. When he calms down Zohra his wife kisses him and says to her children "your father Jallül is just and stands for right against wrong, I wish you resemble him," then she adds a smile, "if it wasn't for the poor and their trouble he would be an important personality in the capital"... Clever Jallül knows how to talk to his children, he gave them a sound upbringing and bred into them the love for work, affection for others, modesty and good manners. When he talks to them about politics and other important things he expresses himself according to their knowledge and their level of understanding... when he tells his little girl stories about 'Master 'Ali' and 'The head of the ogress' he knows how to embellish the tales with idioms from daily popular language. Thus 'Master 'Ali has engraved on his

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120 The character's name is Jallül Al-Fhāymi. The second name is too obvious in meaning and it is intended by the author. It means 'the clever', 'that who understands' or 'that who wants to know (or to understand)'. We thought it interesting to translate this name and keep the author's intention.
121 The verb yatnarvaz is derived from the French word nerveux, hence 'to get angry', 'to lose one's temper...'
122 'Ali is the fourth khalifa, successor after Prophet Muhammad. He has become a hero in many folk-tales throughout the Muslim world.
123 Another well known folk tale in the Arab world.
sword all the aims of his holy mission, that is his fight among the poor and the destitute to eliminate heresy and raise the dignity of mankind... In the story of 'Hadidwân' everybody says the little boy falls in the little pot and disappears, but Jallîlî calls him 'Hadîd Wân', 'The Iron of Wân' and the story becomes based on Wan Yank the young and brave Vietnamese and the ogress the little boy fights changes into an ogress who sprays napalm from her mouth and fools people with shoddy goods... Clever Jallîlî takes on him people's problems and knows how to solve them, he listens to his neighbours and gives them advice, but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly. His neighbours know about this so before they go to see him for advice they ask his wife Zohra first to know whether his 'mood is clear or cloudy'. They all know that although he is hyper-sensitive he hates to see people get angry or get critical about things before they analyse them. They also know that he listens to them with care and attention and that he doesn't miss a single word of what they tell him. If ever someone gets carried away in his talk and swears at the government Jallîlî springs out of his seat, gives him a stony look and then fires at him with a burst of words as if he was shooting at him with a machine-gun, he would say: "You have gone beyond the limit my friend, let me remind you that there is true democracy here in this house but the democracy we agreed on in this house differs from some other democracies... In our house freedom of speech means rational, sensible and intelligent speech without petty criticism and swearing... Our understanding of democracy is intelligent analysis with firm and positive stands... So if you want to criticise the government this way go down town, the rich have opened cafés for this purpose." Clever Jallîlî is a handy man he can repair electricity, T.V. sets and fridges, he can also drive. He often teases the green-grocer, he would say "give me two pounds of this but please don't take from the front, leave the nice fruit for display as it is just in case a foreigner comes to buy, we don't want him to laugh at us, do we? I am a fellow-citizen, so give me two pounds from that bag where there is a mixture of unripe and damaged fruit."

Jallîlî is incredible at organising a queue, indeed he has a good experience with queues. If he joins a queue in disorder and confusion he puts it right just in two or three words, "brothers, he would say, listen to me brothers... let's form a nice military rank, it's easy, we can do it, you see if we get organised each one of us would save ten minutes and if we do it every day we would save ten minutes here and ten minutes there. So we would save one hour in a month, twelve days in a year and a whole year in thirty years." When he takes a bus in a rush hour he holds his breath and stretches up to make room for people. When he goes to a union meeting he knows how to speak and draw the attention on important matters and principles but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly. During the summer holidays he takes his family to the beach only once, from dawn to late afternoon. And to protect them from the heat of the sun and give them shade he makes a shelter in a split of a second, stretching a large sheet over a few reeds. Jallîlî is good at talking to taxi drivers and he knows how to start a conversation with them, for instance he would say: "They're letting you down, yes they don't care about you... they gave you small cars and yet you are doing such a service to mankind, you can't take many passengers, these cars are tiny... In fact taxi drivers run a better service than public buses... you pick up and drop people every twenty yards... They should give you cattle-trucks to use as taxis and serve the public interest better". Yes Jallîlî can talk well but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly... When clever Jallîlî goes to an office for a document he knows how to greet the civil

124 'Hadidwân' is a folk tale similar to 'Tom Thumb'.
125 Translation of 'Hadîd Wân'.
126 Allusion to overcrowded buses.
127 In the text the word hîyâk means a large white piece of light cloth which women use to cover themselves when they go out. It is worn mainly in Algeria, Tunisia and Libya.
128 Allusion to the terrible public transport system and the taxi drivers who take advantage of the situation thus making much money.
servants, he knows how to watch and let them take time over their work. He can tell who among them has connections and who hasn’t\(^\text{129}\), as he can tell between a strict and honest official and a corrupt. If the police stop him in the street during one of their sanitation campaigns Jalrul produces in a flash his identity card, his occupation card, his election card and his union card\(^\text{130}\) and speaks to them politely; if he can’t get into the police van\(^\text{131}\) quickly he trips on the first step and because he loses his temper quickly and gives way to his anger he reacts foolishly. Clever Jalrul can talk about religion and its moral and humanitarian values. He read about religion and about our Master Muhammad The Messenger Of God, Peace And Blessing Of God Be Upon Him... He knows how to explain things to his children and warns them against dangerous trends. He always tells his children that Islam is the religion of equality, the religion of consultation and solidarity with the poor and not the religion of darkness and violence\(^\text{132}\). Oh yes, he knows a lot but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly. Clever Jalrul can analyse all kinds of situations, he is also well aware of the things going on in the country. He knows the prices of leases on flats, the price of a plot of land for construction, the rate of foreign currency on the black market\(^\text{133}\)... Jalrul cannot use connections to get something\(^\text{134}\) but he knows for sure and he saw for himself how unthinkable and unbelievable things do happen and how impossible things to do are achieved through CONNECTIONS. Clever Jalrul knows how demagogic speeches are put together. He learned the Constitution by heart and he read the National Charter so he knows when someone ignores them or distorts them but he has one weakness - he loses his temper quickly and gives way to his anger which makes him react foolishly. Clever Jalrul the quick tempered man works at the city hospital in the maintenance unit, his job is to clean and repair medical equipment. He started to work in the hospital twenty years ago. At the beginning he was a porter at the main gate dealing with visitors but as he loses his temper quickly and acts foolishly he got himself into trouble and was brought before the disciplinary committee for sanctions... He is punished every time he appears before the committee. They kept moving him from one clinic to the next and that’s how he moved from the gate to the Blood Transfusion Unit, then to Emergencies, then to Gastro-enterology, then to Intensive Care, then to Cardiology, then to Gynaecology... then... then... then Jalrul moved and moved from one clinic to another, he learned a great deal on his occupational journey, getting one more experience every time he moved. He received good training and ended up with a good position - Technician: specialized in the maintenance and repair of medical equipment. Clever Jalrul knows a bit of medicine... He can make an injection and read prescriptions, he can stitch small wounds and extract wisdom teeth, he can diagnose jaundice and discern kidney stones on X-rays\(^\text{135}\). He is a champion\(^\text{136}\) in the maintenance and repair of medical equipment... Although he loses his temper quickly and gives way to his anger which makes him react foolishly

\(^{129}\) Allusion to civil servants who have connections in higher circles and who are therefore protected in case of misbehaviour or incompetence.

\(^{130}\) A French legacy which became worse. One is expected to have and carry such identity cards.

\(^{131}\) In the text ‘the blue van’ because police cars and vans are blue.

\(^{132}\) Indirect attack on fundamentalism and pseudo-religious people.

\(^{133}\) Algeria does not belong to the world monetary system and the ‘Dinar’, the Algerian currency is not exchanged on the international market. There are also very strict laws to export foreign currency. This has led to the emergence of a foreign currency black market. The situation is similar to that existing in the East European countries.

\(^{134}\) la’tawi is a folk dance typical to Western Algeria. It mainly consists in shaking the shoulders. The author is referring with irony to ‘connections’. In Algeria, the phrase - ‘to have shoulders’ - means to have connections. In the text - ‘the dance of the shoulders’(la’tawi) - hence, using connections.

\(^{135}\) In the text clishiyat, this is the plural of clishi from the French cliché, the negative of a film, hence the X-ray negative or film. Most Algerians would use the word radyu rather than clishi - radyu from the French radio, short for radiographie meaning X-ray.

\(^{136}\) In the text ‘outstanding’.
he learned from all the trouble he had at work how to make the most of things and thus educated himself. Finally Jallul was appointed at the unit of legal medicine - mortuary unit\textsuperscript{137}. He was in charge of the refrigeration system checking the pipes and the temperature, now and then he would repair pressure equipment or electricity... in general his job consisted in keeping the corpses in their drawers at a temperature of 150C below 0... In this unit, that is the 'corpses warehouse'\textsuperscript{138} and because of its tranquility, Jallul has become somehow less tense and much calmer. The corpses don't disturb him, they're all frozen in their drawers and the mortuary assistant\textsuperscript{139} is rather a placid man who keeps to himself and who doesn't make any discrimination or take bribes. In a sense Jallul has become a self-controlled man in the morgue, he knows that his file is rather heavy and if he makes another mistake he will be dismissed, he was notified officially that his appointment at the morgue was his last chance to keep his job and secure his family subsistence for he was near retirement. He was also reminded that the door of the mortuary opens onto the street... Jallul has somehow cooled down.

\textit{(All exit except the narrator who remains in his position)}

\textit{(Enter Jallul running. He will be running around the stage att\textsuperscript{2}ing his speech.)}

Jallul

I am Clever Jallul and I am stupid because I haven't learned anything from my troubles, yes, I have no shame... I am cursed and trouble is always after me... Those who insult me and tell me off are right... Those who have shortened my name and call me 'Jallul' are right, they also call me Jallul 'the meddlesome', 'the trouble maker' and they are right. If I was in another country they would have sentenced me, they would have put me to prison for life... they would have sentenced me to death... I am stupid and have no shame, I am nothing... I deserve to be kicked... beaten up... tortured... I deserve the whip, the stick... Beat me up, there on the back, on the shoulders, on the sides, on the buttocks, on the knees... I deserve slaps on the mouth... Clever Jallul is a nuisance, a parasite, a social evil... Tie me up and beat me, kill me!... Why are you leaving me alive? Stitch my mouth and cut my nose and keep on beating... beating... beating... Why are you leaving me alive?

Narrator

Poor Clever Jallul was appointed at the mortuary as a skilled worker. There was only him, the mortuary assistant and the corpses, and one day as he was working in the quiet atmosphere of the mortuary he was suddenly faced with a problem. He was happy and content working in the cool and peaceful atmosphere until he suddenly found himself with a problem... a problem he did not expect... The problem was so sudden and unexpected that he nearly lost his temper and reacted foolishly... So, to avoid losing his temper and in order to keep his self-control and remain cool he went to the wash-room\textsuperscript{140}, he was lucky the door was open, and he poured three buckets of water over himself, then he went out running in the hospital and round all the units... He was running from fear, the fear of losing his temper, of being overcome by anger, the fear of making a total mess.

Jallul

Run Jallul run... You wanted this, nobody forced you... you see where cleverness leads to?... I deserve a beating... They should put me in the hands of six or seven staunch and hefty riot-policemen\textsuperscript{141} who must be vindictive and ready for action... They should beat me and kick me and punch me and... and when my six or seven

\textsuperscript{137} In the text \textit{la morgue} which is exactly the French (and English) word 'morgue'.

\textsuperscript{138} Literal translation.

\textsuperscript{139} In the text 'the man who washes the corpses'.

\textsuperscript{140} In the text 'the mortuary assistant's room' that is the room where the corpses are cleaned.

\textsuperscript{141} In the text \textit{sijānās}. This word is actually a phonetic pronunciation of the abbreviation 'C.N.S.' in French which is 'Corps National de Sécurité' that is the Algerian riot police force which takes after its French counterpart the 'C.R.S.' - 'Compagnie Républicaine de Sécurité'.
brothers get tired, they should let the dogs on me... yes dogs who should tear me up and where-ever there is a bit of flesh left they should bite... you know Jallūl, you are a cursed man and trouble is constantly after you... Run for your misfortune run... you see where social justice and free health care142 got you?.. See?.. Run!.. Run because you’re a pain, nobody gets away with you, you don’t let anybody get away with anything, doctors, workers... the lot... Now you’ve ended up running not knowing where to go... You see? People steal medicine, meat, glasses, bottles, sheets, fruit, sugar, coffee anything they can lay their hands on... and you? You nag at them, you fight them... Well, here you are now running... Keep running then... Go troublemaker go... You stupid, can’t you see? They are not yet used to free health care, they have not grasped its meaning yet... No it’s you who haven’t understood anything, you’re just stubborn... They know very well what free health care is all about and they talk about it143... The poor and the destitute?!... Come on, run my boy and shut up, you deserve a beating, pinching, yes... I wish someone would pinch me and leave bruises all over my thighs... You think you have inherited this hospital from your father Al-Barūdī... Well my friend, you never leave anybody alone... You’re like a rabid dog... Beat me up!.. Please beat me up!... Beat me up!

(Two workers, a man and a woman enter on Jallūl’s last lines, pushing a food trolley.)

Female Worker Poor Jallūl, I think he lost his mind. This is the third time he passes near us swearing.

Male Worker Yes, I think he’s gone mad as you say... I have never seen Jallūl run... I have never heard him swear... It’s true that he loses his temper, we all know that but he wouldn’t run or swear like this, he would puff up his chest like a ‘lion’, straighten up then roar.

Female Worker What shall we do ‘Uthmān?.. We can’t leave him run wildly all round the hospital.

Male Worker I don’t understand this my friend... Clever Jallūl running madly!.. Praise be to God!... This is impossible.

Female Worker Come on, suggest something. shall we just watch him and let the enemies rejoice?

Male Worker Be quiet, please!.. Clever Jallūl can’t go mad.

Female Worker The man is taking to his heels and you’re telling me he hasn’t gone mad... That’s where we’re best at, watching... God help him if he’s gone mad.

Male Worker Be quiet and calm down... Even if he’s gone mad, well it doesn’t matter because he’s leaving a good record behind him... he made history... I wish we could all achieve what he achieved and then go mad... it wouldn’t matter.

Female Worker Come on, do you want to leave the poor man in this terrible state?.. Well, say you want him to kill somebody and go to prison144...

Male Worker Be quiet woman... Be patient... In an hour or so you’ll be seeing Jallūl with a knife, come on, do you think he’s like your doctor who would cut off ears for patients who suffer from their gall-bladder? Calm down, let’s wait and

142 Allusion to the defence of free health care.
143 Very bitter attack in these lines about the chaos existing in hospitals and the health care system in general.
144 In the text ‘and leaves orphans behind’; this refers to Jallūl going to prison and leaving his children behind if he kills someone.
see before we take any decision... You know Rīma, I think this running is just a trick... a piece of tactics... Rīma, if we interfere we'll mess it up for him... Rīma, I think he's just pretending to be mad in order to discover something.

Female Worker
Let him run then... Jallūl! Jallūl... 'Uthmān my brother, I'm filled with sadness, I can't stand still... Clever Jallūl, the best of men falls like this?

Male Worker
Organise a funeral now... Call 'Uda and Qādiriya145 and start mourning... yes, heat up the atmosphere with your crying and wailing146.

Female Worker
Look 'Uthmān, the best of men has lost his mind, the just and righteous man has become a laughing stock. 'Uthmān, it's the problems they have been causing him which brought him down, it's true and there is nobody like him, not a single official, no one in the union can equal him...

Male Worker
Give us some quiet, I tell you Clever Jallūl can't lose his mind just like that. He is a very deep man, a man holding numerous principles and values... Clever Jallūl can't fall... He is strong, intelligent and his mind is deep like a sea... like a mountain... like an aeroplane...

Female Worker
That's why he's running wildly... (crying) Oh 'Uthmān, my brother!

Male Worker
Calm down for goodness sake!... let me think... it's a trick... This is a trick good woman... Here he comes all red and still running.

Jallūl
Beat me up!... Tear me up!... Print on my lips the words 'Shut up'... So Mr. Clever, we're against the people?... against free health care?... I have proofs... There is only a tiny minority of doctors who love their country, who love their people and who work conscientiously... Those who sympathise with the poor are very few... Most doctors are what we may call... charlatans... well, they differ just slightly from charlatans... Some of them are qualified and sworn in but in the rest qualified God knows how147... Mr. Clever, free health care doesn't mean confusion, it must be organised... We would like to organise it with the people concerned, those who need free health care... we want to organise it openly, sincerely, fraudlessly... I am stupid... I am thick... Beating is no good, I can get used to it... I need something worse... yes a hot red iron to brand me... yes go, brand me... So, you have proofs?... Somebody with proofs shouldn't run... Run at your old age?... run then.

Male Worker
You see... I told you he's planning something... You've heard him speak about proofs, haven't you? Judging from the way he is running it must be a complex scheme, and if I'm not wrong his trick will cause havoc in the Ministry of Health; how clever, a brain indeed!... Did you see how he was stamping on the ground, how determined?... The proofs you fool, the proofs!

Female Worker
I didn't understand anything the poor man said... If he was sane he would ask us to run with him and then explain to us everything.

Male Worker
He was talking to us in symbols... You don't understand... The question of proofs means 'keep off otherwise you'll be in trouble'... If he needs help he

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145 Names of women.
146 The word nadaba means 'to lament' or 'to wail' but in North Africa women wail and literally scratch their cheeks with their finger-nails as if in hysteria.
147 Very bitter attack against incompetent doctors. Also reference to some doctors who qualify through corruption.
will ask for it openly without fear. Don't you remember the strike he organised openly in broad daylight and for which he got two months?  

**Female Worker**

He always speaks for justice... He always says that health care must be a priority in society, if you want to improve productivity take care of people’s health... The poor man is in a sweat.  

**Male Worker**

That’s water... can’t you see his pockets and his shoes? It’s water... would sweat do that? Would it leak from his shoes?  

**Female Worker**

I didn’t pay attention, I was trying to catch his eye to see if he recognises me.  

**Male Worker**

He did and he looked at us... you insist that he’s mad... If he went mad some of the administration people would have stopped him and tied him up.  

**Female Worker**

He made many enemies in the hospital and yet to be honest he is the most affectionate, the most helpful and the most generous of all of us.  

**Male Worker**

It’s a pity he loses his temper quickly and gives way to his anger then reacts foolishly. He started on the wrong foot right from the beginning... He was alright until he got to grips with one of those people who sell their blood and beat him with a stick.  

**Jallūl**

Come on, keep running... Run... So you’re tired... Clever, you’re tired hey?... You think you’re the only one running hey? The mortuary assistant too must be running and praying. Why are you running?... Well just like everybody else... The whole people are running after something... You think you’re better?... You should be taken ill and brought to us... (he stops then changes his mind). Come on, take to your heels if you don’t want them to catch you.  

**Female Worker**

The second time he was dismissed for three days... He was caught bringing cartons to the patients so they told him he was trading in the hospital and that he was a racketeer. He told them("As the saying goes") - he hit me and ran crying to the judge. I thought I was doing a favour by helping the poor patients, the floor is too cold for them to sleep on so I brought the cartons for them to use as mattresses.  

**Jallūl**

Run my friend, you have nothing to tell me, the hospital is all yours and do as you please... Our job is to plant flowers around the hospital and water them, the rest is all yours... you call us mafia, you want socialism, well go ahead... go on my brother... Leave us in our darkness and go on with your ideas... You say we are corrupt? Well suppose we are corrupt... but what about you, what are you doing? Well go on then... Hell is not enough for you Jallūl... Even if they sentence you twice it won’t be enough... Run... Come on, run.

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148 A dismissal without pay for two months.  
149 In the text ‘sabbat’ from the French savates or the Spanish zabato.  
150 A play with words here, the common phrase ‘to run after something’ means to try and get or solve something, hence people spend their time trying to solve their problems.  
151 Old saying. We have added ‘[As the saying goes]’ to make the link and introduce the saying.  
152 Another attack about the lack of proper facilities and equipment in hospitals.
Female Worker: I hear his file weighs more than ten pounds\(^{153}\)... How come they haven't dismissed him?

Male Worker: Dismiss him? Are you mad? If ever they make the mistake to sack him they'll get a revolution in the hospital and blood will be gushing in streams.

Female Worker: The third time it was the letter, wasn't it?

Male Worker: Yes, it was the report he wrote and handed out to the workers... We put it up behind the door of our unit. He wrote about the hospital from top to bottom referring to the training of the workers, the nurses and the doctors... He said that the standard of the professors was poor and overlooked by the administration... that the hospital is not big enough given the large population fo the region... that the clinics are separate and independent from each other with no cooperation and co-ordination whatsoever. He also wrote about a unit saying it is organised like a palace and the patients are like Kings and princes and their court... about confusion in management and the distribution of medicine... that there is a shortage of something every day, one day it's the stitching thread missing, the next day it's the syringes and another day there is no water... about the foreign staff who take medical equipment\(^ {154}\)... He got five weeks for that one.

Jallul: Have a little rest if you're tired Jallul... Come on breathe, you're a free man... What's the matter with you? Why are you so frightened? - Can I help you sir? - Is this the hospital brother? Yes it is, can't you see blood all around? Can't you see we're pushing the ambulance?.. Sorry brother but what you see in front of you is not an ambulance... Anyway, what can I do for you? - I had my belly cut open, look I'm holding my guts with my hands... where is the casualty unit? Which way?.. Push the ambulance with us, I'll show you the way... - Hey sir! The hospital entrance is on this side! Of course you can't see a policeman standing by the gate, what do you want? - I have come for treatment, I hope God will save me. - What? - I have lost my foot... it's cut off and I'm carrying it with me... I have tied the leg... look... I can see the shoe sticking out of your pocket, I'm not blind... the doctors have gone, there is nobody in at the moment, leave your foot here we'll give you a receipt, and God willing, come back tomorrow. And against pain, tonight sprinkle wild rue on the wound and cover it with dried meat... come on now brother, off you go!

Female Worker: The fourth time he was great; it happened when he was doing night shifts. A group of men were accompanying a bride-groom it was the first night of his honeymoon, they said he couldn't do it, he's tired and needs an injection to revive him, parents on both sides are waifing for the proof of her virginity,\(^ {155}\). He must do it tonight... I like the way he told them off and chased them telling them that the jihad should be in science and learning not against women... He got a week.

\(^{153}\) Meaning many reports and complaints about Jallil.

\(^{154}\) These lines are again a bitter (and we think objective) attack against incompetence of medical staff, corruption, embezzlement, discrimination, abuse of power, dishonesty of foreign staff... etc.

\(^{155}\) In the text the word jallita is only used in Western Algeria. It means 'a cloth'. In this context it is any of the bride's clothes (usually the night-shirt) which must be stained with blood when she loses her virginity. It must be done on the first night of the wedding and the cloth shown to parents and relatives (and sometimes close friends) as a proof of the bride's virginity. This practice has disappeared in most places.
Male Worker: And the fifth time when he helped a woman deliver her baby by the door of
the maternity ward... He was carrying a bottle of oxygen when he saw the
baby drop and the mother fall on the floor. In a split of a second he threw
the bottle of oxygen against the door and broke a glass then pulled a knife
and cut the umbilical cord, he took the baby from its feet like a rabbit and
went up running. When he was brought before the disciplinary committee
he told them that he had previously helped his wife Zohra deliver the first
three babies and that he had to assist the poor woman who was delivering
her baby on the door-step of the maternity ward. He said the poor woman
had either a poor husband or had nobody to take care of her... He got two
days for the glass he broke.

Female Worker: 'Uthman, my brother, I think Jallül is tired, he's dragging his feet, I don't
think there is any trick in this running. Look, he's tired.

Male Worker: Jallül doesn't get tired.

Female Worker: Let's join him and see.

Male Worker: So you want us to run with him? Calm down woman. If we join him
everybody in the hospital will start running behind.

Female Worker: I'm running with Jallül and happen what may... and you stay watching like
a rejoicing enemy.

Male Worker: Alright woman, let's all run... the more people the more strength.

(Both start running and join Jallül)

Jallül: It's my fault... It's my fault (turns to the two workers) what are you doing
here? You left your work to join me? Leave me by myself, one is
enough... go back... Go back, I'm going to finish soon anyway... I'm going
to stop after one more round or two...

Both Workers: We have finished our work.

Male Worker: Judging from your pace and determination I think you are preparing
yourself for the local race. Am I wrong?

Jallül: No, I'm just letting the steam off... I'm trying this trick to calm down... just
to avoid another mistake...

Male Worker: (to female worker) You see? Then why all the panic? 'Hurry, Jallül has
gone mad!.. Hurry!' I told you Jallül is wise and he knows what he is
doing.

Female Worker: Thank God he's alright.

Male Worker: May God keep you calm.

Female Worker: Well since it's a trick let us run with you, I mean just to keep you
company.

156 Very common expression used by women who believe that their enemies rejoice if
something bad happens to them.

157 The party is the 'F.L.N.' party which is the only party in the country. Sports are
among its activities.

158 In the text the idiom shurāb 'aqlu - literally 'he has drunk his reason' meaning 'he is
wise-rational-collected-aware... etc.'
Male Worker: Tell us what happened Jallul... Get it off your chest, we are with you... (to woman) Come on you, run properly... Tell us Jallul, we may learn from you.

Jallul: There is nothing to learn... It's just my temper... I'm running to calm down, then I shall go back to work... Turn, turn this way along the main laboratory then carry on behind the Urology Unit... the workers and patients are all outside waiting to applaud and encourage me when I pass.

Male Worker: I wish you success in this run, may God help you.

Female Worker: Please Mr. Jallul; try hard and control your temper... I feel sorry when you get dismissed for weeks every time you make a mistake in anger... so please calm down and if you want us to run with you all night we are ready... We did it before with others so we shall do it with you.

Male Worker: Pour it out... get it off your chest, you'll feel better.

Jallul: I was busy working at the mortuary, I left the door of the main refrigerated room open, that’s the room where we keep the corpses in drawers. From time to time ice covers the pipes and the water inside freezes and clogs them; so I was breaking and scraping the ice off the pipes with a little ice-pick. 'Abbas Ace the mortuary assistant was also on his own in his little room which is on the other side, he was psalmodising and cleaning the marble surface on which he washes the corpse... Anyway I was breaking the ice with the ice-pick when I suddenly saw somebody come out of the mist, he was pale like a white sheet and bony, he was totally naked.

Female Worker: Good Lord!

Male Worker: God You Are The Almighty!

Jallul: I was frozen with fear... I couldn't even say a prayer... I was trying to recall a prayer but in vain because words were flowing from my mouth, I didn't know what I was saying and he was looking at me... I kept trying to recall a prayer telling myself "Praise be to God, we are doing well, they have given us everything, they have even imported food"... I was scared and I thought if he touches me I'll hit him with the ice-pick. We kept looking at each other... He opened his eyes wide and I swed at him... At last I recalled my prayer then I said to him very loudly "If you make one move I will break your neck"... 'Abbas heard me, he stopped psalmodising and asked me who I was talking to... I said "I am one of those who haven't been washed who wants to leave". He didn't answer me nor did he come to help me, he rolled his trousers and took to his heels saying he was late for the afternoon prayer... I didn't see him when he rushed behind me, I just saw his silhouette and felt a gust of wind... Judging from that gust he must have hit a van and overturned it... Anyway the fellow looked human, he leant on the wall and said with difficulty "Hello". His lips were blue and they were chattering when he spoke... I asked him what he wanted and introduced myself, I said "I am Clever Jallul and you, who are you? Are you human or djinn?"... I started to recover from my fright... Then, very

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159 In the text "'Abbas 'A' - nickname. 'A' is the first syllable in the name 'Abbās. We thought it interesting to use 'Ace'.

160 Reciting the Koran.

161 It is not exactly a prayer. The shahādah is the faith in the unity of God and the prophethood of Muhammad. It is epitomised in the kalīma - "There Is No God Except Allah, Muhammad Is His Prophet" - Jallul could not remember the kalīma because of fright.
slowly I started to move back. He asked me if I had a cigarette, I said I
didn't smoke... He started to follow me as I was stepping back... his joints
were creaking... I stopped, looking at him from a distance and showing him
the ice-pick... He was still moving his limbs... He took the assistant's
jacket, it was hanging on the wall, he looked at it and said: "It's made in
France". Then he put it round his waist... I thought he couldn't be a djinn,
he must be a human being... After a few minutes he wanted to get near, I
brandished the ice-pick and told him to stop. He said: "Please tell me,
where is hell?" "God save us, I said, this is the morgue... This is where you
take off for heaven... This is a hospital." He said: "What am I? Am I dead
or alive?" "How should I know, I said, ask your God, I'm just a humble
human being... a worker." "You are Azrael" he said... "God help me! I
am Jallll!" He insisted that because of the ice-pick I was carrying and
because of my fiery look I was Azrael... There were two corpses lying
behind me, we kept them on the table until they go down, I pulled the
blankets which were covering them and threw them to him, I said: "Here,
wrap yourself, get warm maybe you're a human being." He went
on:"Please tell me, where is hell? Please!..." "Listen to me sir, we are on
earth, I said, I told you this is a hospital... "Where are the doctors and
nurses then" he replied... I said: "The assistant took them along when he
ran away." He insisted that I was Azrael and that I was pulling his leg. If
I was your Master Azrael I would have blown your brains off against the
wall... Master Azrael won't pull your leg sir"... He pleaded with me again
and asked me about the hospital main entrance, he said he was living on
earth and went to the hospital for an X-ray on his liver... He thinks that's
where he gave up the ghost... He asked me to look at his back and see if
they didn't leave a needle or a pair of scissors because he said he didn't
know what happened to him at all. "Stay where you are, I said, don't
move... sit down... sit down, I'm going to enquire about your case, I'll be
back soon"... He asked me why I should make enquiries; I said I was going
to look in the records. He asked me not to go and told me that he
remembers all his wrong deeds and that he was ready for punishment... I
told him that what he was saying was blasphemy, he said it was the plain
truth and started enumerating: "I gave bribes to send my son to school, I
gave bribes to get the water supply, I gave bribes to get a job, I swore at
home, I swore at the football ground, I sold cement on the black market, I
used to switch off the T.V. when it was news time, I swore and criticised at
the caféd I accepted bribes..." I stopped him: "What's your name?" It
doesn't matter now, he said. "You said they brought you here. about your
liver?" "It's my deeds162 which brought me here" he replied then went
on:"I didn't fast at Ramadán, I swindled my father's fortune, I ate pork...."
As he went on I withdrew slowly without him noticing and I ran out... I
locked the door behind me... He started banging on the door and shouting
"Master Azrael! Master Azrael, the ice-pick man!..." I ran and went to
enquire about him in the different units, Intensive care, Psychiatry,
Surgery, Gastro-Enterology... you name it, and I kept asking - "Aren't you
getting your dead wrong?" and the answer was - "No, all our dead am
recorded"... Thank God I was lucky to meet Zina the nurse, she said:"Jallul
there is an incredible panic in our unit, there is a patient who has been in
for two days, we thought he was sleeping until he started to smell, so we
realised that we had reported another patient dead"... I said: "Go and tell
them to bring the dead man and take the one alive, I locked him inside the
morgue"... "What have we done?" she said, and she went off running and
tearing her hair163 in panic. I said: "Thank God the drawers were all taken
so they left him on the tiled surface near the door otherwise he would have
gone." Then I went back to the mortuary... Half an hour later there was

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162 Meaning my evil deeds.
163 See footnote 127.
confusion and the open space by the mortuary became like a market... They brought the dead man and the doctors came running... The man inside the morgue bolted himself and said "I'm not coming out, I want Azrael..." His old mother arrived and asked to take her son to bury him, we told her that he was alive, she said that he only remained alive in the hearts and thanked us... she went on, "we shall bury him tomorrow God willing, here, I brought all the documents, look, the medical report and here is the death certificate issued by the registry... Give me my son... all his relatives have come for the funeral." Her poor son was banging on the door and shouting and people were asking - "Is he naked... Is he frozen?... Has he grown a beard?... Someone said: "Praise be to God, now the dead resuscitate in our country!"... Another man said: "It's Clever Jallül who spoke to the dead and told them we should establish a paradise in our country"... And the poor fellow was still banging on the door... The real dead man's relatives arrived and found the corpse outside, half of them were insulting and the other half screaming... The mother of the man inside was sticking to me, following me wherever I went, she was holding me by the sleeve saying: "Please come tonight for a couscous in memory of my son, come and join us, we are keeping an all-night vigil... let me give you the address, it is easy to find, ask anybody about the house of Bukhārī the docker and they'll show you..." The doctors were asking what the man looked like... Zīna wanted us to break the door... Half of the dead man's family were insulting and spitting with anger, the other half were looking for the morgue assistant and the man inside was screaming his head off: "I'm not coming out! I have done my share, it's enough!... Let me rest in peace now!... I am in a palace here, everything is spotless clean and the tiles are all white... I'm fine and everybody here is fine, they're all naked having a siesta in the cool atmosphere!... I'm not coming out!"... His mother was still holding me and insisting on her invitation... Some members of the trade union bureau arrived with the police, followed by the people from the administration... The crowd got bigger... A policeman took his baton and asked: "Is this the dead man who is causing trouble?... My temper started to boil... The old woman pulled a shroud from a bag under her arm and said: "Here take this to wrap your brother after you've washed him"... The policeman unveiled the corpse and said he knew the man... The patients started to arrive in two's and three's, one of them called me from a distance and said, "Please uncle Jallül let us see, open the door and let him out, let us watch, we have no television, there is no cinema, prisoners are better off than us... your hospital is pitiful, give us some entertainment, give us some joy... no wonder my sight has become blurred in this place." The old woman was telling me in the ears "His mother’s name is Ḥalīmā and his father’s ‘Adda, here this is for you..." and she put fifty pence in my hand. I could hear the policeman shout: "Order!... where is the genuine dead and where is the fake?..." I threw the money to the old woman and I took to my heels... I left the situation still confused and the trade union officials haven’t arrived yet so I thought I'd better go and change air before I do something crazy and lose my job... Things must have calmed down by now and I'm feeling better, I have cooled down... well, you see how I have controlled my temper? And you, always after me - 'It’s a pity you’re quick tempered, it’s a pity you’re hyper-sensitive, it’s a pity you’re a bundle of nerves...' Anyway if you want to keep running carry on, I must go now, good bye...

Male Worker

Yes, go, go to your work, you wise and clever man...

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164 The tradition is to recite the Koran. In the text 'we are bringing the priests' meaning 'they are coming to recite the Koran'.
Female Worker

Yes, go and God be with you!.. Poor Clever Jallul is a righteous and wise man indeed, thank God he has managed to overcome his weakness in the end... He used to lose his temper quickly and give way to his anger which made him react foolishly.

(They exit - Blackout)

EPISODE SEVEN: THE STORY OF SAKitNA

(Bare stage. The narrator sings the story of Sakīna standing front stage and playing the banjo.)

Narrator

(singing) Poor Sakīna the gem of the factory staff.
Is crawling now she cannot stand on her feet
That is what the doctors announced today
The poison in the glue is the cause of the tragedy
Poor Sakina the gem of the factory staff
Is crawling now she cannot stand on her feet
The factory warden brought the news this morning
As if he was dumb, he was just drying his tears
Our Sakīna is crippled and forsaken now
They have given her up, our gem was sacrificed
She urges you to be careful and avoid the catastrophe
For the danger is your neighbour it lives in the glue
Come on girls he said move and get organised
Sakīna our jewel is a victim, she is a cripple
Now she is crawling, she cannot stand on her feet
The girls were silent, now they’re all in fear
They mourned long and shed tears for Sakīna
Work slowed and the machines changed their noise
As if they were crying for the absent girl
Mourning spread and filled the atmosphere
Poor Sakīna the gem of the factory staff
Is crawling now she cannot stand on her feet
She was lively and nice to everybody adding
Skill, experience and outstanding planning
Bright in analysing any problem or situation
How precise and eloquent when she speaks
Her speech is sweet and comforting and how honest
Urging the girls to fight for their right and for justice
Urging the girls to fight for their right and for justice
Her speech is clear and always ending with a smile
Poor Sakina the gem of the factory staff
Is crawling now she cannot stand on her feet
Lament girls your poor friend sits still in a corner
Sakīna is not here and her friends are worried
They are all recalling her words and her riddles
They are all thinking of her sweet words and her laughter
When the boss belched my stomach ached
They are all thinking of her sweet words and her laughter
The poor Sakīna the jewel used to say

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165 "... announced yesterday at the hospital".
166 In the text "...my intestine got tied" meaning the boss belches because of too much food in opposition to her hunger.
Our shoes are good only if you put them away
If you don’t wear them and walk bare foot\textsuperscript{167}
They are all thinking of her dignity and personality
The poor Sakina the jewel used to say
If you find words of justice being trampled on
Save them and remember you may need them in future
Poor Sakina the gem of the factory staff
Is crawling now she cannot stand on her feet
The girls at the factory decided to make a collection
They said we must unite and condemn this crime
We must support her when she lodges her complaint
At home poor Sakina is sitting against the wall
Her legs wrapped in the past\textsuperscript{168}, she is abandoned
But she is smiling and comforting her children
And also joking to encourage her husband
Poor Sakina the gem of the factory staff
Is crawling now she cannot stand on her feet
Sakina’s job and her tragic fate were discussed at home
Do not despair she said since my hands are spared
I shall find a boss who will bring me work home
I shall work sitting and earn our daily bread
Even the boss will be saving on my fares
I shall work for you said her little daughter
I shall bake bread and sell it in the street\textsuperscript{169}
No darling success in your studies is more important
Poor Sakina the gem of the factory staff
Is crawling now she cannot stand on her feet
All the neighbours heard about what happened
Many were shocked and came with coffee and sugar\textsuperscript{170}

(Black out)

\textsuperscript{167} Allusion to the bad quality of shoes which usually tear quickly.
\textsuperscript{168} We kept the image in Arabic.
\textsuperscript{169} It is common to see children and old women selling home made bread in streets and markets.
\textsuperscript{170} This is a very common practice among the poor to bring coffee and sugar when visiting either on happy or sad occasions. It is meant as a contribution to help the hosts.
iii) Commentary

This play was first produced in 1985 at the ‘Théâtre Régional d’Oran’. It was performed soon after at the ‘First National Theatre Festival’ held in Algiers in September 1985 and a few weeks later in Tunisia at the ‘Deuxièmes Journées Théâtrales de Carthage’ in October. It won five awards overall: the awards for Best Production and Best Direction in Algiers and the awards for Best Production, Best Direction and Best Set in Carthage. The actor Sirat Boumediène from the ‘Théâtre Régional d’Oran’ won the award for Best Leading Actor at both festivals.

Plot and Structure

_Âl-Âjwâd_ is the second part of a trilogy linking _Âl-Âgwâl_ (Sayings) and _Âl-Lithâm_ (The Veil - forthcoming). It is in seven separate episodes which tell the story of different people and which are arranged in three main tableaux presented alternately with four stories sung by the narrator. Thus the play opens in a light humorous way with ‘The Story of ‘Âlfûl’ the roadsweeper. ‘Âlfûl is a hard working man who meticulously sweeps his part of the street. After work he proudly strolls down the street he has been sweeping.

The second episode tells ‘The Story of Ribûhî’ the blacksmith, a warm hearted and caring trade-unionist who organises an underground network to feed the sick and neglected animals of the local zoo. Ribûhî’s action causes concern and panic among the local officials and reveals their petty theft, deceit and corruption.

‘The Story of Qaddûr’ is a song about a bricklayer who works and lives with his fellow workers on a building site and who visits his family only at weekends.

The second tableau tells ‘The Story of ‘Âkli and Mnaawwar’ and the strong friendship between them. Mnaawwar tells how he had made a pledge to ‘Âkli who, feeling that he was going to die soon, had decided to donate his skeleton to the school where he used to work after his death. The story reveals a complex bureaucratic machinery where incompetence, prejudice, hypocrisy, and corruption seem to be the rule.

The following episode is a song which tells ‘The Story of Maňşûr’ an old man who is retiring from work and who, on his last day in the factory, addresses an elegy to the machine with which he spent all his working life.

The third tableau, ‘The Story of Jallûl’, is where the play reaches its climax. Jallûl, a hospital worker tells in a masochistic run about his rebellion against the chaotic and corrupt administration of the hospital where he works.
The play ends with the narrator singing in a lament ‘The Story of Sakīna’ the girl who is crippled by poison in the glue used at the shoe factory where she works.

The seven episodes of this play are separate and have no apparent or obvious link between them. A director producing this play can arrange them in any way he thinks appropriate to his own approach. Although the playwright accepts this approach\(^{171}\), he prefers to keep ‘The Story of Clever Jallūl’ as the third tableau because he believes that it is the culminating point of the play. The tension created is so great that it can only be released by laughter.

What binds the episodes together is the message suggested by their content. The stories relate to different people and to different situations but point to the injustice, the corruption and the chaos in Algeria’s social and economic system. The victims are the common working people who belong to the lower class of society. At the same time they reveal the kindness, the warmth and the generosity which prevail among such people. Thus the title ‘The Story of the Generous People’ alludes to the generosity of the people in the play and Abdelkader Alloula argues that:

...the word ‘Al-Aujāwād’ literally means ‘the generous’ in its original sense. In my opinion, and to a certain extent, this sums up the main idea, the essence of the play. The latter is a fresco of daily life or, rather a few moments in the life of the toiling masses, of ordinary people, of daily human landscapes. The fresco tells and reveals how precisely these ‘anonymous’, ‘humble’, ‘unnoticed’ or ‘rejected’ people are generous, how they deal with the major problems of society with optimism and deep humanity within the bounds of their limitations...

The general structure of the play links three main themes interspersed with four songs. All elements in the play are autonomous in terms of content but they are linked by what I would call ‘major elements of content’ or ‘base blades’\(^{172}\).

The structure of the three tableaux is very similar to that of the maqāmāt -session or séance - an Arab literary genre close to the picaresque form which was "created by Al-Hamadhānī and consolidated by Al-Ḥārīrī\(^{173}\) in the eleventh century. The alternation between the tableaux which are highly lyrical and the songs is essentially a Brechtian approach. Thus Alloula combines traditional elements with a modern technique. He argues that: "...Brecht has been and still is a determining

\(^{171}\) Our interview with Abdelkader Alloula on September 24th 1988, op. cit. in footnote 1 of "Abdelkader Alloula: A life Devoted to Theatre".
\(^{172}\) Djellid, M'Hamed, "Interview de Abdelkader Alloula", Oran, October 1985 (Forthcoming).
\(^{173}\) "The 'makāma' was created by Al-Hamadānī and consolidated by Al-Ḥārīrī... In summary, the original 'makāma' appears to be characterised fundamentally by the almost exclusive use of rhymed prose (with the insertion of verse) and the presence of two imaginary persons, the hero and the narrator" In - (C.Brockelmann - [CH. Pellat]), The Encyclopaedia of Islam, Volume VI, Fascicules 99-100, Leiden - E.J. Brill, 1986, p. 109.
stimulus in my work, with his theories and his own artistic work. I am tempted to say that he is my spiritual father, or even better, my friend and my loyal fellow traveller."

Indeed the influence of Brecht on Alloula is very strong and it is clearly reflected mainly in his early works.

Each of the three main episodes has a particular structure in that the story is presented in two stages. The characters and the background of the story are first introduced and presented by the main narrator and/or by the actors playing the role of narrators. Then the story develops through action involving the characters in their own situations. The overall structure is therefore a series of portrayals presented alternately through reported speech - narrative, and direct speech (or dialogue) - and action. It uses a dual pattern of growth in complexity which gradually builds up tension in the play. The four songs start with an appraisal of ‘Allāl’s meticulous work, his professional conscience and his pride. The story combines a delicate sense of humour about ‘Allāl strolling down the main street and window shopping with his awareness about the variety of goods displayed, quality and price range, with his frustration about the national production system. The tension builds up with succeeding songs, from the hard working and living conditions faced by Qaddūr the bricklayer to the sadness of Mansūr the retiring worker, and finally reaches a climax with the tragic fate of Sakīna, the good natured girl, the ‘gem’ of the factory. At the same time the four songs point at social injustice and exploitation and at the humility, warmth and generosity of the lower social classes. On the other hand, the tension generated in the first tableau has the same ascending pattern of complexity. It gains momentum in the second tableau and finally reaches its climax with the utter aberration of the health system. It is also released in the laughter which greets the adventure of Clever Jallūl.

The alternation of the seven episodes gradually unfolds the bitter reality of a corrupt, unjust and decadent socio-economic system. At the same time it reveals the struggle of poor and humble people to keep their integrity and remain generous in their confrontation with such a system.

Source of the Play

The source of the material in Al-Ajwād originates mainly from the realities of daily life in contemporary Algeria. Alloula has developed this point:

I draw [my characters] from daily life, from the reality of every day. There is obviously an aesthetic and artistic treatment and a complex work of creation. My characters start, proceed from reality and their target is the reality of the spectator. Life, reality... provides us

174 Djellid, M’Hamed. op. cit.
continuously with materials, themes, ideas and pretexts which irrigate our artistic and social conscience and urge us to create, imagine, invent... The models I seek are found in the life of our people. Society, with its preoccupations, its struggles, its contradictions, its values, its hope, is better reflected in the most deprived social strata... Because I am deeply rooted in [this society], the characters are drawn from these social strata. When those characters are dramatised they can become extremely eloquent and thereby help the artistic performance to assume a wide social function... In fact, my major heroes are part of ordinary and anonymous people, of people who are ignored and rejected.175

It is worth noting that although the element of fiction is important in the play and certain situations seem unreal, the facts and the characters drawn from daily life are not exaggerations. There are many Ribūḥis and Jallūls struggling with a corrupt bureaucracy; there are also many Qaddūrs and Sakīnas who are exploited and who live on a pittance in a society which claims to be socialist. In fact Alloula has just picked a few examples from a wide range of similar situations.

In terms of form and performance of Al-Aiwād, Alloula has extensively borrowed from the art of the maddāḥ as described in the opening chapter and further on in Alloula’s words - which he has adapted to the requirements of the modern stage.

Language

The nature of theatre or style Alloula has opted for is essentially based on narrative which alternates between prose and epic - the two fundamental elements in the art of the maddāḥ. The influence of folk literature and poetry on language form and style is very clear in Al-Aiwād. The four poems sung by the narrator and accompanied on a banjo are clear and obvious examples of al-shi’r al-mallūn, traditional Algerian rhymed verse sung by bards and the maddāḥ. The prose is also similar to that of folk tales, the maqāmät and the material used by the maddāḥ. The Arabic language used in Alloula’s recent plays is what most North African linguists call langue médiane (middle language). This is a brushed up and improved language with a vocabulary which is a compromise between modern standard Arabic and vernacular Algerian Arabic and a syntax which is much closer to modern Arabic. This is a requirement Alloula could not escape from for several reasons. First, drama requires a rich vocabulary and a subtle syntax which standard Algerian vernacular lacks. Second, Alloula wanted to depart from the usual clichés and archetypes which have so far prevailed in the language used in Algerian theatre. But the most important reason reflects the widespread education in modern Arabic since Independence in 1962 and the high degree of literacy throughout the country. Alloula took this into consideration by using the ‘middle language’ in drama although he also sometimes uses regional words, idioms or phrases from the

175 Ibid.
Oran region and also 'algerianised' French words. In short, Alloula's language combines borrowings from the traditional heritage and present daily life and from modern standard Arabic, the language used in education and by the press. Good examples of this are the teacher giving her science class and Mnawwar the caretaker. She addresses her pupils in modern standard Arabic whereas Mnawwar engages in a narrative using a refined and improved version of spoken Algerian and all the terminology in the modern language for the different parts of the skeleton and the different administrative services. The syntax too is that of the standard language which helps in pacing speech. In fact it is not common to hear people use words like thānawiyya (grammar school) or haykal (skeleton), or in other scenes words like warsha (building site - workshop), arwiga (department stores), hayy (district or neighbourhood) or even baladiyya (town hall) for they would use regional or French words. Nonetheless, people in general are in daily contact with standard Arabic through the mass media and therefore have no problem understanding Alloula's language. The use of idioms or phrases from the region of Oran which are obviously selected and understood by everybody, add flavour and colour to the play.

On the other hand, the structure of the four songs follows the general pattern of traditional rhymed verse which is highly appreciated for its imagery and rhyme. Alloula has excelled in the composition of 'The Story of Qaddūr' and 'The Story of Sakīnā'.

The combination of all these elements results in a rich and colourful language.

**Function**

It is interesting to note that most, if not all contemporary Algerian playwrights and theatre groups define themselves as 'socialist' and declare their commitment to the 'working class' - the 'toiling masses' - the 'deprived masses' - in their struggle for justice, democracy and better living conditions - in short for a better society governed by socialism. They also share in a unanimous denunciation of injustice, abuse of power, exploitation, lack of democracy and demagogy - negative and evil elements which should not exist in a country which claims to be socialist. These attitudes are obviously reflected in their plays with varying degrees of clarity, eloquence and quality. Most groups mainly in the amateur theatre world, have opted for a political theatre an 'avant garde theatre', but have often fallen into the trap of cheap agit-prop and sloganising. After a long experience in theatre Alloula has departed from agit-prop and direct denunciation to develop a new form using the narrative. The three main tableaux in Al-

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176 Terminology used by writers, theatre groups, intellectuals, the mass media, the FLN party, government officials etc.
Ajwād are fables where humour and irony dominate and operate in a dialectic process. They expose a confrontation between one or several characters and a specific situation. The outcome is the revelation of all sorts of evil within the system. The moral condemnation of such evil is inherent in the structure of the play, for example, the absurdities of bureaucracy are revealed. The nature of the tableaux also aims at creating laughter among the audience thus stimulating another form of denunciation through mirth. The playwright does not, however, primarily seek a connivance or a sympathetic response from the audience. Instead he aims at persuading the spectator to visualise, imagine and recreate in his own way the situations presented for him on stage because Al-Ajwād.

... is first of all a discourse, a statement of a reality: a reality to which we are close in our daily life but which we cannot necessarily see; a reality which the discourse discloses, not on the model of a didactic discussion, nor on the model of emphatic identification ... but on the model of traditional speech, the kind of speech which traditional culture calls so rightly al-ma'na [figure of speech] which has two simultaneous levels of meaning - one explicit, the other implicit. Hence the words extend in both directions - continuously showing the right and the wrong side of things, a reality and what is beneath it, one side and another of a person... There is no plot in the classical/Aristotelian sense of the word but [the play] aims at intriguing the spectator, at simply leading him to look at what he thinks he already knows... Alloula does not teach lessons, nor does he build the future, he just lifts a small part of the curtain on reality and on those who are most able to change it namely the workers. 177

Al-Ajwād is in a way a tribute Alloula pays to the workers' generosity and solidarity, to their integrity and their revolt against bureaucracy and a corrupted system. The play also calls for justice and a fair society. Commenting on Al-Ajwād Alloula says:

... it is a show of more than three hours, a feast for the eye, the heart and the mind. First of all I wrote and produced this play for those who work and produce in our country towards a free and democratic society, a society free from the exploitation of man by man... Here we are dealing with a theatre of narrative and not any longer with the theatre of walk-on action of the Aristotelian type as practiced in Europe since the beginning of the century and as we have practised it in Algeria since the 1920s. It is therefore a theatre which borrows both from the traditional cultural heritage and from the universal theatrical heritage in terms of form. It is also a theatre which, in terms of content, starts from daily problems, from the real daily life of our people... The aspects of form and content are induced within and from a global vision, a vision which aims at reasserting the social function of theatrical arts in our society, a theatre which is directed primarily at the spectator..., finally a theatre where the spectator breaks with the traditional habit of being a

177 Benyoucef, Mohamed, "A Propos de "El-Adjouad" de Abdelkader Alloula, Oran, August 1985 (to be published).
'consumer' and a 'watcher' to take a new function, that of a 'co-
creator'. 178

The performance of Al-Ajwād is certainly a "feast for the eye, the heart and the
mind". Alloula skillfully and harmoniously combined music, movement and colourful
costumes to enhance the narrative of his play. Because of the nature of its material and
the social problems it touches upon - which are drawn from real Algerian daily life - Al-
Ajwād also reaches a large section of people who experience similar problems.
However, it is doubtful whether it can "profoundly concern the spectator" because the
average Algerian spectator does not need to be reminded of the problems he already
faces every day. He knows what to do to change the situation, as the strikes during
autumn 1988 and winter and spring 1989, and the riots in October 1988 have made
clear. Nonetheless the humour and irony in the play generate laughter which is both a
condemnation of the system as well as a revenge upon it, and a communal catharsis, a
release of the frustrations. The play thus leads the audience to recognise and identify
with the situations it reveals and through the common experience of laughter that it
generates, unites them for a moment, for the period of the performance. Yet, Al-Ajwād
is certainly not a pessimistic work. It calls, instead, on the spectator as a worker to
resist the system and thereby offers hope. The spectator leaves the performance not just
intrigued or strained by what has been revealed but relieved and relaxed.

Finally, because of the play's structure and the positive response it has received
and continues to receive in Algeria, as well as at the 1985 Carthage festival, Al-Ajwād
could appeal elsewhere particularly in Third World countries.

Performance Devices

Alloula considers Al-Ajwād as the most "accomplished of his plays." It is for
him the achievement of many years of work and experimentation as playwright and
director. Technically, it departs from his previous works because he has changed his
own approach. As he states: "There is a kind of metamorphosis, especially since Al-
Agwāl and I think that this metamorphosis is far from coming to an end." 179

Alloula has reduced his stage technique to the methods used by Brecht and the
'maddāth'. He claims that it has been the rural audiences which have dictated his new
conception of theatre and his new stage techniques:

Indeed the new audiences - either peasants or of peasant origin -
had a different attitude to the performance of the play. The spectators
used to sit on the floor to form, in a natural way, a halqa [circle] round

178 Alloula, Abedkader, "Une Expérience En Cours" - A paper prepared for the Tenth
the stage which led to a total change in acting and direction of the play which was conceived for a closed space and for a spectator sitting in front of the stage had to be reconsidered... [So] we started to remove many parts of the set and many props for the purpose of improving visibility and for a better view of the action. After about ten performances, we found ourselves acting without sets and with only a few props, just with what was strictly necessary. The actors have to adopt their acting to the new situation, but how could they do it when they had spectators facing them and others behind them? Some spectators used to turn their back to the stage claiming that they could listen better and during the debates following the performance, the discussions touched more on what was said than on what was shown, visualised. The spectator had astonishing abilities for listening and memorising... From such experiences which led us to reconsider our conception of theatre, we have rediscovered the secular value of traditional performances of the halqá type. Entrances and exits did not mean anything any longer. Everything had to be done in a closed circle - thus no wings. An actor could go and sit among the spectators to smoke a cigarette without surprising anybody. \(^{180}\)

The change in acting techniques meant the adoption of the art of the maddāḥ whose performance:

... takes place in the open air on market days. The spectators sit on the ground rubbing shoulders and form a circle of five to twelve metres in diameter. Within this circle only the maddāḥ moves. He is generally accompanied by one or several instruments. Using his voice, his body and a simple cane, the bard gives a performance by narrating an epic or particular story taken from social life. He interprets in his own way all sorts of characters. His voice is, more than anything else, his favoured instrument in the development of his show. He has a wide vocal range and a particular command of different narrative categories. He moves directly and without transition from a murmur to a cry, from a normal delivery to a verbal trance and from lament to singing. \(^{181}\)

Alloula's stage techniques have changed considerably through experimentation and research and they are certainly different from what they were in the 1970s. The influence of traditional culture and of the traditional story-teller or maddāḥ is obvious and what is described above is to a great extent reflected in Al-Aiwād. Indeed Alloula has carefully selected and skillfully applied the techniques of the maddāḥ in this play. However, although Al-Aiwād shows innovation and skill, is successful and has won acclaim, its performance runs for "three hours and fifteen minutes" which makes it rather too long. Alloula, however, argues that it is of normal length and that: "some spectators find it long but most of them find its duration normal." \(^{182}\)

At the same time it ends rather abruptly and the last song, 'The Story of Sakīna', seems rather superfluous. Alloula could have closed the play with 'The Story of Jalīlūl' which is the tableau in which the play reaches its climax. The last song, unfortunately,
brings a somewhat melodramatic note to the general atmosphere of the play. It is, however, likely that the playwright decided to have such an ending deliberately to imply that the 'stories' in the play are aspects of real daily life and that similar 'stories' continue to happen in that real daily life, in which case there is a mutual projection of reality into the play and of the play into reality. The ending then would be justified but not obvious to the spectator.

N.B. A. Alloula gave me copies of the forthcoming papers and allowed me to use them.
SLIMANE BENAISSA

i) How Benaissa Came To The Theatre

Slimane Benaissa was born on 11 December 1943 in Guelma in the Aurès region of Eastern Algeria. At the age of five, he attended primary school being taught both in French and Arabic, the former language being used under French administration and the latter being provided unofficially by the Mzäbi community. This meant that, unlike the majority of his generation, he had a sound education in Arabic, "I received a real education in Arabic" as he puts it. At the age of thirteen, in 1956, he went to the collège technique, a boarding technical college in Annaba a major city on the eastern coast of Algeria and very near Guelma. He worked as a lathe-operator and milling engineer. He passed his B.E.I. - Brevet Elémentaire Industriel - equivalent to O'level, but stopped his studies in 1961 as the 'OAS' (the French colon secret army) increased its terrorist activities against the population. After Independence, in 1963 he was sent to France by the Ministry of Health to train in the maintenance of medical equipment but he interrupted his training two years later. He was by then rather sad and disappointed:

I left the factory for two reasons. Firstly, I realised that our training simply meant creating a cheap labour force. The other reason was that I had a French friend of my own age who used to work on a machine next to me at the factory. He died because of a stupid accident at work. This tragedy affected me deeply adding to my disappointment, so I left to work in a repairs and maintenance company.

His parents who had moved to Algiers in 1963, had financial difficulties. This led Benaissa to recognise that he had a duty to return and take care of them. He came back in 1967 and took a job as maintenance technician at the ‘Hôpital Mustapha’ the main teaching hospital in Algiers. He was very eager to pursue his studies but he had to wait for his elder brother to return from the Soviet Union, where he had taken a doctorate in nuclear physics in 1968, in order to take over the family responsibilities. In the same year Benaissa passed the entry exam to the Faculty of Science at the University of Algiers where he studied mathematics, and joined ‘Théâtre et Culture’ an amateur theatre group which was located near the University. Cultural life in Algiers in

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1 The Mzäbi or Mozabites as called in French are the Algerian Berbers in the Mzäb region situated in south eastern Algeria and bordering the Sahara desert. The regional capital city is Ghardaia. The Mzäbi are usually a closed community. A large number of men emigrate to the north leaving their families behind. They are mainly shopkeepers and traders mainly in grocery and fabrics.

2 Our interview with Benaissa on 6 January 1987. Most of the material in this section is based on this interview and on another one on 12 January, 1988.

3 OAS: Organisation des Armées Secrètes. A terrorist organisation set up by the French settlers and some army generals to oppose the granting of Independence to Algeria by the French government under De Gaulle.

4 Interview, op.cit.
the late sixties and early seventies was buoyant and Benaissa was in the midst of it through his deep involvement with 'Théâtre et Culture' which was very active at that time. Between 1969 and 1971 he took part in several plays. He also translated and produced Kateb Yacine’s *La Poudre d’Intelligence* (*Intelligence Powder*), contributed to the collective production of *La Femme Algérienne* (*Algerian Women*) and wrote a play entitled *Al’Sha’b, Al-Sha’b* (*People, People*). It is during this period that he realised that he did not really want to pursue his studies and opted for the theatrical arts instead, "I understood that what suited me best was theatre, but I had two obligations: I had to fulfil my moral pledge towards my father who wished that I complete my degree, which I did, and I also had to do my ‘National Service’. 5

Soon after he finished his military service in 1974, he was asked by Zamoum from the Ministry of Social Affairs and Kateb Yacine to reorganise and lead the theatre group ‘Action Culturelle des Travailleurs’ which Kateb Yacine had managed since 1971. The theatre group was facing many internal problems and "was falling apart". 6 He accepted the offer and redirected Kateb Yaccine’s *Mohamed, Prends Ta Valise* (*Pack Up Your Bags Mohamed*) which the group was performing at that time and which was in great demand throughout the country. He also took the major role in the play and worked for one month until he found it impossible to continue with "a group which was very difficult to live with". 7 This led him to "make suggestions and propose a different method of work to Kateb Yacine who rejected them and who imposed his own terms." 8 Benaissa left the group but chance was on his side for:

The same day as I left the group I was nearly hit by a car as I was crossing the road. The driver happened to be a friend - Ghrib Mohamed - he parked the car and we went for coffee. He asked me to bring the group to perform *Mohamed, Prends Ta Valise* for the workers of SONELEC where he was head of a department. I said that I had left but I offered to organise cultural activities in the company. He accepted the offer and I started work two days later with a group of fifteen people. 10

Benaissa’s new job was not only to entertain the workers but also to get them involved in the entertainment process itself. His experience with the company was a collective production of a play about oil and world politics entitled *La Situation Economique En Algérie*. 11 Benaissa says that the play was a stereotype of what the amateur theatre was producing at that time. "It was about oil and all the associated issues like Palestine, Mousaddeq affair, nationalisation in Algeria etc." 12

5 Ibid.
6 Ibid.
7 Ibid.
8 Ibid.
9 SONELEC ‘Société Nationale Des Equipements Electroniques’. A national company dealing with the manufacture of electronic equipment.
10 Interview, op. cit.
11 Benaissa could not remember the title of the play in Arabic and we were unable to find records, apart from the French title mentioned in a programme for the play *Friday*.
12 Interview, op.cit.
However, his enthusiasm soon faded away as the play generated problems. He was confronted by the company’s trade-union on the night of the first performance. Trade-union officials were outraged at certain scenes of the play and they wanted him to remove them:

There is a scene where rabbis chant extracts from the Bible which I had translated into Arabic but the style made them sound exactly like the Koran. They were scandalised - “How dare you have a rabbi chant the Koran?” I insisted that it was a translation of the Bible but they would not have it.

The other reason was that all political characters were named and interpreted. I played Boumédienne with his accent and manners. We had Ben Bella, Mousaddeq, De Gaulle etc., They argued that I should not have interpreted characters who were alive. My reply was - "Do we have to wait for them to die to speak, to express ourselves?" This obviously added to the conflict between us.

Benaissa asked his friend, Ghrib Mohamed to arbitrate, but the latter was going away for three weeks and told him that "on his return he wanted to see substantial work otherwise he will not be able to defend him inside the company". This was a tragic “ultimatum” for Benaissa. Two days later all the members of his group left except two, Omar Guendouz and Hamid Oubikibir. Nonetheless, he took up the challenge:

I had to present a play in twenty days. Omar Guendouz had just graduated from the ‘Conservatoire’ and had never acted before and Oubikibir who was an academic and an intellectual was more a moral support and a good critic rather than a man of theatre. I already had a vague idea of a play about two men, one young and one older, in the desert... I worked on this idea and that is how Carry On Bülâm came about. In twenty-two days the play was completed and ready for showing.

But his problems with the trade-union were not over. At the first performance given on 23 April 1975 at the ‘Salle de l'ONAMO’, the trade-union officials once again disapproved of his ideas and decided to ban the play, although his friend, Ghrib Mohamed was pleased with it. Three months later three friends of his - Kamel Bendimred a well known journalist, Malek Bouguermouh a theatre director, and Baba Ali manager of the ‘El-Mouggar’ cultural centre - thought the play was worth supporting and helped to produce it again. It was performed at ‘El-Mouggar’ on 5 June

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13 AR companies and institutions have a trade-union according to the ‘Charte Socialiste des Entreprises’ decreed in 1971.
14 Interview, op. cit.
15 Ibid.
16 Ibid.
17 Ibid.
18 ONAMO: ‘Office National De La Main d’Oeuvre’ - similar to the British Job Centres.
19 ‘El-Mouggar”, as spelt in French, is a cultural centre in the city centre, usually n/a as a cinema but also used as a venue for plays, public lectures, exhibitions and music concerts.
1975. The performance was a good opportunity for Benaissa to make some cogent points: "I stopped acting in the middle of the performance and denounced the trade-union officials who were in the auditorium. The following day, Kamel Bendimred published an interview with me in Algérien-Actualité.\textsuperscript{20}

At this time, the late President Benmédienne was attending a conference of Islamic States in Lahore, Pakistan and in his speech said: "I will not go to paradise on an empty stomach."\textsuperscript{21} By coincidence, his statement was similar to a line spoken by Bu‘lām in Carry On Bū‘lām and which refers to God and the after-world - "If He punishes me, I'd rather be punished on a full stomach." The President's words appeared on the front pages of the national press the following day. At the same time the conflict between Algeria and Morocco got worse.\textsuperscript{22} These factors led the trade-union officials, "... to say to themselves: "this is the play of the time!" They associated Benmédienne with the character of Bu‘lām and King Hassan of Morocco with that of Sekfali. So I had my play back on stage."\textsuperscript{23}

After two months of performances throughout the country the play was presented at the "Tenth Mostaganem Festival"\textsuperscript{24} where "it was welcomed beyond any expectation."\textsuperscript{25} It has been performed more than 600 times since then.

In February 1977 Benaissa was appointed manager of the 'Théâtre Régional de Annaba' by the Ministry of Culture and Information and worked there for one year. During this period he wrote and produced two plays, Yūm Al-Jam'a Kharju Ryām (Friday)\textsuperscript{26} which is the continuation of Carry on Bū‘lām and Al-Mahgūr (The Despised) based on The Ill-treated Apostle by the Russian playwright Andrei Makainok. One year later, in February 1978, he was called on by the ministry to take up the post of 'Directeur des Théâtres et de l'Orientation' in Algiers. However, a few months later he was taken seriously ill with mastoiditis and went to Paris for an operation. During his absence he was dismissed from both his posts in Annaba and at the Ministry of Culture and Information, and accused of bad management of the Annaba theatre. He was brought before the court and acquitted after the trial, but the ministry were not satisfied with the verdict and appealed the case. Again Benaissa was acquitted.

\textsuperscript{20} Interview, op.cit.
\textsuperscript{21} Ibid.
\textsuperscript{22} Conflict over the annexation of the Western Sahara by Morocco.
\textsuperscript{23} Interview, op. cit.
\textsuperscript{24} The Mostaganem Festival is the amateur theatre festival held every summer in Mostaganem.
\textsuperscript{25} Interview, op.cit.
\textsuperscript{26} "Yūm Al-Jam'a Kharju Ryām" is the title of a very popular Algerian folk song. The theme is about a young man dreaming and fantasising about beautiful girls he meets on Friday. The title means - beautiful girls come out on Friday. The word ryām means 'gazelle' in Algeria and it is used as an image for beautiful girls. The play is about the fantasies of three young workers sharing a bed-sitting room on Friday, their day off work.
because of lack of evidence and unfounded accusations brought by the Annaba Theatre trade-union\(^{27}\), and received damages. His troubles did not stop there, however. Soon after the second trial he and his wife had to take their son who had a severe lung problem to Paris for treatment. They were penniless and had to turn to friends and to the Algerian immigrant community for help. While he was very anxious about his son’s health and above all about the operation he underwent on 10 December 1979, he received a summons from Algeria to appear before another court in Annaba on 12 December. On 11 December he took the plane for Annaba leaving his son behind in the intensive care unit. "I shall never forgive any bureaucrat on earth for this. I did not even know what I was going to court for."\(^{28}\)

Obviously Annaba Theatre had not given up and had brought the case before another court. Nonetheless one week later Benaissa was acquitted once more. After such experience he had only one option: "I swore never to work for the public administration again. That is how I decided to go independent, to set up my own theatre."\(^{29}\)

He started his own theatre in 1980 and today it is the only private theatre in Algeria. He does not have a proper base - theatre building or office. Because of the flexible nature of his theatre which uses minimal sets and not more than three or four actors, rehearsals take place in his flat or in any rented space available. As to the venues, the customer who hires the show provides the place for the performance.

In March 1982 he produced a preliminary version of \textit{Babûr Ghraq (A Ship Sank)}. The final version was performed in December 1983. But the play came under the censors’ scissors and was banned until April 1985. Nonetheless, with this play Benaissa became an established playwright and director in Algeria like Abdelkader Alloula and Kateb Yacine. Like \textit{Carry On Bû’lâm} it won wide acclaim from the press and from the public. It has always played to full houses wherever it was performed and after more than 500 performances at home and abroad there is still a big demand for it. Yet, despite national and foreign recognition and to the astonishment of both press and the public, Benaissa has not been invited to participate in the annual National Theatre Festival which started in 1985. The reasons for this exclusion are not known even to the playwright himself. But even if he was still ignored by the organisers, he still performed to a full house every evening for five weeks on the fringe of the third festival in January 1987.

\(^{27}\) Like other institutions, theatres also have trade-unions.
\(^{28}\) Interview, op. cit.
\(^{29}\) Ibid.
While working on future projects, Benaissa is still performing Carry On Būṭlām and more frequently Babūr Ghraq at home and abroad, essentially for the North African immigrant community in France and Belgium.

Family and Cultural Background

Slimane Benaissa's family origins are interesting in the Algerian context in the sense that his grandfather, a Mzābi30 (a member of the Berber minority in the Mzāb a south eastern region of the edge on the Sahara desert) married outside the community. At the time, such an action was considered virtually sacrilege. He settled near Tebessa by the Tunisian border. When he died the Mzābi community according to tradition and principle took care of his son who was only six. The Mzābi community are usually shopkeepers and traders in the Tell region of Northern Algeria, and Benaissa's father was brought up in such environment until he started his own business selling textiles.

He also married outside the community and when he moved to Guelma in the Aurès region: "People would call me or my brother "the son of the Mzābi" if they were Arabs and "son of the Arab" if they were Mzābi, just as they used to describe my father. For the French settlers we were simply called Arabs"31

Thus the young Benaissa grew up in an environment of four different worlds, Mzābi, French, Arabophone and Shāwi (Berbers of the Aurès region). His father was very fluent and eloquent in the Berber languages - Mzābi, Kabyle and Shāwi - and in Arabic both modern and Algerian which he was very keen to teach him. As Benaissa recollects: "He used to speak a refined and polished language. He was so eloquent that you would think he was a barrister."

As a child he used to help in the family business and thus used to travel with his father to various town and village markets. This was another form of education for the markets were an ideal forum for him to meet different people from different regions and with different habits. He could also enjoy the performances of story-tellers, folk poets and singers.

We used to go almost every day to the souks to sell textiles, so I was in perpetual contact with people and their various problems. I had views on a wide spectrum from all the social categories from those who lived in remote villages high on the mountains, to my school friends both Algerian and European. My father also used to teach me how to speak to different people and in different situations - how to speak to a peasant, a townsman or a woman for example. I used to move with ease from one micro-world to another.33
This experience has benefited him a great deal for it became one source of inspiration for him as a playwright, director and actor. Furthermore a sizeable amount of material in his plays, mainly variety of language, of accent and voice range, is borrowed from his childhood environment and experience.

**Theatre Career**

Slimane Benaissa’s first experience in theatre was when he joined the amateur theatre group ‘Théâtre et Culture’ in 1968 in Algiers. This group was one of the most active groups in the country in terms of experimentation and research on original material and form. The form of the theatre they adopted was that of ‘tableaux’ or tableaux/flashes, a sequence of short scenes tackling different aspects of one major theme, usually of socio-political nature. They used to perform for different social categories but their major supporters were usually students and workers. The group became a major pioneer of what is now known as amateur theatre, as Benaissa argues: “we were virtually the founders of this form of theatre.” He was one of the main contributors to the collective production of *La Femme Algérienne*, a controversial play about the harsh situation of Algerian women in a male dominated society. The play was performed for one year 1969-1970 because of its appealing theme and the polemical debates it generated. In 1970 he translated and produced Kateb Yacine’s *La Poudre d’Intelligence*, a farce based around the adventures of ‘Nuage de Fumée’, *(Smoke Cloud)* a modern version of the legendary Joha.

His first attempt at playwrighting was with *People, People* in 1969, a play written as a homage to the Algerian people in the usual amateur theatre form. He was to depart from this form with his last contribution to the collective production of a play about oil when he joined the SONELEC company.

After my experience in *Mohamed, Prends Ta Valise*, I wanted to try for the last time this form of theatre, a form in which I did not believe any longer. I could see that this form of theatre was somehow defective but I did not know why. It was adaptable to collective creation and was very practical but it could not solve all the problems.

It is with *Carry On Būṭām* that he started his own form of writing, a form which is mainly dictated by material constraints and which aims at a highly practical and flexible mobile theatre. The cast is always small and the only play with five characters is *The Despised*; there are two characters in *Carry On Būṭām*, four in *Friday* and three in *A Ship Sank*. In fact the plays most performed and most requested by the public and which Benaissa himself prefers are *Carry on Būṭām* and *A Ship Sank*. A van is all he uses when on tour, for himself, his actors and whatever props or set he needs. There are hardly any exits in any of his plays, his characters are together

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34 Ibid.
35 Ibid.
and always present on stage. This means maximum economy in props, of light changes and of movement. Benaissa’s theatre is very successful and always plays to full houses. However, it is hard to tell whether he will change his form of theatre or even if the present form will always appeal to the public as Algeria is witnessing continuous changes of style and content in cultural life.
ii) CARRY ON BŪ'LĀM

by

SLIMANE BENAÏSSA

Cast:

Sekfali

Bū'lam

Technocrat

Props:

A push cart with books - 2 square wooden boxes. Bu'lam wears plain ordinary casual clothes. Sekfali wears traditional Algerian clothes: gandūra (robe) turban and burnous (cloak).
ACT I - SCENE I

THE SNAKE

(The shadow of Bûlām praying is projected on a screen. Faint music of the muezzin... After his prayer he goes front stage and puts his shoes on. Enter Sekfali.)

Sekfali Bûlām! Bûlām!

Bûlām What is it?!

Sekfali A snake!

Bûlām So What?

Sekfali What do you mean "so what"? Suppose it ate me, suppose it jumped on me, suppose it strangled me?...

Bûlām Well, it didn't eat you, it didn't jump on you, nor did it strangle you - why do you say "suppose"?

Sekfali Bien sûr I say "suppose".

Bûlām Always with your "suppose"... suppose the earth is lifted up, suppose the sky falls, suppose the mountain crumbles down, suppose the river breaks its banks, suppose I lose my way, suppose I get hungry, suppose we die...

Sekfali Without suppose there are no suppositions... pose is part of suppose and suppose is part of supposition... Suppose there was no pose, supposition wouldn't contain suppose... because supposition derives from position and it is suppose which derives from pose, that is the position of the whole supposition.

Bûlām Where was this bloody thing?

Sekfali It is a being which was among the beings! Among the living! In life! How should I know about its being here?

(Bûlām kills the snake with a shoe and presents it to Sekfali...)

Sekfali Bûlām! Bûlām!... What is it?

Bûlām Pose in position, the snake was in a corner position.

(When Sekfali sees the snake he draws back in disgust but he is mainly frightened.)

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36 Bûlām is behind a screen.
37 muezzin: Muslim priest who calls for prayer.
38 The word lukān means 'if' or 'what if'. We have opted for 'suppose' because Sekfali is going to play on the word kana (to be) and its derivatives; 'suppose' is the closest alternative.
39 Bien sûr. This is uttered in French. It is rather surprising that he should use French words because he is (as the play develops) a staunch advocate of Arabic.
40 We have omitted the translation of 'that's all' because we think it does not fit here.
41 Sekfali is still playing on the word to be. Here the word should be 'living things' or 'existing things'.
42 The author uses two juxtaposed words meaning 'world' and 'life' but they both mean 'life' in Algerian, more so in this context.
43 The word is coin in French and adopted in Algerian. The author uses it to keep the rhyme.
Sekfali: God is limitless in his glory. He has the power to create anything.44

Bū'lām: Indeed, you’re right, God has the power to create anything.

Sekfali: He has the power to create anything because He is Almighty - and being Almighty He has the power to create anything.

Bū'lām: Sekfali, God sent us this snake just at the right time... just as we have no food left... let’s cook it - what do you think?

Sekfali: Cook it? No, I don’t think it’s halāl.46

Bū'lām: We have nothing to eat.

Sekfali: Nothing at all?

Bū'lām: Either we eat snakes or snakes will eat us, choose.

Sekfali: Wait. I’m going to check this in the books...

Bū'lām: Yes, go...

(Bū'lām doesn’t seem concerned about what the books will say, he puts the snake in a pan. Enter Sekfali with a push-cart full of books. He sits down and starts reading.)

Sekfali: The leading scholars in the science of snakes and monkeys said only good things about them... Abū Sofīnān Al-‘Ankabūṭ tells us how the people of Souf used to eat green snakes, and also how they used them in medicine... Bū'lām, what colour is the snake?49

Bū'lām: It is green and its eyes are blue.

Sekfali: Al-Barūd of the Bānū Barūd tribe says that the snake is composed of three things - venom - flesh and skin. He further writes that scientific analysis led to the logical conclusion that venom is deadly, hence the flesh is not halāl whereas the skin is. Master Mind of the tribe of the Great Minds writes that in China and Japan people eat snakes, monkeys, cats, dogs and all similar species... Bū'lām, do you know why the Chinese have slanted eyes?52

Bū'lām: Why...?

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44 Interjection. Often used in admiration or surprise.
45 The expression is often used when something or someone turns up when needed, thus ‘God sent it’ - ‘God sent him/you...’
46 In Islam there are certain restrictions regarding food and drink. Pork and alcohol are forbidden - harām whereas any other flesh is allowed - halāl providing it was slaughtered according to ritual rules.
47 This is a pun referring to the abuse of certain officials. This implies that one should react against any form of abuse. Algerian audiences love this kind of remarks.
48 The names of the scientists are the creation of the author. He plays on the name Al-‘Ankabūṭ - Mr. Cobweb - to enhance his irony.
49 ‘Souf’ or ‘Oued Souf’ is a region in Southern Algeria.
50 Again the author plays on names. Here the words are Mr. Clever or Great, or Genius.
51 The prefix bānil means ‘sons of’ hence ‘tribe’. The author uses the same word for ‘clever man’ and ‘clever tribe’. Because of the connotation we have opted for ‘Master Mind’ and ‘Great Minds Tribe’.
52 The author means ‘slanted’ but the word he uses in the text is ‘crinkled’. It is possible that the author could not think of a different word. On our part we cannot think of a word for ‘slanted’ nor do we believe it exists in Algerian Arabic.
Sekfali Because they eat snakes...

Bū'liam Is that so?

Sekfali He who lives among a community for forty days becomes a member of that community and he who eats an animal resembles that animal. He who eats snake resembles the snake. He who eats pork resembles the pig. He who eats rat resembles the rat.

Bū'liam And he who eats mutton?

Sekfali He resembles the halal...

(Bū'liam hands the pan with the cooked snake to Sekfali.)

Bū'liam It's ready, let's eat.

Sekfali What's ready?

Bū'liam The snake is cooked, I cooked it.

Sekfali Who is going to eat the cooked snake you have cooked?

Bū'liam You and me, is there anybody else with us?

Sekfali Forget it... Look, try to find a snake and bring it to eat its fellow snake. I won't eat... and what's more, even the books haven't given me a definite answer...

Bū'liam Listen, those who wrote these books lived in comfort. They were not wandering in the desert; they were refined people and they used to eat fine food, that's why they were put off by snake... But we...

Sekfali How do you know about these people? What about the teachings of religion? No messing with the law of Islam.

Eru'larn God be praised and so be His law... If the dogma applied to a decent and comfortable life we would abide by all the principles and be accountable for our deeds... But, here we are in the middle of nowhere, not to say that we are in the land of snakes. So, where is the justice, where is the law to solve the problem? Come on, say to yourself God gave you this food and let's eat...

Sekfali No thank you.

Ef -u'fa- m Come on!

Sekfali No.

Bū'liam Look... if you are afraid of God, remember that "God Is Much-Forgiving, A Dispenser Of Grace."

Sekfali "God Is Severe In Punishment."
Būlām  "God Is Much-Forgiving, A Dispenser Of Grace."
Sekfali  "God Is Severe In Punishment."
Būlām  Never mind!59 If He punishes me, I’d rather be punished on a full stomach...
(Būlām is eating watched by Sekfali who is meditating but also put off and depressed.)
Sekfali  Do you know what God said?
Būlām  (Still eating) What did he say?
Sekfali  He said "You are forgiven for your deeds when in necessity."60
Būlām  What does it mean?
Sekfali  You are forgiven for your deeds when in necessity. Simple. It means that if you are in doubt, it is left to you to sort yourself out.
Būlām  Can’t you say plainly I am hungry? Come on, eat... try, just a taste.
(Sekfali moves nearer Būlām to eat, hesitates then starts shouting.)
Sekfali  No! No! This is all your fault, you don’t know that you are taking us to our death!
Būlām  I didn’t ask you to follow me!..
Sekfali  I am not so mad as to follow a vagrant like you. I was alright until I found myself dragged into this situation... I was minding my own business, now I’m caught in people’s problems... Terrible destiny, I was living in a home, now I am wandering in the desert. I was with my children, now I am lonely... Time61 has bound us and God is bearing witness.
Būlām  Sekfali...
Sekfali  It’s all over... There is no Sekfali... no Oum Kalthoum... no Farid Al-Atrash... no music and no musicians62
Būlām  Look, I know one thing, I am not going to live again what I have been through before,
Enough with misery
Enough with humiliation
Sekfali  Enough with blasphemy
Būlām  Enough with hunger.
If I am shown a country where I can live decently, a country where I can work, a country where there is plenty, I shall go, be it at the other end of the planet. So make up your mind, follow me or go your way but give us some peace, leave me alone...
(Būlām goes to lie down for a nap. Sekfali goes to him and utters...)  

59 The author uses the French expression tant pis. We doubt very much whether an Algerian like Bu’lām or in fact any average Algerian would use such expression in their speech.
60 Proverb in literary Arabic.
61 The author uses the word history.
62 It is common in Algeria to repeat the negation of anything in a long sentence just to say ‘it is over’ - ‘it is finished’ - ‘no more’... Oum Kalthoum and Farid Al-Atrash are Egyptian singers.
Sekfali

Shit! What shall I eat now?

Bū'īlām

Eat your head.

Sekfali

I mind my own business..? Alright, so I must mind my own business?.. But that’s my problem.. I’m no longer able to think.. I’m no longer able to think.. What sense is left in me now that I have become a vagrant among the vagrants.. mad among the mad? I.. I who studied the science of life, the science of this world and beyond, I have neither lived fully in this world nor have I seen the Last Day. Why God! Tell me why!

Bū'īlām

Will you shut up!

Sekfali

Alright.. I have stopped.. I am going to pray, God is greater...

(Sekfali leaves stage mumbling. Bū'īlām sleeps.)

Bū'īlām

I swear to God that if there are people like him in paradise I won’t go. It’s too much brothers! It’s too much!

SCENE II

PRAYER

(Bū'īlām sleeps. Sekfali comes back.)

Sekfali

Bū'īlām! Bū'īlām!

Bū'īlām

What’s the matter?

Sekfali

Get up!.. Get up!

Bū'īlām

What do you want me to do? Be clear..

Sekfali

Get on the cart.

Bū'īlām

What do you want me to do?

Sekfali

Get on the cart... Come on.

Bū'īlām

Alright, I’m on the cart, so what?

Sekfali

Today is Friday, we must pray and to pray I must call for prayer, to call for prayer I must be on something high. So you get on the cart and I climb on your shoulders, this way I shall be high.

Bū'īlām

Maybe it’s not Friday... How do you know?

Sekfali

Since you don’t know when is Friday, well, yesterday is Friday, tomorrow is Friday, the day after is Friday and every day of God is Friday.

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63 Interjection mainly used in Eastern Algeria, meaning ‘get off’, ‘shit’, ‘no way’, ‘never’... depending on the situation.
64 Literal translation of this common expression. A similar expression equally used is ‘eat my thighs’.
65 The Day of Judgment or the End of the World.
66 When in a similar situation to that of Bū'īlām, one would often address one’s complaint to people in general by uttering either ‘brothers’ or ‘people’, or to God.
Bū'īlām Did you find the qibla\(^{67}\), the direction to Mecca?.. Which way do we face to pray in this desert?

Sekfali The qibla?.. Look, we shall face this way, then this way... and this way... and this way.

Bū'īlām You mean that the qibla is in the middle of the cross-roads.\(^{68}\)

Sekfali Exactly...Come on, hold on to me, hold on to God, hold on to me, hold on to God, hold on to me...\(^{69}\)

Bū'īlām Do I hold on to you or hold on to God?

Sekfali I hold on to you, you hold on to me and we all hold on to Him.\(^{70}\)

Bū'īlām Oh no... we shall fall!

(Bū'īlām gets down, goes back to his place, kneels down and rests on his heels.\(^{71}\) Sekfali tries to get on the cart. He notices Bū'īlām is sitting...)

Sekfali Eru'lgin! Don’t move.

Bū'īlām What's the matter?

Sekfali Don’t move... bend.

(Sekfali climbs on to Bū'īlām's shoulders. Bū'īlām lifts him.)

Bū'īlām Hurry up, you’re heavy!

Sekfali Bū'īlām, I can see a village.

Bū'īlām Look hard, maybe it’s my town.\(^{72}\)

Sekfali No, this is a small village.

Bū'īlām It is a socialist village in my country.\(^{73}\)

Sekfali What?

Bū'īlām I shall explain to you later... just hurry.

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\(^{67}\) The qibla is the direction of Mecca which the Muslims face in prayer.

\(^{68}\) The word in the text is the transliteration of quatre chemins (four paths, roads, ways). It is nonetheless commonly used with its own Algerian meaning - cross-roads - without the word 'cross'. The right word in French is carrefour.

\(^{69}\) In literary Arabic the meaning is cling, stick, tie-up, press. The word is used in Algerian but with further meanings e.g. take, hold, hold on. The expression 'hold on to God' is essentially used to comfort someone depressed or under stress thus the meaning is 'believe in God', 'be patient'. However, it is used as a pun in the text.

\(^{70}\) This usually means 'hold on to nothing'; it is also used as a vulgar interjection. But the author plays on the words to give them a physical meaning resulting in irony, Bu'īlām and Sekfali are going to fall.

\(^{71}\) The position is exactly like the Japanese traditional way of sitting.

\(^{72}\) The word means 'my town', 'my country', 'my city', 'my homeland'.

\(^{73}\) Literally 'city, socialist village of my country'. Our translation is according to the context: Sekfali sees a village - Bū'īlām believes it is a village in 'his socialist country' the country they are going to.
Sekfali Wait until the words of God reach those people... *Allāhu Akbar!*...

*(Because of Sekfali's weight, Bū'īlām falls on his knees Sekfali remains seated on his shoulders.)*

Sekfali "Deeds should be with sincere intentions", we sincerely wanted to call for prayer but we couldn't make it. May God strengthen our devotion. In The Name Of Allah Most Gracious, Most Merciful.

Bū'īlām Sekfali!

Sekfali What is it?

Bū'īlām I am under...

*(Sekfali gets up, goes to his previous place. Bū'īlām goes back to his corner. Sekfali makes his Friday sermon.)*

Sekfali Prayer and Peace, then.

Bū'īlām What?

Sekfali Be quiet. Whether we have been and whether you have been, there has been no being like those who had been before us. Let us worship Him like those who worshiped Him before us. Let us praise Him like those who praised Him before us. And to the Lord, let us be most grateful. Like those who had been before us... and peace be upon you. Bū'īlām, come on. Let us pray!

Bū'īlām I have already performed my prayer, may God accept yours.

Sekfali Let us recite the Ḍuḥṣa then.

*(Both get up and stand front-stage facing the audience with hands open and raised up to heaven.)*

Sekfali Bū'īlām, repeat after me.

Bū'īlām Alright.

Sekfali Follow me.

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*Allāhu Akbar!* is repeated three times at the beginning of the call for prayer by the muezzin and also at the beginning of each prayer. There are five compulsory prayers a day.

A saying by the prophet Mohammad. Muslims often refer to the prophet's sayings or hadith. In - Al-Ḥāfīdī Shihab Al-Dīn Abī Al-Fadhīl Al-'Asqalānī called Abī Hajar. *Fath Al-Bāri Bi-Sharh Al-Bukhārī*. Egypt. 1959. V. I, p. 144..

The word used in the text means 'make sure' or 'consolidate our intentions'.

This verse appears at the beginning of every chapter, surah of the Koran. It is also uttered by all Muslims when they are about to do something like eating, writing, driving...

This is the sermon delivered in the mosque on Fridays. The equivalent is the Sunday service in the Christian Church.

Predecessors, previous generations, people who lived in previous periods are always referred to as 'those before us'. Sekfali is just mumbling he is not conducting the service properly.

Always used at the end of prayer and also in daily life where Muslims use it as a greeting for 'hello' and 'good bye' for instance.

The *Fātiha* is the opening chapter of the Koran. It is always quoted in prayers and religious ceremonies including the engagement ceremony.

Muslims raise up their hands when reciting the *Fātiha* or when making a wish.
Bū'īm  Alright.

Sekfali  Oh God, spare us from severe punishment and from torture in hell!

Bū'īm  O God dispense your grace on us for you are most gracious, most merciful!

Sekfali  O God, forgive us for our sins!

Bū'īm  O God, give us our daily bread!

Sekfali  O God, spare us from hunger and poverty!

Bū'īm  O God, most convincing convince us and make us content!

Sekfali  O God, keep the devils away from us!

Bū'īm  O God, keep the devils away from us!

Sekfali  O God, guide the inexperienced in the right path!

Bū'īm  O God, keep our steps firm in the right way to fortune!

Sekfali  O God, make him change his mind so we come back!

Bū'īm  O God, give us more strength to carry on!83

Sekfali  Make him change his mind so we come back!

Bū'īm  O God, give me more strength to carry on!

Sekfali  To come back.

Bū'īm  To carry on.

Sekfali  Bū'īm, you're not repeating what I say.

Bū'īm  Look each one has his own Fatīha. God knows Bū'īm and Bū'īm knows God.

Sekfali  What a face to be known to God!

Bū'īm  I would have thought God didn't discriminate.

(Bū'īm gets up and starts to pack up. He puts the scattered utensils in the cart.)

83 The verb for 'give more' and 'carry on' in the text is the same except for 'carry on' the Algerian verb is 'I give more forward'. However, the repetition of the word in the text gives the line a pleasant assonance.
SCENE III

BU'LAM'S HISTORY

Sekfali What are you doing?

Bu'l'am We carry on... we are not taking root here, are we?

Sekfali Mind the books! Why do you persist with your carry on, carry on?... Tell me please, what is urging you, what is the evil force behind you?

Bu'l'am Belhamlaoui.84

Sekfali Belhamlaoui?

Bu'l'am Haven't you heard of Belhamlaoui the FELLER?85

Sekfali No, I wouldn't know fellers.

Bu'l'am When France was tyrannising this country, when our brothers were living under total oppression, when my parents used to recite the Koran in their hearts and bow to strangers, when I was a child often with snot running from my nose and flies all over me.

Sekfali Please don't speak about snot...

Bu'l'am All that time, Belhamlaoui used to sell tangerines in the market and people thought he was mad because he used to say

"Aujourd'hui les mandarines
Demain les grenades."86

O people87 there is more to come."88

Belhamlaoui had a few dogs, he called them A, B, C, D, E and they were all Arab dogs. Do you know what he used to say: "these dogs which were sent by God and the prophets and the angels are now ill treated, oppressed and colonised by DOGS".89 He was damn tight.

Sekfali Therefore he was one of those dogs.

Bu'l'am Oh no! He died a martyr.

Sekfali May he rest in peace.

Bu'l'am Time went by and nobody saw Belhamlaoui or his dogs until his corpse was brought into the market place. His back was riddled with bullets. His feet were covered with thorns; the soldiers were standing at his feet and the dogs lying over him. He was holding a piece of cloth showing the Algerian emblem. It was the first time I saw the Algerian flag, the first time I saw the Algerian emblem. Since that day he was called Belhamlaoui Bu'l'am - Hamloui Bu'l'am... (Bu'l'am smiles, then he resumes) One day,

84 Belhamlaoui was a saint who lived in Eastern Algeria. He was famous for his generosity towards the poor and his strong personality. The name became a legend and is associated with anybody strong and fierce.

85 The word in the text is fellāg meaning 'tree-feller'. During the war of liberation it took the plural form fellāga. It was used by the French to refer to the Algerian members of the maquis. We have used 'Feller' to keep the pun.

86 The two lines are in French in the text.

87 The literal translation would be 'O Arabs', but in Algeria - sometimes when one addresses people, appeals to them or talks about them - the meaning is people in general.

88 Literally - 'fortune is still ahead'.

89 Referring to the French occupants.
Belhamaoui was walking down the street, he bumped against a French woman. She said "Can’t you be careful, dirty Arab?". Belhamaoui turned back, looked at her a few seconds then said

"We are dirty because of you.
You are clean thanks to us.
But we shall wash some day."
She replied "What cheek! And on top of that he speaks French".
Do you know what he replied? "On top of tops, there is the Arab top Madam".

Belhamaoui could speak French and what he enjoyed most was swearing in French... Bitch, cow, cunt, twerp, wog, jackass... he knew them all by heart until the day he was killed and brought to the market place. My name was S.N.P. Larbi, I was called a foundling. When we got our independence I asked the Algerian government to change my name. So I called myself BELHAMILLOUI BÜ'LAM. They gave names of martyrs to squares, streets, schools... so I considered myself a street called BELHAMILLOUI BÜ'LAM.

-Aujourd'hui les mandarines
Demain les grenades
There is trouble ahead
O people!!

SCENE IV

FIRST DEPARTURE

(Bülâm pushes the cart. Sekfali follows him.

Bülâm

(Says a poem)

"The clairvoyant can see through the bottom of the pot." And everybody can see through the sieve.
And the brave tramples on the viper's head.
And the swimmer dives in deep seas.
And the muezzin calls from the minaret.
And wheat grows where the pick has passed.

90 The word in the text is rūmiyya a woman from Rome. It goes back to the Roman presence in North Africa. In modern times it means any European woman. The masculine is rūmi.
91 In French in the text; commonly and extensively used by the French.
92 In French in the text but the word in the text is ‘market’ which we have translated by ‘top’ to keep the idea of par-dessus.
93 In the text, French abbreviation ‘S.N.P.’: Sans Nom Patronymique. meaning without surname. Under French legislation any illegitimate child is called S.N.P. until he is twenty-one to choose a surname.
94 Very bitter irony on the part of the author. In other words Bülâm is saying ‘I am like a carpet to be trodden on’.
95 This verse is by Adb-Al-Rahmân Al-Majdûb, in Scelettes-Millie (Jeanie) et Boukhari (Khâlifa) - Les Quatrains de Medidoub le sarcastique. Paris - Maisonneuve et Larose - 1966, p. 51. - Al-Majdûb lived in Morocco, he died in 1958. The other verses are by the author.
96 The muezzin is the man who calls for prayers from the minaret of a mosque.
(After the poem he sings a song.)
Tell me black raven
Bird of freedom
From your skies
Can you see my country
Tell me when
I reach home
My folk and I
Will be happy
Stop my wandering
For home and settle
And make all happy
Work for all because
Jobs are plenty
In prosperity
My way shall run
My hopes have
Lasted too long
Through pain and sorrow
I shall pass but never
Shall I bully
Tell me black raven
Bird of freedom
From your skies
Can you see my country.

(They travel round the stage then resettle.)

ACT II SCENE V

'ARABISATION'97

Sekfali Did you say you can't read?

Bu'tam You talk of reading when I don't even know how I'm alive.

Sekfali Did your parents go to school?

Bu'tam In all my life I went only twice to school. I learned "In The Name Of Allah Most Gracious, Most Merciful" and war started, so I fled to the mountains.

Sekfali Was your father educated?

Bu'tam My father went to school only once. He learned "In The Name Of Allah" and the war started so he fled to the mountains. He didn't come back, he died there; mercy of Allah be upon him.

Sekfali And your grandfather, was he educated?

Bu'tam Look here, even if you go twenty times through my family tree from son to ancestor, you'll find that we all knew war, we all took to the maquis and all of us had no education... that's why they call us the mountain people.98

Sekfali Well, everyone has his own destiny... some people are at the top and others are at the bottom and so on.

97 'Arabisation' is the official policy for the use of Arabic instead of French first in education and gradually in administration.
98 Derogatory expression meaning 'stupid and backward', 'a yokel', often used by people from the city against people from rural areas.
Bū'ām  What about you, were your father and grandfather educated?
Sekfali  Oh, we are all educated, we are all brainy.99
Bū'ām  So you were never involved in wars.
Sekfali  We fought with education... with education, you see.
Bū'ām  Tell me, can you get killed when you fight with education?
Sekfali  Well, as far as we are concerned, Allah saved us...
Bū'ām  Yes Allah saved you..." And Allah protected you... because we fought on our feet and those who fell outnumber those still standing... mountains, ravines... soldiers...100
Sekfali  Come on, let's be serious! I don't know where you are taking us... Look, since we are travelling together I am going to teach you to read.
Bū'ām  I'd love to, who would say no to education.
Sekfali  Tell me, you know absolutely nothing?..
Bū'ām  I know a bit of French which I learned at the time when the French soldiers used to arrest us and question us; things like, Where do you live... In the village. Did you see guerillas... I didn’t see. Do you have children? Yes, Five. You’re lying. I’m lying, I’m not lying sir. Arabs are jackasses. No sir... yes sir. We learned many things with punches, you know...
Sekfali  Not those things, come on! I am talking about Arabic.
Bū'ām  Arabic? I know only 'A' in Arabic because there is a song which goes like this: "'A' my sultan and exile is torturing me."101
Sekfali  'A' is the king.
Bū'ām  Do you know 'B'?
Bū'ām  B? No, there is no song on that...
Sekfali  B as in bāb, bīr, barāka.102
Bū'ām  Like Bīru, bīra, bulīfic.103
Sekfali  That is not Arabic.
Bū'ām  Why not? All Arabs have bīrus, they all like bīra and they all indulge in bulīfic.

99 Although the word in the text is commonly used to refer to people educated in Islamic theology, these latter are often pedantic and pretend they know everything. The author is being ironic here, hence our choice of 'brainy' instead of 'intellectuals' or 'professors'...
100 The author alludes to battles, particularly the resistance against the French occupation of Algeria - the resistance in the maquis.
101 First verse of a popular song from Eastern Algeria. The letters of the alphabet are used in acrostic order and used at the beginning of each verse.
102 The corresponding English words are 'door', 'well', 'benediction'. the transliteration is used on purpose because we believe it keeps the mood of the scene.
103 The corresponding words are 'bureau', 'beer', 'politics'. As Arabs cannot pronounce the consonant 'p' in general, they say 'b' hence bulīfic. These are French words commonly used and part of the spoken language in Algeria.
Sekfali  God forbid!

Bū'ām  Nowadays there is less prejudice about such things...104

Sekfali  Look, instead of biru you should say maktab, maktab, maktab and instead of būliite you should say siyāsa, siyāsa.105

Bū'ām  Oh, no, you’re wrong. You can say siyasa when you are polite, civilized, gentle... But when you use force and violence it becomes būliite. My father used to say 'use siyasa with your brother and būliite with France, because in būliite there is 'bunch'106, bomb, bombing... I don’t think you have understood anything...

Sekfali  Look, when you say maktab, you pronounce M, K, T and B which are Arabic letters therefore you are speaking Arabic.

Bū'ām  Why, when you say tīg don’t you pronounce B and R which are Arabic letters?

Sekfali  They are Arabic consonants but uttered in a foreign language.

Bū'ām  So, they are traitors in your view.

Sekfali  Exactly... they betrayed Arabic and adopted French.

Bū'ām  The swines... B and R traitors! You’re getting deep, and since I am your brother, please teach me Arabic through French and French through Arabic so I can learn Kabyle, sūr.107

Sekfali  Good night...

(Sekfali goes to sleep. Bū'ām makes his bed. Night atmosphere.)

Bū'ām  Master Sekfali, you didn’t tell me what you call Ora in Arabic.

Sekfali  May Allah save us from such people...

Bū'ām  Sekfali, are you going to sleep without food?

Sekfali  Is there anything to eat?

Bū'ām  What is left from this morning. (He hands the pan with the snake to Sekfali.)

Sekfali  God forbid!108

(Sekfali talks while preparing his bed with care.)

Sekfali  Bū'ām, tell me, are there Arabs in this country of yours?

Bū'ām  Of course. Who else, Greeks?

Sekfali  You never know... Bū'ām, these Arabs speak Arabic?

104 In the text 'there is less 'God forbid'. Implying that people are less prejudiced nowadays unlike conservatives and prejudiced people like Sekfali.
105 siyāsa means ‘politics’ in literary Arabic but in Algeria it took the second meaning of ‘gentleness’, ‘tact’.
106 We have used ‘bunch’ to translate būnya which is a distortion of the French word poignée (handful or handle) or poignet (wrist) and which means ‘a punch’.
107 The word is in French in the text. This is another note of irony in this line about learning Arabic.
108 Interjection used when one is confronted with something bad or thought forbidden by religion. Also used in situations of discontent or disapproval.
Bū'īm    Of course. What do you want them to speak, Chinese?
Sekfali   You never know... Bū'īm, these Arabs who speak Arabic believe in God?
Bū'īm     They believe in God. What do you want them to believe in, Abū Daghīs?
Sekfali   You never know... Bū'īm, since these people are Arabs who speak Arabic and believe in God, why should we go to their country? Like them, we are Arabs, we believe in God and we speak Arabic...
Bū'īm     In my country, Arabs are all new. They speak new Arabic and they believe in our old God that is the everlasting God.109
Sekfali   So, you are implying that we are old, out-dated and cheap, we are nothing.
Bū'īm     Listen Sekfali, all I'm saying is that there are many things in my country that you don't know.
Sekfali   You are calling me ignorant?
Bū'īm     You simply don't know.

(Sekfali is upset. He gets very angry.)
Sekfali   I, a man of great knowledge, you call me ignorant. I, a brainy who knows every event and the whole Koran. Who knows philosophy and every trick. Who knows all about fidelity to God and hypocrisy. Who knows arithmetics and fractions. I am ignorant?!
Bū'īm     Yes, you are ignorant.
Sekfali   My knowledge includes the twentieth century, the twelfth century, the thirteenth century, the fourteenth century, I even know the coming century and I have learned it by heart... I am still ignorant?
Bū'īm     You are ignorant and shut up.110
Sekfali   Good night.

(They go to sleep but Sekfali starts to psalmose loudly.)
Bū'īm     Sekfali!
Sekfali   What is it?
Bū'īm     Psalmodize in your heart.
Sekfali   So I am ignorant...

(They go to sleep... Music.)

109 The author raises a point of controversy in Algeria. He is implying that Algeria is a modern society, people speak modern Arabic unlike the conservatives but believe in the same God. We shall elaborate on this point in our text analysis.
110 The author has withdrawn the next lines by Bū'īm and Sekfali: bottom of page 21 in the original text.
SCENE VI
DREAM AND NIGHTMARE

(Bu’lam gets up almost somnambulant and addresses the audience.)

Bu’lam
I saw my country in a dream.  
The nearer I get the more I see it in my dreams  
A country full of nice things.  
Beautiful houses  
Kids all nicely dressed  
Coming out of school  
My country is a paradise  
With rivers flowing underneath  
Yes paradise with rivers flowing underneath.

(Sekfali gets up screaming.)

Sekfali  
Bu’lam, we're in trouble! in trouble! I saw it!

Bu’lam  
What did you see?

Sekfali  
I saw your country.

Bu’lam  
So what? I saw it too.

Sekfali  
My God, a country upside down.  
No resemblance whatsoever between people.  
Whoever is sitting doesn’t seem to be sitting,  
Whoever is climbing doesn’t seem to be climbing,  
Whoever is walking doesn’t seem to be walking,  
Whoever is sleeping doesn’t seem to be sleeping,  
And whoever is awake doesn’t seem to be awake.  
A country with beastly behaviours.  
Jostle someone and you get knocked down,  
Open your mouth and you get your teeth down your throat.

A country with deep rooted and ever lasting people.  
Good Lord!

(Sekfali sits down and continues to mumble. Bu’lam addresses the audience.)

Bu’lam (to audience.) Is this a human being?.. He is a malediction.  
(to Sekfali) - Even your dreams are rotten. Look, you saw a dark country because your sight is blurred and if people are neither going up nor coming down because you are inert just like a plain jar standing in a corner, then listen - you can invent as many stories as you like, I won’t believe a word you say until I see the proof with my own eyes... Goodnight.

(Bu’lam goes back to sleep. Sekfali taken by fear gets dizzy and is transported into an ecstatic dance. Bu’lam gets up, he is furious.)

Bu’lam  
You are a bloody curse! Look, if you’re going mad, keep off, leave me alone! If you lost your senses, I am still able to reason. So, please do me a favour and stop all this nonsense. In your company, no food, no drink, no sleep, no... nothing!

111 Literally you swallow your teeth. The other possibility for this expression is - ‘you get a knuckle sandwich’.
112 Other meanings: curse, calamity, trouble, pain.
113 Popular idiom commonly used for someone dull, boring, inactive... Literally ‘you are like the leaning jar which makes you neither cry nor laugh’.
114 Literally ‘if you are floating I am still swimming.’
Sekfali: I am anxious Bu’lām. I am anxious and scared!.. I don’t know where you are taking me, so how can I relax? Because, when I don’t know where I am going I get scared... Fear is crippling me Bu’lām and I am anxious!..

Bu’lām: Look, we are in the desert and in the middle of the night, so what can I do to cheer you up? Do you want me to bring a flute and play you some music, bring dancers to entertain you or organise a wedding? So tell me, what do you want me to do?

Sekfali: Let’s have a wedding?

Bu’lām: Great! A wedding, a beautiful wedding outdoors! Just like that!

Sekfali: I shall invite all my friends and everybody who wants to share my happiness. I shall ask my sons to divorce and we shall all remarry and have a big feast.

Bu’lām: If you want a wedding, prepare it yourself.

Sekfali: Of course I shall prepare it myself... Get out of my house! Out!

(Exit Bu’lām.)

Sekfali: The wedding will be great
The guests will be great
A wedding with great music
The musicians will be great
The wedding will be fine
And the jealous will cry of envy
A wedding with big flashy cars
To tease my enemies
We shall barbecue lamb
Drums, pan-flutes and bedouin songs
A wedding of high class
Brightened up with our presence
A wedding to be remembered
Then I shall relax and feast.

SCENE VII

WEDDING

(Sekfali addresses imaginary guests. His greetings are either warm or cold according to the social status of the guest.)

Sekfali: May Allah grant you happiness too! May Allah enlighten you too! Hello! Hello! O welcome! Welcome! May Allah grant you wealth and happiness! (Then he stops to address a group of imaginary guests. Bu’lām will enter during this speech and sit on the cart.) - We have been brought up in wealth and dignity, in prosperity and honour. We never knew scandal or humiliation... We used to do as we pleased, yes anything we wanted. Unfortunately time has changed and things did not last. Well, there is nothing left as tramps and vagrants have become people of honour and dignity... Farewell good old days.

115 ghāyta is a folk-music instrument in the shape of a clarinet.
116 The author has altered the beginning of this scene; instead of the puppets it is Sekfali who greets imaginary guests. Bu’lām enters when Sekfali addresses a group of guests.
117 Most Muslims use these courteous expressions and others in the same pattern ‘May Allah...’ for good wishing, for expressing gratitude...
Bu‘lām

I have been brought up in want and poverty. That’s what I got from life. My father was roaming about bare feet and my mother was delivering her babies in caves.

Now I must carry on... and you push the cart.

**SCENE VIII**

**DUEL WITH POETRY**

Bu‘lām

Push the cart, we carry on.

Sekfali

I can’t.

Bu‘lām

Well, if you can’t leave it, throw it away.

Sekfali

If I throw it away what shall I have? I can’t live without books.

Bu‘lām

Look I had no sleep, no food, no rest... I can hardly move.

Sekfali

Bu‘lām, if neither of us can push the cart, let’s go back then.

Bu‘lām

We carry on and no more of this talk.

Sekfali

If that’s what you want, let’s have a game, the winner will rest and the loser will push the cart.

Bu‘lām

Right. Let’s play dice.

Sekfali

No, I can’t play dice.

Bu‘lām

Cards?

Sekfali

Cards are forbidden... Let’s play something *halāl*, something allowed by Islam, something pure.

Bu‘lām

Since when *halāl* things include game and gambling?

Sekfali

Look, I say a verse and you say a verse which begins with the last letter of my verse.

Bu‘lām

What? Say that again.

Sekfali

I say a verse and you say a verse. Your verse must begin with the last letter in my verse.

Bu‘lām

And you think this is a game?

Sekfali

For instance.

Bu‘lām

For instance.

Sekfali

“We vow,

By bombs falling down and destroying everything

---

118 Very common expression to describe a destitute.

119 Said of women both destitute and bringing many children.

120 Intellectual game with verse mainly in the Middle East. However, as Arabs are very fond of poetry even illiterate people play this game.

121 This word is mainly used in Eastern Algeria.

122 We have already mentioned the 'allowed' and the 'forbidden' in footnote 11. We have added ‘... allowed by Islam’ for clarity.
And by all the pure and noble blood that is gushing." 123
Give me a verse starting with 'G'.

Bū'īlām ḡateran ḡararararararararar!124
Sekfali You got it.

(Each one gets on a podium and faces the other.)

Bū'īlām You start.
Sekfali I start?... No, you start.
Bū'īlām Come on, start.
Sekfali "They came towards you dragging iron behind them
They looked as if they were mounting legless horses." 125
This is from the great poet Al-Mutanabbi. Give us one starting with 'S'.

Bū'īlām She has not sent news126
What happened to my love
What happened to her
What happened to my love
I wonder what happened to her127
- 'R'!

Sekfali Name of the poet.

Bū'īlām This is from the great poet... I don't know his name. 'R'!
Sekfali Reconstruction we shall start128
We shall build like our predecessors
We shall build and do like they did129
- This is from the great and famous poet... I don't know him either, 'D'.

Bū'īlām D, dee, dee...130
Sekfali 'D', come on hurry!131
Bū'īlām Don't be afraid of the unknown

---

123 These are the starting verses of the Algerian National Anthem. Bū'īlām uses vernacular Algerian in this game whereas Sekfali uses literary Arabic.
124 We have added this verse to start with the letter 'G'. It is in context with the National Anthem. Bū'īlām sings this verse.
126 This is the second verse in the original text. We have put it first to start with letter 'S'. By the author.
127 Algerian popular song.
128 We have added this verse to start with the letter 'R'.
129 These lines are Sekfali's own invention.
130 Bū'īlām is thinking of a word. He repeats the letter wāw (w).
131 The Playwright suggested that the following passage should be removed. They are pages 29, 30 and 31 in the original text.
Be brave and go ahead with them
Don’t feel sorry about the past
The world is live for you and me¹³²
- 'E'.

Sekfali "Even if I am of the last generation
I am capable of inventing what
The pioneers did not invent."¹³³

(Bu‘lām gets down and goes to Sekfali.)

Bu‘lām This is from the Koran.

Sekfali It is poetry.

Bu‘lām I tell you it’s from the Koran. My teacher knew more than sixty chapters of the
Koran by heart and he used to say these verses.

Sekfali Alright. So it is from the Koran and isn’t Koran better than poetry?

Bu‘lām We agreed on poetry and not on what’s better, so you are the loser and now push the
cart.

Sekfali Well! The one who recites the Koran is called a loser?

Bu‘lām Come on! Koran is Koran and poetry is poetry, so don’t mix.

(They leave. Bu‘lām walks ahead. Sekfali pushes the cart.)

Bu‘lām Where are you going?

Sekfali This way!

Bu‘lām Listen, we carry on and the road is this way!

Sekfali Since I am pushing the cart I go this way.

Bu‘lām Alright! I push the bloody cart...

(A moment later Sekfali stops thoughtful.)

SCENE IX

NEW GRAMMAR

Bu‘lām What’s the matter? Are you tired? Fed up?

Sekfali I’m pondering.

Bu‘lām Peace be upon you!

Sekfali Tell me Bu‘lam, is there electricity in your country?

Bu‘lām Yes there is.

Sekfali Are there machines?

¹³² By the author.
Būlam  Yes there are machines.

Sekfali  Look here Būlam, your country is mentioned in these books. I read about it and I actually know it well.

Būlam  Forget your books.

Sekfali  Here, look what Abū Daghiūs134 said!

Būlam  He said nothing.

Sekfali  What do you mean, "he said nothing"? It's written here.

Būlam  I said, forget your books. If my country exists in your books I won't go, I won't bother to visit it.

(Būlam takes two little books out of his basket.)

Būlam  My country is here in these two little books.

Sekfali  The Agrarian Revolution and The Socialist Sector.135

Būlam  My country is here.

Sekfali  What is 'socialist'?

Būlam  I didn't find socialism in your books.

Sekfali  I said, forget your books. If my country exists in your books I won't go, I won't bother to visit it.

Būlam  My country is here in these two little books.

Sekfali  The Agrarian Revolution and The Socialist Sector.135

Būlam  My country is here.

Sekfali  What is 'socialist'?

Būlam  I didn't find socialism in your books.

Sekfali  I read about it and I know it well... But explain to me... Well... I mean I have forgotten it, remind me.

Būlam  Socialism is derived from social and from a grammar point of view, socialism is a subject of a new kind and the sign of its principle is in the agrarian revolution.136 Reaction and Imperialism: subordinating and subordinate and the sign of subordination is Zionism. Agrarian revolution: subject and object and the sign of action is the model socialist village.137 The volunteer volunteering: volunteering: verb in the present and the sign of the presence is Sunday.138 This is Arabic, with or without analytical grammar.

Sekfali  Workers, peasants... labourers, workers, peasants, labourers... They mention only workers and peasants.

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134 Abū Daghiūs is an imaginary name used by the author.

135 The Agrarian Revolution is the land reform in Algeria. The Socialist Sector refers to the workers' management in industry, known as 'Gestion Socialiste des Entreprises' (G.S.E.). They were respectively decreed on 8 November and 16 November, 1971.

136 In the original: jārī and majrūr are grammatical terms referring to words which syntactically require the genitive case. Literally, they mean 'pulling' and 'pulled'.

137 'Socialist villages' are housing estates for peasants working in farming cooperatives. Arab grammarians distinguish between two types of sentences: nominal and verbal. Each type has its own terms for 'subject' and 'predicate'. So far as the 'socialist villages' are concerned the 'verbal sentence' terminology is used probably to indicate the 'cause' and 'result'.

138 Sunday used to be the day-off, now it is Friday.
Bül'am That is all there is in my country. What else do you want them to talk about? Cholera?

Sekfali Tell me, is it possible to do business in this country?

Bül'am Small or big business?

Sekfali We're not kids... I mean foreign trade.

Bül'am Out of question... You may have a small business if you like but no foreign trade. You see all the people in small business are on an equal footing with the workers and everything else belongs to national companies. In my country everything is national, the police is national, the army is national and when a factory is very big it is called a national company.

Sekfali What will become of us if everything is national?

Bül'am You too will be national otherwise you'll be in trouble.

Sekfali I am a better nationalist than you.

Bül'am You, a nationalist?

Sekfali If socialism was true socialism and nationalism true nationalism you wouldn't mix them. Come on, don't mix things!

Bül'am Listen, nationalism without socialism is nothing and socialism without nationalism leads to disaster.

Sekfali How stubborn you can be... We are talking politics and that's a waste of time.

Bül'am Bien sûr, we should talk politics.

Sekfali Before the French came to this country we were brothers and independent.

Bül'am So they say...

Sekfali The French came and colonized us.

Bül'am So they did.

Sekfali Then we struggled and forced them out of the country.

Bül'am Indeed.

Sekfali Then we became brothers and independent again.

Bül'am So they say...

Sekfali Please tell me, where did you find this socialism of yours?

Bül'am The people brought socialism.

Sekfali The people brought nothing about you fool; the people have nothing to bring about. And what's more, anybody related to the state does not work with heart and hand.

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139 Most companies are state owned in Algeria.
140 In the text it is the Arab word for gendarmerie which does not exist in English speaking countries.
141 'You too will belong to the state.'
142 In French in the text.
Bū'läm Why, do you think that someone who works for the prefect\textsuperscript{143} does his job heartily?

Sekfali If he doesn’t work willingly, he works with the stick.

Bū'läm That’s where we disagree.

Sekfali My goodness! How stubborn!... Look, I’ll give you an example, a general example in general of a director general of general affairs.\textsuperscript{144}

Bū'läm I’m afraid you’ll get it all mixed up.\textsuperscript{145}

(Exit Sekfali.)

Bū'läm I’m sure he doesn’t have a clue.

(While setting the props into an office, Bū'läm describes his city.)

\textsuperscript{143} Prefect or French \textit{préfet} that is the \textit{préfet de police} or local governor.

\textsuperscript{144} The author is ironic about pompous and pedantic people like Sekfali.

\textsuperscript{145} The literal translation of the text is ‘I’m afraid you’ll blind it.’
ACT III
SCENE X
DESCRIPTION OF THE CITY

Bu‘lām

In my country there is work for everyone and jobs are secure... There are many factories and each one of them employs thousands of workers. Just wonderful. You’d see a thousand employees, even the top people work in the same place, start at the same time and leave at the same time. We start work all together and stop all together; the only difference is that instead of the calls for prayer there is a hooter. I can see them going to work in groups - Hello Muhammad! Hello 'Ali! Hello 'Utmān! All friends, all united... What I like most about my country is organisation, each one has his job, each one has his responsibility, each one according to his ability... There is no arrogance, no snobbery - 'I am your superior because I am educated', 'I am nothing because I am a manual worker' or 'He comes in a BX70SR and I come in my Shanks's pony Mark II', there is none of that. If someone is educated, good for him, I wish him all the best, but only if his education is sound and useful to help me get a house or build a school for my children. No fake education to take me for granted and laugh at me.

No... It’s hard to accept, it’s wrong. I believe that someone educated gains more intelligence, more understanding, more wisdom... In fact it’s the educated who should help the illiterate, but you find in our time, in this distorted world that it’s the illiterate who advise the educated. There is no such crazy mess in my country... the educated person is just like anybody else; you may work with your head or with your hands or with your feet, you’re all on the same footing... because my country is the people’s democracy.

146 Meaning the ‘bosses’ or management officials.
147 Here the author is very sarcastic. He seems to say ‘we are not annoyed by the calls of the muezzin for prayer. We have a proper hooter to start and stop work’. Furthermore he seems to imply - ‘we do not waste time in stopping work to pray every time the muezzin calls’.
148 One goes to work in an expensive car and another goes on foot. We have tried to remain close to the text.
149 The literal translation of this idiom is ‘he takes me for a bridge for him to use’. In Algerian 'to take someone for a bridge' means 'to take someone' for granted.
150 This is the first time the author uses Kabyle (Berber language spoken by a large proportion of Algerians) in the text.
151 This is an attack on people with limited abilities or with very limited education holding high positions in the country.
THE DIRECTOR GENERAL

(Paso-doble music. Enter Sekfali dressed as Director General. He sits on the desk.)

Sekfali This is not my company but I shall put a sign with my name.

Būlām Get off!

Sekfali I shall call for strong and competent people when I have problems and dismiss them when things get easy... The Director General! One!

Būlām Serves the people.

Sekfali You shut up when I speak!

One! The Director General is to make people serve

No messing with service.

Either you work for me or I work for you.

Either you depend on me or I depend on you.

All the rest is humbug.

Two! People must respect the Director General, and in order to respect him they must fear him because there can be no respect without fear.

Means of intimidation! Meaning the methods of intimidating people:

You need a porter because you want a guard he has to be cool and dry, deaf and impassive. He must also check the time clock. That's the right porter.

Three! The bureau must be large, yes very large. Anybody who walks in would feel lost. Thus, if you feel lost you are intimidated; when you are intimidated you are respectful and when you are respectful it is easy to impress you. After all life is all based on cheating, on fake, on impressing people. Be a fake and you succeed in life. So the bureau must be HUGE, HUGE, HUGE! and the secretary FLESHY, FLESHY, FLESHY!

Būlām I get the meaning when you say it once; why should you utter it three times?

Sekfali Because in Arabic there is the singular, the dual and the triliteral. The triliteral refers to somebody who lived in the twentieth century by the name of Papa Screen from Televisionville who belongs to ‘Once upon a time’ tribe. Well, it’s not my fault.

Anyway, I also want a ‘salle de bain’ because I like to bath in a deep tub, and after a good bath I like to take a shower and after a shower I feel fresh because the Director General should feel fresh.

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152 In French in the text ‘P.D.G.’ - President Directeur General.
153 The word used is ‘work’ but the connotation is ‘serve’.
154 Another connotation; in the text ‘you work for me or I work for you’.
155 In the text ‘the rest is flush.’ The word flush may come from the English word ‘flush’ but it means ‘humbug’, ‘strange’, ‘odd’, ‘suspicious’.
156 In the text it is the French word planteuse which is used in Algerian. Transliterated in the text.
157 This is also another French word adopted in Algerian, pointeuse is transliterated in the text.
158 This shows Sekfali’s ignorance because ‘triliteral’ means ‘triangle’ or ‘a three-letter word’. In this context it means ‘plural’.
159 The writer attempts to express sarcasm by using terminology from the world of T.V.
160 Transliterated in the text and meaning ‘bathroom’.
161 In the text fraîche from fraîche
I also want a big secretariat with a Kabyle girl, a girl from Annaba, a girl from Oran and a girl from Mzab\textsuperscript{162}.

\textbf{ Bü'lam} Can you see national unity in this secretariat?

\textbf{ Sekfali} Shut up! And when I die I shall have a statue.\textsuperscript{163} I shall have a statue at the entrance of every factory so the workers can see their boss every morning when they come to work. Tell me Bü'lam, what do you think of this style?

\textbf{ Bü'lam} I don’t think it’s secure!\textsuperscript{164}

\textbf{ Sekfali} Is that so?

\textbf{ Bü'lam} This style is for stars\textsuperscript{165}. ‘Ali Riyāhy\textsuperscript{166} had this kind of life before you.

\textbf{ Sekfali} Is that so?

\textbf{ Bü'lam} It’s for sportsmen, for those who drink\textsuperscript{167}...

\textbf{ Sekfali} Is that so?

\textbf{ Bü'lam} What’s wrong with you? You look like a mafioso!\textsuperscript{168}

\textit{(Sekfali stiffens in his position. Bü'lam sings front-stage.)}

\textbf{ Bü'lam} Sometimes
He behaves like a staunch socialist
He joined the revolution head long
Filling his pockets with money
While people agonise from hunger
Sometimes
He regrets the Boss\textsuperscript{169} with sadness
He takes the factory for his home
A commander with full power giving orders
And people shall stand up and salute
Sometimes
He betrays and joins imperialism
Sometimes
He plans and spreads rumours
Satan never lied in his life
And people agonise from illness
This is what reaction is about
You’re intelligent so wake up and see
When I left nothing had remained
This is what reaction is about
It’s contained in a dead donkey you know.\textsuperscript{170}

\textsuperscript{162} Cities and regions in Algeria.

\textsuperscript{163} Transliterated in the text.

\textsuperscript{164} The literal translation is ‘any wind that blows will take you’.

\textsuperscript{165} In the text the word is ‘singers’.

\textsuperscript{166} A Tunisian singer.

\textsuperscript{167} The Algerian idiom is ‘those who throw’.

\textsuperscript{168} The author has added mafioso in its original spelling.

\textsuperscript{169} In the text the word used is bīfī that is préfet.

\textsuperscript{170} By the author.
Stay still as you are... we'll turn you into a statue and engrave at the bottom "An Important Director attending a serious meeting on grave matters relating to severe troubles and acute problems"... You bloody trouble!  

You see I am a statue.  

That who buys a statue from the colonial period, that who wants to see his home ruined, see his factory go bankrupt and his country collapse... Well that someone is exploiting people. That's what he is and that's what he is doing.  

Are you saying that I belong to the colonial period?  

Yes you do.  

I am a better socialist than you.  

What kind of socialism?  

I am a socialist who does not belong to the people.  

Your kind should make ablutions and purify themselves before they speak of socialism.  

Shall we bet?  

Bet?  

We bet on who is the better socialist.  

How?  

We both write a poem and then see whose poem is more socialist. They say deeds should be with sincere intentions, then poetry should be with pennants.  

Come on, you start.  

The peasant said  

Come to success  

Come to the country to find morning  

Because in morning you find beauty  

The tears from your eyes have stopped  

And today feast is all for you  

The whole universe is in joy  

And for you there is food plenty  

For you acres and acres on this earth  

And in moonlight you'll be given a key.
Bu'lam  Good Lord! What a shame!  
Poets have fallen very low  
Their poor verse is the mark  
Of their shallow minds  
Nothing left, nothing left but  
Dry and sterile poets.

Sekfali  Come on, let's hear you.

Bu'lam  I knew very hard times  
When I was a sharecropper  
Hard work and straw pricking my eyes  
Yes I was a sharecropper working  
For the cheapest of mankind  
When the big day arrived  
The day to share the fruit of work  
Out! I was sent away.

Sekfali  Bu'lam my son, we are still wandering in the desert and you want me to follow you...  
You know, I shall lose a lot in this country of yours, I shall lose my fortune. All the land is owned by the state.

Bu'lam  I have nothing to lose apart from poverty and trouble.

Sekfali  What about going back?

Bu'lam  We carry on.

Sekfali  If you come back with me, I will give you a job as a sharecropper and a hut. I will take you with me to the markets and from time to time I will buy you a pan-flute. You will see how I do business. I will get you a wife... I will get you a nice woman and when you have children I will send them to school, when they finish junior school, I will give them jobs. What else can you ask for?

Bu'lam  I can see the kind of glory we want.  
The glory each one of us so much desires  
Aim for it and from lethargy shake free  
Hand in hand march and look at it  
Are you happy to remain asleep  
Let us raise our pennants high  
This is my advice, hurry and let  
All those living in the realm of inertia  
Know.  

That's what revolutions are about; if you have any pride get to action.  
So, that's what he's wishing me - a hut and a job as a sharecropper. Well, that's exactly what the French did. They starved us - huts and sharecropping that was our life.

Anybody who doubts what I'm saying is alienated. What has become of us people? People, what are we doing? Look at the Vietnamese, a very poor people who kicked

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177 Sharecropping was a very common practice by absentee landlords. The sharecropper farms the land and gets only one fifth of the crops.

178 Traditional flute made out of reed which produces flat sounds. It can be a yard long.

179 In the text it is the transliterated French word certificat meaning 'Certificat d'Etudes Primaires' which, in the old French education system, is the certificate children take at the end of primary school. Only children who were not allowed to go into secondary education take this exam which was the case of most Algerians who had the chance to go to school.

180 The author has withdrawn the next two lines, p.43 in the original text. They refer to the Koran: 1; 6; 7.

181 In the text 'those who wish to remain lethargic'.
America out of their country and look at us living in miserable conditions! All we think of is how to exploit each other. Wake up! Organised people are defeating imperialism and we are still at "I give you a hut, I take you as a sharecropper". What has become of us people? People, what are we doing?

(Sekfali jumps on Bū'lām and ties him up.)

Sekfali: So you're taking me to the people's country?
Bū'lām: Well well!
Sekfali: And now?
Bū'lām: And now what?
Sekfali: Well look at yourself.
Bū'lām: So?
Sekfali: So! and...
Bū'lām: No...
Sekfali: No nothing.
Bū'lām: No nothing?
Sekfali: No nothing, no nothing!
Bū'lām: No...
Sekfali: What?
Bū'lām: No... I said...
Sekfali: What did you say?
Bū'lām: I said suppose...
Sekfali: Suppose what?
Bū'lām: Suppose... I mean...
Sekfali: You mean what?
Bū'lām: I said thank you.
Sekfali: My pleasure.
Bū'lām: Bless you.
Sekfali: Thank you.
Bū'lām: My compliments.
Sekfali: Thank you.
Bū'lām: May God enlighten you.
Sekfali: Thank you.
BB'la-rn I wish you long life.

Sekfali Thank you.

Bū'lam Nothing happened.

Sekfali Nothing showed.¹⁸²

Bū'lam Nothing showed.

Sekfali Nothing showed, nothing.

Bū'lam We carry on.

Sekfali No, we go back.

Bū'lam We carry on!

Sekfali Why did I come with him, why?

Bū'lam I didn’t ask you to follow me.

Sekfali I am not stupid to follow someone crazy like you.

Bū'lam Shut up.

(Bū'lam pushes the cart violently.)

SCENE XII

SEKFALI’S DEATH

(Bū'lam pushes the cart violently and moves quickly.)

Sekfali Slow down... Slow down. Bū'lam... Bū'lam, stop!

Bū'lam What’s wrong with you?

Sekfali My legs are giving in, I can’t walk, stop I’m telling you, stop!

Bū'lam Look, don’t shout at me, I am not your slave.¹⁸³

Sekfali The slave is superior to you because he knows he is a better slave than you. And what’s more, you don’t even know whether you are a free man or a slave. You are like a ‘sparrow hanging between air and sky’.¹⁸⁴

Bū'lam Well remember that neither air nor sky are your property. If I wasn’t afraid of God¹⁸⁵ I would leave you here to rot.

Sekfali No Bū'lam, don’t leave me. Put me in your heart, put me in your mind, put me in the cart! Bū'lam, please have some mercy, the time has come¹⁸⁶ What are you going to find in this country?

¹⁸² Very common expression used in Eastern Algeria. We have given a literal translation. Sekfali unties Bū'lam on this line but this is not indicated in the original text. We took note of this during a performance.

¹⁸³ The word used means both ‘slave’ and ‘black person’. Originally it meant only ‘slave’.

¹⁸⁴ Literal translation of the text meaning ‘you are unconscious’, ‘lost’, ‘frivolous’.

¹⁸⁵ Always used when people think that what they want to do is wrong.

¹⁸⁶ Sekfali is agonising. We have used a literal translation for ‘death has arrived’.
Bū'īm: The things which suit me.

Sekfali: Why, you know I was nice to you and helped you. You'll find worse than me ahead.

Bū'īm: There can't be anyone worse than you.

Sekfali: Thank you Bū'īm. It's all my fault, I read so much and learned so much to be right in everything, but now I am wrong. With you I got it all wrong. Still you are more wrong than me, worse, you are blind and unaware of your blindness.

Bū'īm: You're wrong because you see things from one side only, you've always studied on your own and you're wrong. It's your books which messed up your mind and crippled your feet.

Sekfali: There is nothing better than books.

Bū'īm: Look at you, you yourself are a book.

Sekfali: If you knew the value of books and the importance of the past you wouldn't be in such a state.

Bū'īm: Thank God I am the one who is carrying you. The only thing interesting in some of your books is history because it tells you about the past. And if you are referring to revolutions, well they mean a lot more to me than to you. People before us worked hard and wrote books, if we work hard and study hard we'll do better.

Sekfali: Do better? Your kind?

Bū'īm: Yes, we'll do more and better. As the saying goes "Wake up and stand before they start to sound off about themselves" - we were, we were!!...

Sekfali: Indeed, we were great, we were chosen, we were noble, WE WERE, WE WERE, Yes WE WERE!

Bū'īm: 'We were, we were, we were' - alright! but we shall be after all, what did they achieve?
If they preached nobility, we shall preach justice.
If they preached pomp and circumstance, we shall preach justice
If they honoured kings, we shall honour the peasants
If they sounded princes, we shall sing the poor
If they wrote books we shall write history
If they achieved civilization in Andalusia
We shall achieve the civilization of work and workers
This is the difference between past and future and whoever is unable to understand it will end up in a cart like you.

Sekfali: Oh! My heart! Oh! My back! Bū'īm, carry me on your back and go where you wish, do as you wish. I am finished, I am cold.

(Bū'īm carries Sekfali on his back and pushes the cart at the same time.)

Sekfali: Bū'īm, if you reach this country don't forget our identity. You know Bū'īm, identity is everything. If it was not for identity we wouldn't be what we are now. Identity is the tradition of our forefathers. I love my grandfather but I didn't know

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187 The literal translation of this common proverb is, 'if you do the accounts on your own you will find extras'.
188 In the text 'which soiled your mind' or 'which gave you a rotten mind'.
189 Algerian proverb implying 'tell about your deeds in society before others start to lie and boast about things they never did.'
190 The word in the text means also 'personality'.

my great grandfather. Just the same I love him too. My grandfather had a moustache,
grandfather, grandfather, grandfather, identity, identity...

(He dies on Bû‘lâm’s back. Bû‘lâm buries him.)

Bû‘lâm I too love my grandfather but I love my children more, I adore them. I don’t want to
lose my grandfather or my children but if my grandfather comes to die may God save
my children.

(Bû‘lâm carries on alone - Music - City sounds.)

SCENE XIII

EPILOGUE

(The technocrat enters with a notebook in his hand.)

Technocrat What’s your name?

Bû‘lâm Belhamlaoui Bû‘lâm.

Technocrat Date of birth?

Bû‘lâm In forty-five we were in trouble, in fifty-four they were in trouble,¹⁹¹ I was
born in between.

Technocrat Place of birth?

Bû‘lâm THE ALL YOKELS VILLAGE.¹⁹²

Technocrat Father’s name?

Bû‘lâm Shahîd ‘Abd Al-Qâdir.

Technocrat Mother?

Bû‘lâm Rahîma daughter of Mārzûq.¹⁹³

Technocrat Now go for a check up. Be here at eight o’clock tomorrow morning.

Bû‘lâm Thank you very much.¹⁹⁴

(The technocrat goes out. Bû‘lâm says the final poem.)

This is the construction era
Socialist construction we opted for
To that who says ‘no’ we say ‘no to reaction’
To that who says ‘why’ we say ‘why domination’
To that who says ‘impossible’ we say ‘never exploitation’
To that who says ‘the people’ we say ‘free people’
That’s all because

¹⁹¹ There is a mistake in the original text. The dates are - 45 and 54. ‘forty-five’ refers
to the uprising on May 8th 1945 against the French and the massacre of Algerians.
‘Fifty-four’ refers to November 1st 1954 date of the beginning of the War of
Independence.
¹⁹² Implying ‘a poor and desolate village’.
¹⁹³ Common way of relating to people in rural Algeria.
¹⁹⁴ The expression is ‘May God bless your parents.’
This is the construction era and in this construction
We have established socialist equality
Revolution is marching on and if you're late
It won't wait for you there is no time wasting
History is marching on
We have made history
And we are not afraid
My country will be socialist
My language will be socialism
My identity will be socialism
My whole being is socialism
If you accept it God bless you
If not bang your head against the walls
The walls of the socialist villages.

195 The author makes use of a common idiom in this context to stress on 'the socialist villages'. 
Commentary

Carry On Bū‘lām was first performed in Algiers on 23 April 1975 at ‘Salle de l'ONAMO’. At that time Benaissa was in charge of cultural activities - animateur culturel - in SONELEC. These activities were part of SONELEC’S social activities. Carry On Bū‘lām was also his first major play. Benaissa produced it and played the part of Bū‘lām with Omar Guendouz in the role of Sekfali. The play has now been performed more than 600 times to audiences throughout Algeria as well as in Paris, Brussels, Venice and Kuwait. Despite its success both at home and abroad it has never won any award for the simple reason that Benaissa was excluded from taking part in any of the theatre festivals that take place in Algeria.

Plot and Structure

Sekfali, a middle aged man, and Bū‘lām who is younger than him, are travelling across the desert towards a socialist city which also happens to be Bū‘lām’s dream. During their journey they are faced with problems and situations which gradually reveal each personality and their mutual antagonism. The play starts with a conflict of opinion on whether eating snake is ḥalāl (allowed by Islamic law) or not. Since he is not sure, Sekfali looks for an answer in the books he is carrying with him in a push-cart but he does not find any mention about snakes. As the play develops more conflicts appear with the succession of situations generating opposition between the two characters on subjects such as history, origins, language, grammar, literature and other aspects of social, political and economic life. The journey towards the socialist city gets hard and the conflicts add more tensions. These lead Sekfali to try to convince Bū‘lām to return but the latter is determined to carry on, hence the title of the play. Bū‘lām has decided to break with his previous life and look towards a new one, towards a better world whereas Sekfali who has a passive vision of the world and takes refuge in a reassuring conservatism wants to go back.

Although both characters and the different situations are imaginary they are echos of real aspects and characteristics of contemporary Algerian society. Indeed, the conflicts represented in the play and the contradictions they reveal exist not only in Algeria but in most Arab-Islamic societies. They are generated by ordinary situations which in themselves give more details and clues about the characters as the play develops. In fact, both Sekfali and Bū‘lām are defined as opposed characters right from the beginning of the scene entitled 'The Snake'. The play opens with Bū‘lām praying which means that he is a devout Muslim but a Muslim who will very soon disagree over

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197 All national companies have a department of social activities for the workers and their families. They include sport, excursions, camping holidays, social games, library, music, etc.
a problem of a religious nature with his companion Sekfali who is also a Muslim. The two travellers have run out of food but a snake appears and Bëlâm kills it then cooks it and starts to eat. Sekfali refuses to eat and goes through his theology books to see whether Islam allows the eating of snake meat. Thus the two characters are defined through their attitudes towards an Islamic prohibition on food. Whereas Bëlâm appears to be a realistic and pragmatic Muslim, Sekfali stands firm and shows his dogmatism and conservatism in choosing to stay hungry.

The play builds on this antagonism and develops through a building up in a series of confrontations and conflicts between Sekfali and Bëlâm. The pattern of the following scenes remains the same - mutually opposed attitudes over issues common to Algerian society. The conflict shifts to history, language, culture and economics to culminate in political antagonism which is the playwright's aim. Sekfali will boast about his educated forefathers who sought knowledge (implying theological knowledge) and Bëlâm refers to his forefathers who gave up everything and took to the maquis to resist the French occupation. Bëlâm has no complex in using French words which passed into Algerian while Sekfali objects to this by resorting to classical Arabic. One identifies with Arab classics, the other with Algerian traditional poets and singers. The climax is reached with one identifying with the bourgeoisie and even feudalism and the other with ordinary workers.

The play is divided into thirteen scenes including the epilogue arranged in three acts. Its structure which is based on growing complexity shows a simple progression on the surface but it is also planned on an ideological level because the play develops ideological conflicts in order to show that it is essentially ideological opposition which is the ground for political antagonism between Sekfali and Bëlâm.

**Source of the Play**

I always wanted to write something about two men, one middle-aged and the other in his twenties. Perhaps it is the result of the psychological relation with my father, a fantastic man who had experience in life and who was very open-minded in comparison with the majority of men of his generation.198

We cannot speculate that Benaissa wanted to create the opposite to his father in the character of Sekfali. However, he draws his material from the realities of Algerian daily life and from his own experience. The conflicts and the contradictions which emerge in the play are inherent in Algerian society and may be classified into three main areas: religion, nationalism and socialism.

The religious attitudes and interpretations that are portrayed are varied and correspond to those that occur in daily life. In reality, they range from official claims

that Islam is compatible with socialism or even that Islam is in its own way socialism, to codes of social behaviour and to prohibitions on certain foods. It is, for instance, common to come across people debating whether Islam allows women to make up or not, whether it permits interest on loans and deposits.

Feelings can run high in Algerian society over the nature of the past as expressions of bitterness, anger, deception and even remorse can occur at times as to who resisted French occupation, who contributed to the armed struggle for Independence, who collaborated with the French and who did not feel concerned at all. Indeed everybody who suffered destruction of property, exile, torture and imprisonment as a result of their participation in the armed struggle feel angry and bitter when they see others reap the fruits of Independence, opportunists take over from the French settlers and the genuine revolutionaries - those who really bore the brunt of the war - rejected and forgotten. Paradoxically, those who have not benefited in any way from Independence and live in the utmost poverty are those who gave everything and sacrificed most lives for Independence - the peasantry.

Questions of language and culture are related to one of the most critical issues in present day Algeria - national identity. This has generated considerable polemics and has led to the emergence of Berber movements claiming an Algerian Berber identity. The dispute over language and national identity arises from several factors which in themselves deserve to be the subject of detailed studies. However, the main factor can be summarised as fellows. There was for a long time a minority educated in Arabic mainly through Koranic schools. It saw itself as the learned élite speaking a classical language and looked down on the mass of ordinary people who speak the vernacular languages - Algerian Arabic and the Berber languages. The impact of French occupation in terms of language and culture on Algerian society was very powerful as a large number of Algerians have been educated in French and thus use the language daily. French is still the language of business and administration. After Independence Arabic (literary, modern or standard Arabic) was decreed the official language of the state. It began to be taught in education and introduced in some public services such as the courts, the post office and the various state registries. Successive governments have insisted that Algeria is an Arab-Islamic country and must in order to regain its full identity, go back to its Arab-Islamic roots. This, however, denies the Berber origins and specific characteristics of the country. The issue is not about Islam, nor is it about Arabic, provided it is modernised and adopted to modern times. It is, instead, about identity and culture.

The other major frustration among people comes from a scandalous contradiction in the economic and political system. People are told that 'the socialist revolution' and all socialist policies that are implemented are for their benefit. Reality shows the emergence of a new class of officials and technocrats who, through their
positions, have become rich at the expense of the majority. Wrongly planned and badly implemented policies, bad management and corruption have led to a serious situation resulting in numerous strikes throughout the country and to serious riots in October 1988.

Although the characters and the situations described in Carry On Bū'lām are imaginary, they correspond to the realities of contemporary Algerian society. Sekfali and Bū'lām do not exist in reality but they translate common situations and attitudes inherent to Algerian Society. Benaissa argues that: "What fascinates me is the conflict we live through in Algeria. Creation requires an author to read his society and there is no theatre without the expression of the conflicts within a Society."199

**Function**

The purpose of the play is to show that political conflicts are generated essentially by ideological conflicts. In the end the play reveals the political nature of the conflict between Sekfali a bourgeois and a reactionary and Bū'lām a fervent socialist. But to lead the spectator to this conclusion the play gradually exposes the ideological conflicts between the two characters starting from the first scene. Benaissa explains that:

> In my plays it is always the first scene which sets the level of the language, the level of humour and the level of political pre-occupation... At the end of this scene the audience should know who the characters are, just as they should get used to both the language and the approach... A maximum of communication must be reached at different moments in the play. This is why I believe that theatre should clarify or describe situations in a critical manner.200

The first scene presents a familiar situation over food prohibitions. But the spectator is unable to opt for either Sekfali's or Bū'lām's point of view because he recognises himself in both characters. The play then follows the same pattern in exposing the spectator to other situations which are familiar in their daily life and which reflect major concerns on national identity, culture and socialism. The audience is gradually and emotionally involved in the conflicts between Sekfali and Bū'lām and at the same time discover their own contradictions. R. Baffet's comment on the play is, in this respect, of interest:

> The approach works, emotionally speaking, from the most crucial to the less crucial. Thus the audience is more sensitive to the position of Bū'lām and Sekfali in relation to prohibitions on food than to the Gestion Socialiste des Entreprises. When the audience has experienced the characters at the different vital moments in the play, it will be able to understand better their political position at the end of it. If, however, we show their political position before we have clarified their ideological

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199 Ibid.
200 Ibid.
behaviour (as the state theatre does), the audience will continue to be confused, a confusion which a theatre of social criticism aims to clarify. 201

Indeed, in opposition to the state theatre (the TNA and agit-prop) which, like many amateur theatre groups discuss political situations and propose, for political choices like ‘socialism’ or ‘socialist revolution’ or ‘struggle against imperialism’ which in the end are only flat slogans, Benaissa goes deeper. He highlights the ideological conflicts and contradictions. He argues that:

It is no longer a question of operating on a political level. I mean that I essentially take an interest in ideological conflicts. In this respect I can see three spheres: one with a passive Arab-Islamic tendency - one with a very Westernised petite bourgeoisie which is the compromise with the western World and a third which is a genuine Algerian ideology - simple and based on few things but which at the same time tries to be honest and authentic in its rejection of the other two spheres. I use it as a frame of reference, for instance, Bū'īlām does not exist in society but I need this standard ideology to dismantle the other two. Bū'īlām is abstract but I only use him to dislodge Sekfali who is a traditionalist and a reactionary. Even in performance he voluntarily stands aside to make room for Sekfali. 202

The play aims to show at one and the same time both the real nature of Sekfali and the reasons why Bū'īlām is determined to ‘carry on’ towards his ‘socialist city’. As the conflict between the two characters builds up Sekfali is caught out, mainly in scene VII (WEDDING) and scene X (‘THE DIRECTOR GENERAL’) which reveal Sekfali’s selfishness and the personal interests which hide behind his ‘devotion to Islam’, his ‘education’ and his ‘knowledge’. Because of people like Sekfali and because of all the wrongs and injustices in society Bū'īlām has decided to leave for a better world.

One major characteristic of Carry On Bū'īlām and Benaissa’s other plays is the fact that the playwright always isolates his characters from the outside world and uses confrontation to break their outer shell and gradually reveal their inner self, their inner feelings and thoughts, their frustrations and their dreams. Sekfali and Bū'īlām, for instance, are alone in the desert. In Friday, the continuation of Carry On Bū'īlām, three young men in a bed-sitter are first confronted with each other then with a woman. In A Ship Sank, three men are on board a small broken-down ship in the middle of the sea and totally isolated. In all three plays situations are created to trigger off confrontation and conflict. The situations are such that there is no intrusion from the outside world and the characters are totally isolated. They must thus depend on themselves. At the same time, the spectator is also confronted with himself and his own contradictions.

202 Our interview, op. cit.
Carry On Bü'llām is still very successful in Algeria and among the North African immigrant community in France and Belgium. It also won acclaim in Kuwait which, because of its socio-political nature, is a good yardstick by which to evaluate the suitability for Arab-Muslim audiences elsewhere. Indeed Kuwaiti audiences saw in the play the denunciation of religious fanaticism and identified Sekfali with Muslim fundamentalism in Iran.

Language

Benaissa’s language matches his characters well and clearly reflects the nature and levels of conflicts and contradictions they experience. It is well adapted to the situations depicted and gives them added substance and momentum. Although both Sekfali and Bü'llām speak ‘standard Algerian Arabic’ there are two major differences in the way they speak which reveal their social and cultural status and which add tension to their conflicts. Bü'llām speaks the simple and modest language of the average ordinary Algerian whereas Sekfali uses a pompous and arrogant vocabulary borrowing words, phrases and proverbs from classical Arabic and Islamic tradition. It is an approach typical of the old fashioned élite. In their ‘DUEL WITH POETRY’ Bü'llām cites from a wide range of authentic traditional verse and song but Sekfali quotes from famous Arab classics like Al-Mutanabbi and Al-Ma‘arrī.

Many French words have passed into Algerian and are now used spontaneously in ordinary daily life. In making use of them, Benaissa seems to challenge the classical language and its purist champions. This is well expressed in the scene called ‘ARABISATION’ when Sekfali teaches Bü'llām Arabic:

Sekfali - Do You know ‘B’?
Bü'llām - B? No, there is no song that...
Sekfali - B as in bāb, bīr, barāka.
Bü'llām - Like bīrū, bīrā, bulītīc.
Sekfali - That is not Arabic.
Bü'llām - Why not? All Arabs have bīrus, they all like bīra and they all indulge in bulītīc.
Sekfali - God forbid!
Bü'llām - Nowadays there is less prejudice about such things...
Sekfali - look, instead of bīru you should say maktāb, maktāb, maktāb and instead of bulītīc you should say siyāsā, siyāsā.

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203 We mean by ‘standard Algerian Arabic’ a neutral language devoid of regional words and phrases.
Sekfali - Look, when you say maktab, you pronounce M, K, T and B which are Arabic letters therefore you are speaking Arabic.

Bu'lam - Why, when you say biru don't you pronounce B and R which are Arabic letters?

Sekfali - They are Arabic consonants but uttered in a foreign language.

Bu'lam - So they are traitors in your view.

Sekfali - Exactly... they betrayed Arabic and adopted French.

Bu'lam - The swines... B and R traitors! You're getting deep, and since I am your brother, please teach me Arabic through French and French through Arabic so I can learn Kabyle, sûr.

Sekfali - May Allah save us from such people."

This scene shows clearly Sekfali’s narrow mindedness, his prejudice and his arrogance towards Algerian Arabic. To him even the word beer is taboo and should not be uttered because alcohol is forbidden in Islam. This, however is a fake attitude as his utter hypocrisy is later revealed, for instance in ‘THE DIRECTOR GENERAL’ scene where he fantasises about things amongst which some are against the Islamic code of conduct like his perverted attitude towards secretaries and his dream to have a statue after his death. Furthermore he uses French words which he condemned Bu'lam for using:

Sekfali - The bureau must be large...

...I also want a salle de bain because after a good bath I like to take a shower...

...I also want a big secretariat.

All the following words are borrowed from French: bureau (‘biru’), salle de bain (bathroom), douche (shower) and secrétariat.

It appears that Benaissa, through the linguistic confrontation between Sekfali and Bu'lam, demystifies classical Arabic as the ‘noble and sacred language' and gives Algerian Arabic a more respectable status. Although his language appears simple he has made great efforts to make it work on stage for it is indeed accessible not only to Algerian audiences but also to any Arab audience despite the presence of French and local words and phrases. Benaissa’s ability to communicate in this accessible language is certainly due to his background and his education. As mentioned in his biography, he had been exposed since his childhood to Berber, Algerian Arabic, and was educated in:

204 In the sense that classical Arabic is often referred to as the language of the Holy Koran.
is certainly due to his background and his education As mentioned in his biography, he had been exposed since his childhood to Berber, Algerian Arabic, and was educated in both French and modern Arabic. In fact he has a good command of these languages and a good knowledge of their corresponding cultures.

Performance devices

With Carry On Bū‘lām Benaissa has shifted from agit-prop methods to a new form which he wants to be simple and accessible to ordinary audiences. He argues that:

After my experience in Mohamed, Prends Ta Valise [by Kateb Yacine], I wanted to try for the last time this form of theatre [with a play on oil], a form in which I did not believe any longer. I could see that this form of theatre was somehow defective but I did not know why. It was adaptable to collective creation and was very practical but it could not solve all the problems. Now I am more concerned about communication, about my relationship with the audience. Since I am anxious about the audience I must use a language, a code and ways of performance that people can understand and do not feel alienated.205

Benaissa insists on using all aspects of language and voice such as eloquence, diction, rhythm, pace, tone and vocal range. Because of a long standing and deeply rooted oral tradition Algerians are, in general, very sensitive to words and to the different language registers. Benaissa has chosen to exploit this as he has the right experience and material available in his background and his life experience. He remembers his father reminding him every time they went to the souk (market) when he was still a child: "Remember not to speak the urban way, people will laugh at you. So you must speak like them, behave like them..."206

Sekfali and Bū‘lām are a good illustration of all these aspects and the actors who play these roles go through a wide range of speech delivery. Indeed the entire play is essentially based on speech. The acting area is limited as there are hardly any props. In fact the sequences where the pan and the push-cart are used could be mimed. Lighting is simple and reduced to a few spotlights to mark the beginning and the end of some scenes. This flexibility allows Carry On Bū‘lām to be performed in any location. It was for this reason that it was able to travel so much at home and abroad and reach so many people even in remote areas, like Hassi Messaoud an oil field in southern Algeria. Benaissa explains that because:

Algeria is a huge country and audiences are scattered, it is extremely hard to make a tour with a play. One is obliged to create a 'guerilla-theatre' to be able to perform anywhere - no set, no props, just two or three actors and no technicians back-stage. Everything depends on the actor. What remains is language, performance, the level of conflict and the rhythm of the play.207

205 Our interview, op. cit.
206 Ibid.
207 Ibid.
As a playwright, director and actor Benaissa sees his text in relation to performance. He has always played the role of Bu’lām and his acting technique borrows from the traditional story-teller (*maddāḥ*) poets (rhymed verse) and daily life. The acting technique he developed for Sekfali projects mainly arrogance and hypocrisy; it consists of a wide range of manners and behaviour proper to the traditional Muslim clergy, land owners, rich merchants - the old élite educated in Arabic and old fashioned Arabic teachers.

In general the play develops swiftly and coherently describes ideological conflicts and contradictions inherent in Algerian society. They are well translated through the conflicts between Sekfali and Bu’lām and through expressive use of language. It seems, however, that the final scene is rather ambiguous because the significance of Bu’lām reaching the socialist city and getting a job is not clear. Does the author mean to imply that Bu’lām is rewarded for his determination, that the values represented by Sekfali are dead and that socialism exists? If such is the case, then the play ends with a moralising note which the author claims to avoid. However, this scene makes the link with Benaissa’s next play *Friday* and, in this context, makes more sense. Indeed, in the latter play, Bu’lām shares a bed-sitter with two friends and he reveals his frustrations and deceptions in his new world. It would then be more appropriate to begin *Friday* with the scene in question and end *Carry On Bu’lām* with the death of Sekfali and an indication of Bu’lām continuing his journey towards his socialist city. The play would then end with a question mark over Bu’lām’s dream world which is to be revealed in the next play.
CONCLUSION

The three plays in this study share two major aspects in common: comedy through irony and satire together with denunciation and protest. In Palestine Betrayed Kateb Yacine aims to show that originally Arabs and Jews lived together in peace as good neighbours and friends and that the conflict in Palestine was generated first by the two main religions involved - Islam and Judaism - and then developed and increased by Zionism, Western powers such as Britain, France and the United States and the betrayal of Palestine by some Arab leaders. These factors are criticized and denounced through satire in a series of tableaux. The play tackles a problem of international importance and breaks through national boundaries to acquire a universal dimension by calling on all exploited people to unite and continue the struggle against injustice and imperialism.

The Story of the Generous People is a bitter attack and protest against the abuses and the injustices of a corrupt system. The title of the play refers to the generosity and the good nature of Alloula's characters who - despite their poverty and the problems they encounter in their daily life because of the aberrations of a system ruled by incompetence and corruption - care about their work and about society as a whole. In this play too, irony and satire are major supports of the different tableaux and alternate with the songs which function as comment. The overall tone is optimistic and the message seems to be one of hope and faith to the 'generous people', to the ordinary Algerian worker, not to give up because there are still ways to beat the system. The kind of problems portrayed in this play are in many ways similar to those in other developing countries and it seems that The Story of the Generous People would appeal to audiences in those countries as it does in Algeria. It would be even more successful in developed countries because of its original form and humour.

Slimane Benaissa has opted for a kind of theatre with a minimum of characters and props, thus Carry on Bu'lam involves only two protagonists, a push-cart and a few other accessories. Benaissa's theatre is different from the other two because he not only protests against wrongs in Algerian society but he also challenges a wide spectrum of values and received ideas and brings to the surface the malaise and anxiety of society through an approach based on ideology. The conclusions to be drawn are that the problems and the contradictions which exist in contemporary Algerian society are of an ideological nature and if there is progress to be made it is only by doing away with taboos, hypocrisy and conservatism and by assuming one's true national identity, history and culture in order to move towards socialism. Here again irony and humour prevail.

It is no coincidence that these three plays - as samples of the three major trends in contemporary Algerian theatre - belong to the 'theatre of protest' genre. It is a long-standing tradition which goes back to the French occupation of Algeria in the nineteenth
century when the *maddāl* and the *Karaguz* (Theatre of Shadows) changed the nature of their material to criticize, condemn or protest against the French occupant and injustice he brought. It was a tradition that lasted until independence.

Throughout its history Algerian theatre has already developed essentially through comedy which is a form which seems to be favoured by Algerian audiences. The first major play in Algerian Arabic was *Joha* a comedy written by Allalou and produced in 1926. The comic folk hero still finds echo in contemporary Algerian theatre, mainly with Kateb Yacine who makes extensive use of the facetiae. The traditional Joha always plays tricks on notables or rulers and ridicules them. When confronted by the rulers or when in trouble he always finds a solution and comes out on top. Joha, like many other folk heroes in other cultures, is a means by which dominated people take revenge on the ruling class, a means to release their frustrations, and also a weapon of defence against those who exploit them. If the social function of humour, irony, satire and laughter is to ridicule, take revenge, demystify or release frustrations, as a shared experience for instance, and also as a shared and hidden agreement as Bergson suggests, it seems that this is precisely the aim of the three playwrights in this study and indeed of most contemporary Algerian theatre.

As we have seen, modern Algerian theatre developed through different stages. It started with improvised sketches by young enthusiasts who had no training in the art of the theatre. It then developed through the creation of full length plays until the 1940s. Later, a new generation with more training took over and produced plays which were mainly adaptations of the world repertoire at the ‘Opéra d’Alger’ from the mid-1940s until 1954 when the war of Independence started. During the armed struggle the FLN theatre group in exile was not very productive despite its best efforts. After Independence in 1962 the ‘Théâtre National Algerien, which was very active, produced a large number of plays (mainly political) from the world repertoire and very few national plays. In the 1960s and 1970s plays were produced through collective writing in the regional theatres, essentially through the amateur theatre. With the exception of Ould Abderrahmane Kaki who started his own experiments in Mostaganem much earlier, it was only during that period that experimental work took place in search of new forms. So far the performing arts which exist in the cultural heritage, particularly in the oral tradition, have been ignored while Western theatrical forms have been used or adapted.

The three playwrights in this study have benefited a great deal from the previous experiences of Algerian theatre as a whole. They have, each in his own way, extensively drawn from the Algerian traditional cultural heritage to develop theatre forms which are original and highly successful as they also seem to suit public taste and identify with their expectations. The art of the *maddāl*, in particular, has been and still is being thoroughly studied and adapted to the requirements of the modern stage. The
revival and development of some traditional performing arts and certain aspects of traditional culture such as folk tales and rhymed verse into new forms of theatre has proved to be successful and viable not only in Algeria or North Africa but also in the Middle East where similar attempts are just as successful or even more so like the Palestinian 'Hakawati' theatre group who seem to win more and more acclaim among European audiences.

Kateb Yacine apparently does not wish to modify his approach whereas Slimane Benaisse and particularly Abdelkader Alloula still pursue research and experimentation. One major area where Kateb Yacine differs from the other two playwrights is language which, in his case, is not elaborate enough and rather limited to the ordinary Algerian or North African audiences. Benaisse and Alloula, on the other hand, use a language which corresponds to the changes and evolution of Algerian society. If, as Benaisse says 'language acquires the standards of those who speak it,' then the language spoken nowadays by the average Algerian is certainly richer and of a higher standard than the language spoken ten or twenty years ago. The influence of French is still felt but people are more exposed to modern Arabic through the media, some public services and administration and the environment itself - names of streets, different signs, posters. This takes place alongside the education system which operates in Arabic. Benaisse and Alloula have adapted their language to this change which helps towards a better expression of ideas in their plays because, "Colloquial Arabic as we know it is unable to carry a discourse which aims at expressing the complexity of society as it exists. One must exploit language through all its registers."209

This, Alloula and Benaisse certainly do and their language is developing towards standard Arabic, the language beyond regional and colloquial boundaries and understood by all which makes their plays accessible to Arab audiences outside North Africa.

The forms developed by the three playwrights are well established and Alloula and Benaisse are still exploring new material from the cultural heritage. It is, however, interesting to note that most of contemporary Algerian theatre, including the new trends studied here, is based on plays involving characters as stereotypes and that, as Benaisse remarks' "everybody avoids the théâtre à personnages"210 because of the lack of competent and well trained actors."211 It seems that Benaisse overlooks the fact that his theatre or stereotype characters in general also require great skill. Furthermore, if attempts are made in the direction of developing characters with psychological depth, the théâtre à personnages may well flourish in the future. This implies that it is rather

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209 Ibid.
210 Implying - characters with psychological depth.
211 Our interview, op cit.
premature to say that the three trends will remain as they are or even change or give way to new forms because there is still potential available. Furthermore, the recent dramatic political change towards democracy and a multi-party system means more freedom of expression and will certainly contribute to a major development of the arts in general and cinemas and theatre in particular.
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La Defense.
La Depeche Algerienne.
La Depeche Coloniale.
La Depeche de Constantine.
La Depeche de l'Est.
La Depeche Oranaise.
L'Echo d'Alger.
L'Echo de la Presse Musulmane.
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1982 - Preliminary Version of Babūr Ghraq.
1983 - Final Version of Babūr Ghraq.
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AVAILABLE

Variable print quality
APPENDICES:

Falīsṭīn Maγhdūra (Palestine Betrayed)
Al-Ajwād (The Story Of The Generous People)
Bū'īlām Zīd Al-Guddām (Carry On Bū'īlām)
Le technocrate entre un carnet à la main

تيم: إسمك
بو: بلغليو بوغلاف
تيم: وك زايد
بو: في الرابعة والخمسين الاقتصات عينا
تيم: في الرابعة الخمسين الاقتضات عينا هنا زايد طبيناتهم
تيم: زايد
بو: عايدة نفي دولر. الوجودية كهين الغلاله
تيم: باباك واس اسموا
بو: شهيد عبد التادر
تيم: اسمك
بو: رحمة بنت مزيوق
تيم: ريح جوز ليزيت وعذ من الساعة التامة تكون هنا
بو: الحما لديك

Le technocrate sort BOUALAM dit la poème final.

هذا عبد البنين
والبنين اشتركنا احنا الي خيرناه
ولي يظل لا انترنتها لا لرحمة
ولي يقول علاذي اللغة السهلة
ولي يقول ولد التلفظ صناع الاحتمال
ولي يقل الشعب التلفظ الشهيب حركة ماكان
هذا عبد البنين
والبنين في ميزان
اشتركنا احنا الي ابنناه
BOUALI

BOUALEM porte sur son doux SEXFALI

et pousse la charrette

س: يا بولام إذا وصلت إلى هذين البلدين نطقوا. شخصيتنا الشخصية يابولام هي اصح
لكن مكان هذين الشخصيتين لكان مارنا إلى كان.
الشخصية في سيرة الإجداد. أنا احب جدي جدي جدي كت ما تمر، ولكن الله.
جدي كان عند شعالي جدي جدي جدي الشخصية الشخصية

Il court sur le d de BOUALEM. BOUALEM l'entoure.

بو: أنا ثاني احب جدي لكن انصرت لا وما بغي لا انضيع لا جدي لا الأول.
وإذا ضاع جدي الله لا يضع الأول.

BOUALEM part seul. Musique bruit de la ville.
S. Agonie et Mort de Séfali

Boualem pousse la cigarette avec colère et avance rapidement.

Séfali le suit.

- Boualem blesse ...
  Boualem blessé
  Bou : Oubayek

Son : Sait-nous que Séfali et les tribus de ses ancêtres ont des liens de parenté ?

Bo : Ainsi dit-il. Il ne sait pas que Séfali est leur frère.

Son : Il a rencontré Séfali et lui a demandé de venir le voir.

Bo : Il a accepté et est venu.

Son : Et ensuite ?

Bo : Il est allé à la maison de Séfali et a demandé de venir le voir.

Son : Et ensuite ?

Bo : Il est entré et a dit à Séfali qu'il voulait le voir.

Son : Et ensuite ?

Bo : Séfali a accepté et leur a donné une épée.

Son : Et ensuite ?

Bo : Ils ont commencé à se battre.

Son : Et ensuite ?

Bo : Ils ont tué Séfali.

Son : Et ensuite ?

Bo : Ils ont pris son épée et sont repartis.
BOUALEM pousse la charette violamment.
أبايو
ز-
یو درک
ز-وندرک
ز-هکاشیون
یو
ز-
اما
ز-ماولوا
ماولوا
ز-ماولوا
-من
ز-کنه
-لا تلت
ز-وانر تلت
ز-قلت لکان
و-لکان واش
لکان بسی
ژ-بیسی واش
-واثر تلت؟
ز-قلت صح
اسلمک
زانت زاده
-عزک
بید اکنیک
س-نورک
بیدنیک
Sekfali se jette en traître sur Bouddém et le ligate avec une corde.
٤٣

١٤١٠ م٤٨

١٤١١ م٤٩

١٤١٢ م٥٠

١٤١٣ م٥١

١٤١٤ م٥٢

١٤١٥ م٥٣

١٤١٦ م٥٤

١٤١٧ م٥٥

١٤١٨ م٥٦

١٤١٩ م٥٧

١٤٢٠ م٥٨

١٤٢١ م٥٩

١٤٢٢ م٦٠

١٤٢٣ م٦١

١٤٢٤ م٦٢

١٤٢٥ م٦٣

١٤٢٦ م٦٤

١٤٢٧ م٦٥

١٤٢٨ م٦٦

١٤٢٩ م٦٧

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١٤٥٢ م٩٠

١٤٥٣ م٩١

١٤٥٤ م٩٢

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١٤٦٠ م٩٨

١٤٦١ م٩٩

١٤٦٢ م١٠٠

١٤٦٣ م١٠١

١٤٦٤ م١٠٢

١٤٦٥ م١٠٣

١٤٦٦ م١٠٤

١٤٦٧ م١٠٥

١٤٦٨ م١٠٦

١٤٦٩ م١٠٧

١٤٧٠ م١٠٨

١٤٧١ م١٠٩

١٤٧٢ م١١٠
بَكَّاتِيلْرَا اَنَا الاعمالِا تَنْتِيّا تَهْمِ اَنَا الشَّمْرِيّا بِنَاء

فِي النَّحْلِا

فِي الْرَّمَيْنِ لِكَمْصَالْحِا

فِي الصَّاحِ لِكَمْصَالْحِا

الْبَيْنِ لَكَ انْمَهَّا

الْكَوْنِ لَكَ انْمَهَّا

فِي الْاَكْلِ لِكَمْصَالْحِا

رَيْيِ الْاضِرِ لِكَمْصَالْحِا

تَشَيْرِ لِكَمْصَالْحِا

بَيْنِ اَمَا تَنْمَهَّا

مِنْ يَنْمِهِا تَنْمَهَّا

سَوْهَنَا

بَا مِصَانِيْ كَنْتُ خَمْسَة

رَأَيْتِمَا اَمَّا اَعْيَنُي

خَبَّسَتْ عِدْتُ الْنَّاسِ

كِرَى اَمَا كُلْهُ ْمُرْؤُنَّي

Sekfali sort
ب: حسن كمارك .... اندير وكستاسي كما ركزوا اكتُنو من التحك

مدير همام في اجتماع همام على الحضور الهامة والهم الهام بأسمم ! ! !

س: اشت رني ستاسي

اللقي يشبي سلط من عبيد الاستعمار اللي يشي
اللي جرى داروا تخله الشركة اتفقوا تغلب
وابنادوا اترب انخد هذا الشديد
عند اللي يشبي استاتي من عبد الاستعمار

ب: نبات من عبد الاستعمار م

ب: انت من عبد الاستعمار

س: أنا أشراكي خير منك

ب: بيدك حفظكم اتبل ما يصادروا اشراكي تولسو

س: تخطروا 2000

ب: نشطروا 7

س: نشطروا شكون اشراكي خير من خوئ

ب: كيف نشطروا 4000

ب: دير شمس وانا اندير شمس وانشوف اشكون شمار اشراكي أكثر من

لئن.
Sokfali se fign dans sa position
Boualem à l'avant scène chante.

لله ينسي تذكرة

س: شوف كي شيء وشو في حبس

ب: بعض من الساعة + تلتاه أششراكي زغم
دخل الشيرة بكرعوا + ومر في إجوابوا
والناس جايدة اتتفت

ببعض من الساعة + تلتاه على يبرني ندم
دير الشركة كداروا + يحكم بسكة مم
والناس يستعدون وتفتت
بعض من الساعة + تلتاه امع الايبريلية اختم

ببعض من الساعة + الته نادعيات أضم
خرج من ادماغوا + ما ادك الما مستوى في حبها
والناس امضوا والتلف
هذا احال الرجعية + يا الناهم اطمن وانهم
احال الرجسية + كرحت ما ابقى فيها والوا
رسي في احتمام بالفهم
شأنك في تدريب أكير اللي يدخل فيه يبهر واللي اتبهر أخاه واللي
خاف ان تكون واللي تلذ ركنتشج أنتم والدنجا كله هنف هتف أتشيش
نحب البيرو أكير أكير أكير
ومكت أكون أنشحنة أنشحنة أنشحنة
ب كل مرة أنتسمك وعلاه ثلاثة مرات
س خاطر الفصلية كان الهجرد والشتي والشمثك

الشتك بدعوا وحد الإنسان عاطفي القرن العشرين اسمعوا عمهم صعود أبوهاشة
التلفزيوني من قبل هذا اللي كان: اللهي الله عليك
واهحب شياني (سال دي بان) خاطر أنا كحش نغرق وكمرق نضرب دوشرو كي
ندرب دوشنمرق فرشك والمدير بعد أيوين فرشك
ونحب سكر رطبة كبير فيه وحدة عنبيه، وحدة قليلة، ووحدة هرنة، وحد مزية

ب ما شفت الوحدة الوطنية في السكريتارية

س اسكر وكينمو اندري به استاتي 1

اندري به استاتي واديرونا في باب كل مرين بيه العمال كيف يدخل الصباح يشوف
امحالهم بعلام قولي واشاتنمن في هذا الحطة

هذي

ب اواء على على ارجل واحده الريح الى جاء يديك
ب س حذي
ب هبتي تبع معنني درชำا علي الرباحي تبلك
ب س حذي
ب هبتي تبع سبورتيني تبع وهدوكاللي لوحوا

س حذي
SCENE XI LE P.D.G.

Sur une musique de Passo-doble, Sekfali rentre déguisé en B.P.G. Monte sur le bureau.

I. 

Andorreba: A jarguaakonwai sahjaj aginowyi kinhwur anerhuley khares? ...

Bailing: Nace yinist shubba!

I. 

Cankelmi an'atok!

1. MDJIRI: Yinkwamuluh yinamuluh yinkwamuluh!

2. MDJIRI: Lidon daasat enynke, woni en hanyen onkara. Yiyakwan omeri, yiyakwan apara awoon w.cycle.

3. BAPALAI: Yiyakwan omeri, yiyakwan awoon w.cycle.
أنا اللبي ينجمسي في البلادى هو النظام ... كل واحد في خدمته كل وحد والمسؤولية انتعاوا كل وحد على احصاع عرفوا ... ما كانت هكذا التشان والتكبيران سوسيخين في خطر قابيق وانانا نشواتن اسمويه و ... هواجيجي 70 كيلومتر وانا المي السوبيس ندي كرية ... النلي اقرا لله زبد من عندي امسيح ادا اقرا اقريت الصبح به يعنى دار واسيد لولا بي قنطرة وانا اقريت النفيش به يعنى كنتره الشمبي لا ... يتور ... ... ... النلي في عقلية اللبي اقرا ازد فالقيدية ازد فالسياسالط للعقل ... فالحقيقية اللبي اقرا هو اللبي ساعة اللبي ما اقرا لخن في هذا الزمان لمسهق جلمته هذا قال في اقرا أدا لبي سائف اللبي اقرا ... لكن أنا البلادى ما يهم هذا الشكل ... القابر كايبا الناس اللبي يخدم ابراسوا أبديه ولا ابكره تاب كف كف ... خطرنا البلادى هم الديمقراطية الشمية ...
لا يوجد نص قابل للقراءة على الصفحة.
Sekfali sort

Bouâlem tout en instaîlant le décor
en forme de bureau ; derrière sa ville.
س: كعاد كل شيء وطني احمل احنا واشرت اكونوا
بو: انت شاني يا اكون وطني يا زقات اعليك.
س: أنا وطني خير منه.
بو: انت وطني؟ انت
س: لكن الوطنية وطنية واشتراكية اشتراكية ما اختلفون انتش الفاني ما اختلفون
بو: اسمع اسمع
الوطنية ابلا اشتراكية كوالوا
واشتراكية ابلا وطنية اثور لللخلالا
س: كداش راسكاخشين... تي دركانظيموا وتمنا و نظروا بولتيمك.
بو: (bien sûr) ننظرنا بولتيمك.
س: اقبل ما جات افنسا كنا خوي و مستلعين
بو: هكقالوا...)
س: بجات افنسا واستعمتتنا
بو: عذٍ
س: ابعد حينا و خربابا
بو: عذٍ
س: وارجمنا خاوي و مستقل
بو: هكقالوا.
س: تللي يرحم والديك هذا الاشتراكية امنين ديتها.
بو: الاشتراكية ما الثالثة فلكوب اشتراك.
بن:มา تهمها... لكن نفهمها... نكون نسبيت.
بو: الاشتراكية من المشتركة.
فمن نحن الأعراب.
لا لا لاولا ... من نوع جديد وعلماء مذوفة الشروة الزراعية.
الرحمة والانسيرة: جبار ومجربين وعلاما جبر الشهباء في أوله...
الشراء الزراعية: نفعل ومنصوب به وعلامة نفقه الفريدة النمودجة ...

تطوع المطوع:

تطوع: نعمل حاضر وعلماء حاصله يوم الاثنين.

هذه اللغة الإسراء مكونة التمرين ولا ما أكون.

بن: عمال فلاحيين... خدمي عمال فلاحيين خدميين...

هناك ما يتذكرها غير على العمال والفلاحين.

بو: هناك كنا نق في البلد في واي ادهم بسأروا على الکلبر...

بن: تقلي هذا البلد كثيرا نسبيا فيها تجارة...

بو: كبر ولا صغير...

بن: سام الخارج... أرسلنا ادرار...

بو: سام الخارج غير الحب والثواب... أنا نحب دير تجارة صغيرة صم حظر...

التجار الإدخار في البلد كالمال والثواب تشع شركات وطنية...

بو: أنا في البلد كيل شيء وطيب الدرب وطبي الجميل وطيب ونارد كمود اكبر...

يسكن شركة وطنية...
SCENE IX Nouvelle grammaire

Bo: واعترضك اقتربت؟ مليت؟

س: راني انخصم

Bo: السلام عليكم...

س: بعليكم؟ قلي ابلا دنجينا الضوء

Bo: نجينا الضوء

س: فيها المثلات

Bo: نجينا المثلات

س: انواح تشبهي البلادك رهي فالكتب واتنا ثربها وانسرنا...

Bo: خطينا من الكتب انتاعك...

س: شوف شوفا أبو دنيوس قال!

Bo: ما قال والأوا...

س: كنا هذا ما قال والوا.. هي ليك ماكته

Bo: اختينا من الكتب انا لكان ابلا دنجينا فالكتب انتبعكم روحلتاش...

Boâlém, sort de son couffin deux mm petits livres

Bo: أنا فبلغ أبلا رافي في هذا الزوج اكتوب أصفر

س: هذا الشورة الزراعية

ومن هذا القطع الاشترائي

انا ابلا رادي احسنا

س: واش هاذا الاشترائي
Ils partent Sekfali pousse la charette
Bouâlem devant

Après un moment de marche
Sekfali s'arrête pensif
س: نضربكم من جانب الغرب ناعب
ينادي بادي في ربيع حبيتي

SEKFALI descend de son podium et
va vers Bouâlem

بو: يا يا آيلي يا ليي....

س: تمحلي يا بوملام هذا ما هو شعر

بو: تمحلي هذا البيت مصرف في آكيمات الشعر
المليون الشعبي بلفرات

س: وإن جات هذا الأكيمة؟

بو: كدخل لغوات الأكيمة جات ناففة اللولة على يد كبر
وتخرف وأشراسوا الأمالي اسموا بيت
وبرف به اللي حبيت
وعطيناه وحبا

س: يا غزالا نفكي الحب

 ولم يوني اليوم ينخد
دَل

بو: دزامامه والاقتاف الثنية
ولا يكي الماضي الدنيا دياليكوليا

الليف

س: اني وان كت الاخيرة زمانه
لات بتالم تستطعه إلا واثلم

BOUALEM descend du podium et va
vers Sekfali

بو: هذا تران.

س: هذا شعر.
وشينا في طريق مشهد 
رارة
بو: رارة... رح يا الشاب روح
تحم المليوني يا ماوايرابلوني
لي للبي
س: لليلة اشتكوا ان في نزوي حاجته
تمنبها الايم وعية كما هيا
يايا
بو: يا يا حراء على يااه في وصلكم
والشراب لدوري تتمايح
ما تشكوا ودزي انت اليوم.
السنات امكورة ونا رايايا

c حصائنا كان دلال المنايا
عمالها ومرى وعاج

ع
بو: عزني ياكرام في راسم لبنان
سكنت تحت الحيض ناري بيندا
تلي سائر زواج مع النفس حزينة
يا
بو: البالج ونا اشبابي نار
كلن في عمرى ترينين
بو: هذا بيت الشاعر الكبير من سورفون.

نون

س: نبني كما كانت أولئك
لبني ونفصل مثل ما نسلوا.
من الشاعر الكبير المشهور... إذا كنا ما نعرفون... وأو...

بو: وأو وو وو وو...

س: وأوغازاً

بو: زلي يازتي لا شروحي للإيساد
بني وبكما بهد مزال.
هذا من الشعر... انتلك

بو: قولي أنا... واشاختل سمعة...

بني يظني سلإن الشمر... 

لأم... 

بن: لأم

بو: لأم

س: لا انتقل أصلي وفصلي ابداً
كما أصل الفن ما اخذ حصل

لأم

بو: لا عربيسي ولاذلي ولانتقي ليام كانت
تداش قلبي قلي على بعد كنا تكد

كاث

س: كم بنيننا من خيال حولنا
Ils prennent chacun un podium face à face et monte dessus

BO: Je dis que je ne m’essaie
S: Mêle

BO: Mêle

S: Comme les pluies des nuages
et les gouttes des arbres
agréables qu’ils sortent à l’été

BO: Tu mens, tu mens

S: Si connu

BO: Ah l’an !
S: Ça n’ôte rien

BO: Tiens-nous.
S: Nous ne pouvons

BO: Auteur.
S: Que me dire de... de... de... de...
Le veut être
S: N’était-ce pas un moment unique!

BO: Mais Dieu ! Les malheurs du monde !
S: Dieu ! Dieu !

BO: Auteur !
S: N’est-ce pas un moment unique !
SCENE VIII LE DUEL DE POESIE

بو: انزدوا القدام اطبع الشريطة
س: ما نجمش.
بو: اذا تجمت قيسها لوحها
س: اذا تمباها واريتيالي انا بلا أكنوب ما نقدر انسيش.
بو: اسمعنا ما اندت دا اكيت مارمت جهد انتاد عند حدب.
س: يا بوعلام اذا انت ما تقدر وانا ما تقدر ايه انولوا لللور....
بو: اريدو القدام وما تصولش هذا العطره.
س: كمدة مكلسة لصبة أولي يغلب اريج واللي يحسر اطبع الشرطة.
بو: صح نلميوا شكمكة
س: او او بوعلام انا خطيني الشكمكة.
بو: نلميوا كرطة
س: الكرطة احرام لأصب لخب احلال.
بو: من وكت لحلال فيه اللعب.
س: كنتا انتلك بيت شمر وانتقول بيت شمر ببد الحروف الاخر تبح البيت
انتهاعي.
بو: كلفنا كفه؟
س: انا انتقل بيت شمر وانتقول تيت شمر البيت انتاعكيه بالحرف اللي ذا لبد
البيت انتهاعي.
BOULE rentre. S'asseoir sur la charette

BOULE rentre. S'asseoir sur la charette

BOULE rentre. S'asseoir sur la charette

BOULE rentre. S'asseoir sur la charette
Pendant que Sekfali déclame son poème, à l'avant-scène. On installe à l'arrière scène des marionnettes géantes, qui représentent les invitée.

Sekfali s'adresse à elles. Les fait parler.

Mariage

الله احبك ي راذا الله اتيركانت زادا الله اتشفكان زادا الله الله ات زادا الله ات شفكان زادا

الله احبك ي راذا الله اتيركانت زادا الله اتشفكان زادا الله الله ات زادا الله ات شفكان زادا

الله احبك ي راذا الله اتيركانت زادا الله اتشفكان زادا الله الله ات زادا الله ات شفكان زادا

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الله احبك ي راذا الله اتيركانت زادا الله اتشفكان زادا الله الله ات زادا الله ات شفكان زادا

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الله احبك ي راذا الله اتيركانت زادا الله اتشفكان زادا الله الله ات زادا الله ات شفكان زادا
Boualem repart dormir. Sekfali, prit de vertige, par la peur, se lance dans une danse extatique. Boualem se relève furieux.

Bou: ça m'étonnerait qu'une femme te calme. S'il fallait une femme, c'est moi que tu devrais demander. Je serais capable de te calmer, je pourrais t'apaiser.

Sekfali: tu es fort, Boualem, tu es le seul qui puisse m'aider.

Boualem: tu es une femme, tu dois être capricieuse et demander des choses. Moi, je suis un homme, je ne peux pas faire comme toi.

Sekfali: tu es un homme, mais tu es aussi un autre homme. Tu es un homme qui se soucie de moi.

Boualem: c'est parce que tu es une femme que tu es capricieuse. Tu as besoin de moi pour être calme.

Sekfali: tu es un homme, mais tu es aussi un autre homme. Tu es un homme qui se soucie de moi.

Boualem: c'est parce que tu es une femme que tu es capricieuse. Tu as besoin de moi pour être calme.
SCENE VI  REVE ET CAUCHEMAR

Boualem se lève presque en somnabule et s'adresse directement au public.

Sekfali se lève en hurlant.

Sekfali s'assoit et continue à marmonner Boualem au public.
Ils s'allongent pour dormir. Sekfali se met à psalmoder à haute voix.

Et ils dorment... Musique.
Sekfall est vexé s’emporte dans une colère noire.

S; ana le lil' ulam réfic sufi ra'ish ana mawsirin

S; ana le lil' qarî al-sirat wa l-šuruwa
S; ana le lil' qarî l-fikrîa wa l-fisna
S; ana le lil' qarî al-thawîda wa al-tinwâl
S; ana le lil' qarî al-hissâs wa al-hizzâb
S; ana ma mawsirin

Bo; anta ma mawsirin
Sanan le lil' qarî qarî 20 qarî 12 qarî 13 qarî 14 qarî an ilî sâl' wajib tâbar
Wihfaza ma mawsirin....

Bo; anta ma mawsirin wa sisktâ na.

S; nu l-ṣaql yashfi fahlemi bimaqal
Wa na'ara al-ṣulam va al-ṣawâr wa bi-nmasa
La yiḏad 'unsik min 'udu dema
Wafihammad shâbaka min 'ud wu zâ$hâyata

Bo; la yislem shurîf al-fain man anâdî
Khtî yirai 'alî jawâbika al-ṣām
Wmâ mawdâ mar yânalaqni
Wmâ 'unsâda ma yisro 'shu'la
Hdzî qalma wa huyban wa wubayna.
الله الرحمن الرحيم من هذا المبارد

يا سكفي ينقرد بلالما تكل

س: واعز ك-write ما كلبه

( lui tend la gamelle avec le ser-

pent.

س: استغفر الله...

Sekfali tout en préparant minutieusement sa couche.

س: بعلام قليب في البلاد فيها لصره؟

بو: فيها لمصره وهنها رقيق

س: اشكون بصرف...

س: بعلام وهم الصرب بهيجروا عربية؟

بو: يهيجروا عربية وانت مجلسهم يهيجروا الزحلمية

س: اشكون بصرف

س: بعلام هذا الصرب اللي يهيجروا عربية يمروه عربي

بو: يمروه لربيه هل يشتمهم يمروه ابدغوس {}

س: اشكون بصرف...

س: بعلام كمدها اعراب يهيجروا عربية ويمنوا اربي واش مديا لبلاد الناس احنا

ثناء اعراب ويمنوا اربي ويهيجروا عربية...

بو: انا في البلاد ليس تجرد ويهيجروا عربية اجديده ويمنوا اربيا للقدم

يعني ربي تع ديمة.
س: حشي حشي!
بو: الحنث اقلال اقلال ...
س: اسمع به اقلال بيروا يلزم اقلال
مكتب، مكتب، مكتب.
وهة اقلال بولتيكيلزم اقلال
سياسة، سياسة، سياسة.

بو: أو ركغالت
لسببه كتُكون بالسياسه، وكتُكون بالخانة بديزة تسمى بولتيك خطر انا
باب كان اقلال دير السياسه امع خوكر والبلتى كم افرنسية خطر بولتيك يبنة بومة بوطرطة . ... أوه انما اهتمت والوا ... ...

س: اسمع كتُقول مكتب تنطق بالاسم بالكاف بالنا بالبا اللي هم احرف عربية تسمى تنطر
بالعربية . ...

بو: وعلاه كتُقول بير ما تنطق بالبا والرا اللي هم احرف عربية.
س: احرف عربية لكن ينطقون باللغة الأجنبية
بو: اعمله على احساسكم باهو حركية.
س: هي بدات . . . خدعوا اللغة العربية وراحوا للرمية.

بو: ابني اكللاب ... البا والبر حركية؟
تشوف اكبت أدوزمي هندى انا خوكر مدريكalımي المربية بالفرنسية
والفرنسية بالربية هندية تسلم لا تشبعت
س: لتصبح على خير . . .

Sekfali part s'endormir, Boualem prépare son coin pour dormir aussi. Ambiance de nuit.

بو: شيخ سكنالي ما تلثي البيرة واغن اسمها بالعربية
Où tu habite...... Au Douar. Tu as vu les Fellagas....
J'ai pas vu. Tu as des enfants. Oui Cinq.
Tu mens. Je mens. Je mens pas Mr.
Les arabes c'est des cons.
Non Mr. ..... Oui Mr.

بد بديوزن اتطلمنا بزاف اصلح 00000

س: اخطينا ً اخطينا ً انا نصبراك على العربية

بو: البابا او ما كان حتى اغنتها اعلنها 00000

س: البابا كما باب بيرو بركه

بو: كما ببروا بيرة بولتهك

س: هذي ما هي عربية

بو: كناه مشي عربية ؟ تع لسترب عندهم بروات تغ يغوا البيرة وقع ادبيروا البولتهك
س: قنللي ما تمرنفت؟
بو: وانشا نمرنيکا رتي عايشوات تعظيرلي على لترابة
س: والديكما تروكش؟
بو: في احتي رحت مرتين للجامع اعملت بسم الله الرحمن الرحيم وبعد جات(الثرة)
اهرت للجبيل.
س: ونباكدكان تاري؟
بو: نابا ح انهار واحد للجميع اتصل بسم الله وال Tàiيات(الثرة) ن للجبال
مات التيم ما ألاشي الله برحم.
س: ونجدككان تاري.
بو: اسمع اسمع اننا كلطلع للجدرة ائتشي عدرين مرة من البر للجد تلچانا تع اعرنا
التيرة وطلمنا للجبيل والقرابة والوا... على هديتك ايطتنا الجبال
س: كل وحده سعد ... كابن اللي طالع كابن اللي هابط كابن ... كابن ...
بو: تقي وانت باكاو ... جدك كانوا تربين
س: احنا تقع تربين تعالمه
بو: اهمله ماد رتوثا التيرة
س: نرناها بالتيرة ... بالقرابة.
بو: التيرة بالتيرة نيبا الموت
س: احتاربي استرانا ...
بو: والله اصطرنا ...
النية والنني
Après un circuit étudié, en mise en scène, ils se réinstallent comme auparavant en changeant de place.
S. IV PREMIER DEPART

Boualem pousse la charette, Sekfali le suit.

( Poème dit )

الشوف أشرف من علو الصمامة
والقرصان اشتموا اقاع الناس
والحديد يمنى يبنى على رأس الفصا
والسوام أعوم في حرا لواتياس
المؤدان لزمو من علو الصمامة
التمجر يبت وين اعتن الناس

( chanson du départ )

يا إطير الحرية غربا لكحل
في السماء نا اشتموا أبلاي
خبروني وكي نودك
لنتمشي ويشموا اعادي
ما الغربة لغريب اولي بدخل
ليصع وميفرح بعيني
بالحملاوي كان يتكلم الفرنسوية وكان يحللوا النبأ بالفرنسية...

Putain, Vache, Con, Connard, Bicaud, Bounioul

كان تقع حنظهم (par coeur) حتى النهاية في قلبه وسجنه.

انا كان اسمى (SNP

الصيري كنت لبأ الطي من الدولة الجزائرية

اسمي وسميت روحيا بلحملاوي بسلام

الشهداء اسموا رحيلهم بلا ساس اطراف امدادات احسنت روحيا اطرافا

بلحملاوي بسلام

aujourd'hui les mandarines.
Demain les grenades.

كما أخطت القلم لالحري...!!
Boualem sourit et continue son récit.

Je ne peux pas faire attention, espèce de Sale Arabe.

Nous sommes sales à cause de vous.
Vous êtes propres grâce à nous.
Mais il viendra un jour, on fera la lessive.

Quel toupet, il parle français, par-dessus le marché

Par-dessus tous les marchés, il y a le Souk, Madame.
S III    HISTOIRE DE BOUALEM

Aujourd'hui les mandarines
Demain les grenades

يا والخير والقدم يا مسير آه
 بلحنلاوى كان أمربي اكلاب وكان اسمهم الأ.ب.ت.ح.ج

بو: بلحملوا، ولكن... تصرف واش كان اتيل: اللي حبهم بيل واللي مبقل: بين
Doulém se lève, débarrasse le campement, il ramasse les outils éparpillés par terre, et les met dans la charette.
Les deux se lèvent et se dirigent vers l'avant-scène.
Les mains ouvertes au ciel face au Public.

...
بو: شوفا مسوى بلاكابلادى
س: او هذا نلاح اصغر
بو: بلاد نلاح اشتراكي تعالابلادى
س: واثب هذا
بو: اعدت انتمسكه...... هي غول
س: انته اكلام..رسي يلحق الحدود والمبارى
الله أكبر......

Boualem écrasé sous le poids de Sekfali s'écroule, tombe à genoux.
Sekfali reste assis sur les épaules de Boualem.

س: انته الأعمال بالنباتات اونا آننا دنوا ما تدرلناد ياربي ثبت نيتنا
بسم الله الرحمن الرحيم......
بو: يا السكنالي
س: واشركان
بو: رني ما ليحت
س: واشركان

Sekfali se lève, rejoint sa chaise.
Boualem rejoint son coins.
Sekfali fait son discours du Vendredi.

س: الوضات والسلام اما بعد
بو: واشركان
س: ادرب النصح......
س: اليوم جمعة وليد انفصلوا واباه اصلي ليذان أدن واباه أن أدن يلزم شن مضرب عالي اطلاع نظير الشرطة وإذا نطلع نوته امتشاكم عيند ضرب عال.

بو: بلاك البلاك اليوم الجمعية... وإن اعألى بالك

س: البلاك جمعة وابنند عموماً و كل يوم ربي جمعية كما تسرش وكن الج

بو: القبلة صبها... في هذا الصحراء إضن انصلمو

س: القبلة 2... شف انصلوا... ومضدت انصلوا ومن... ومن (quatre chemins)

بو: على احاسيا بالقبلة في نم (الك شمان)

س: هيه يدات... هيا شدنا شدني ربي شدنا شدني في ربي شدنا...

بو: يا وايات هيا وابنكو. يهاندنا فيه

س: يا وايات هيا وابنكو تهاندوا فيه

بو: آوه... انطبحوا.....

Boualem descend de la charette et rejoint sa place.
Il s'assoit les genoux pliés, les fesses sur les talons.
Sekfali essaie de monter seul dans la charette. Il remarque
Boualem assis...........

س: بوعلام ما تزغش

بو: واش كاين

س: ما تزغش... طبس

Sekfali monte sur les épaules de Boualem qui le soulève.

بو: غول ركاستيل!

س: بوعلام رني انشوف وحد الخلاج
S: Esrā'īl! Boualem Dort!

S: Esrā'īl! Boualem Dort!

Sekfali quitte la scène, en marmonnant. Boualem Dort.

S II LA PRIERE

Boualem dort, Sekfali revient....

S: Bismillah! 

Bou: Wa alaikum assalam!

S: Bismillah! 

Bou: Wa la ašsalum! 

Bou: Et au nom de Dieu, Seigneur de l'univers...

S: Ar-Rahman 

Bou: Et à l'Exemplaire de l'hospitalité...

S: Ar-Rahim 

Bou: Et à l'Exemplaire de l'Amour...
س: واللغزورات احكام هي ولللغزورات احكام م ممعنها واذا ازنت
اطبعكم طبروا رسالكم

بو: اما تصرفاتنا فالتهم كابيا الناس... ايه اروح... ترب ذوق ولو ال-

Sekfali s'approche pour manger, hésite et se révolte.....

س: او! او! اهذا قاع اسياسكم دياء للموت ابلا ما اعلامك.

بو: انا ما تكلمني!.....

س: انامشني مسؤول اتباع هامل كما ان ابناكم اكون لباس اعلى حتى يكن ر
في محنية امكر.. كت في غرضي حتى عدت في غرض الناس... 
النادر حتى ترميت نقل الصحرار في بولا دى حتى أصبحت حضل في فرادي
الوعد ارمانا... والشراخ رسطنا وفيري شاهد اعلامنا.

بو: يا سكفالي......

س: لا اتى سكفالي... لام كشوم... لانبي الا طriot لا عباط ولا غيات...
طرطوا...

هذا الشيء اللي رسم ادروا فيه احراهم هذا الشيء عيب! هذا الذي،
منصرف هذا الطير، وابن رحبه انتوكلم... ربحين تنشروا السما ....

بو: اسمع اناري نالي اللي عشت ما ابنت ارريد انعشيوا

y'en a marre......

المزية

y'en a marre......

الذن

y'en a marre......

الكنفر

بو: الجبن

انا تلولى كاين ابلاد فيها لمعيشه والخدمة والخير انها هذا البلد
اترحلها! وماتكون في اخر الدنيا اذا عينك اتبع واسكت واذا مانتكفر.

هي الطريق تدامك سمحني عني....

Boualem, part s'allonger pour une sieste. Sekfali vient jusqu'à
lui, et au-dessus de sa tête, lui lance......
بوع: تبرك الله على الشريعة. لكان الشريعة تطبق في العيشة مترعمة كترب رداً
عليهم على احساب الشرع يحكم علينا الشرع. إذا احتاجنا فألست الأشياء الأفلاج
في البلاد في النزهة بين أشرعة وشرعية الله تغريها.
أيههم يرواح كله؟ قول ربي أعطاني.

س: لا صحة.
بوع: يرواح
س: لا
بوع: لا

بوع: اسمع... إذا بيكل على ربي أن الله غنور رحيم.
س: إن الله شديد العذاب.
بوع: إن الله غنور رحيم.
شان الله شديد العذاب.
بوع: (tait pis) إذا عقني اعتني شيمان.

Boualem mange, Sekfali le regarde...
Sekfali, dégoûté, déprimé, médatatif.

س: تصرف واش تال ربي؟
بوع: واش تال
س: قال "للظروفات آحكام?"
بوع: واش ممنته..."والظروفات آحكام؟"
Boualem tend à Sekfali la gamelle avec le serpent cuit.

بو: Aïcha tend une tôle.
س: Aïcha, la tôle.
بو: L'haricots sont bons.
س: Aïcha, ton haricots sont bons.
بو: Je ne veux pas manger du haricots.
س: C'est bon.
بو: Bon, je vais manger.
س: Aïcha, nous allons manger.
بو: Bon, je vais manger.
س: Aïcha, nous allons manger.
بو: Bon, je vais manger.
س: سبحان الله العظيم، خلق الله ما يشاء.
بو: في هذا عندك الحق خلق الله ما يشاء.
س: يخلق ما يشاء لأنه قدرت في كونه تدور بي خلق ما يشاء...
بو: يا سكناي وقبل هذا الحنش، الحرشا ربي اسوى: احنا، بعد ما عندنا، نكلوا... واش انتم لكان انطبوع؟...
س: انطبوع؟! أو ما ظنين احلال...
بو: ما عندنا ما نكل والوا...
س: والوا والوا...
بو: يا نكلوا لحنشة يا لحنشة يكلنا خير.
س: اسه انزوح اشوف لكتب...
بو: رح شوف...

Boualem sans se soucier de ce que diront les livres, met le serpent à cuire. Sekfali rentre sur scène en poussant devant lui une charette remplie de livres, il s'installe, et se met à les consulter.

س: العلماء الكبار في علم لحنشة لتروده ما قالوا غير الخير اطبهم...
بو: سفيان الصنقيتي أخبروا كفاح السواحه كانوا يكلوا لحنش لخنش ومست...
س: في بعض من الأدبية...
بو: علامة! ما لون هذا الحنش؟
بو: هذا الخضر وعنده رق.
س: وليعبوا بالله...
بو: الرواد من بنى بيرود اقل باللئي نا لحنش شله شله احواجي السم - اللحم - والجا...
س: وللله علم التفسير اقل بقيل معلوت بلئي السم قال اللحم احراام والجا...
بو: احلال...
S I - LE SERPENT

En ombre Chinoise Boualem fait sa prière sur une musique étouffée de Muedzen... Il finit sa prière, s'avance vers l'avant-scène. Pendant qu'il remet ses chaussures, entre Sekfali en hurlant...

س: بوبام...! بوبام...!  
بو: وان كاين؟!  
س: احنش!  
بو: هما وابعمد...  

س: كنناه هذا اعمد... لكان علني لكان اكلاني لكان نظرعلية لكان اختتم...  
بو: باكاما عظقيع باكما اكلانباكما نظرعلية وعلاه أناقق لكان؟  
س: (سابسبر) أناقق لكان!  
بو: كنت ديمه ابذا لكان انشامه... لكان الرث تتهز لكان السما اطبع للك  
الجبل اريب لكان الواد ازفي. لكان نحول لكان النجول لكان انبيتا...  
س: ابلا لكان ما كان كوان... الكون في لكان ولكان في الكون... لكان  
كان الكوان ما كوان كوان... خطر الكائن الكوان خالف الكائن والكلان...  
الكائن كان نكان هذا ما كان...  
بو: بين كان هذا الهم وبن كان؟  
س: كان فالفالكائنات؟ فالدنيا؟ نا الحيات وابن نзерف اعله وكتي!  

Boualem ayant une chaussure à la main, d'un coup violent tue le serpent, et le présente à Sekfali...  

س: بوبام! بوبام! ... واش كاين  

Sekfali à la vue du serpent, recule lentement l'air dégoûté, et surtout apeuré.
النص الأول
BENAISSA Slimane.

BOUÂLEM ZID EL GOUDEM.

بوعالم زيد القدم

1975
قالوا: يلزم نتاحدوا ضد الجريمة
وتكاتفوتا لما ترفع الكباشة
في مسكنها سكينة على الحيط موركبة
ملحمة المافي على رجليها رميّة
وهي تلبس وتصير في أولادها
ماراء تعمال قصدما تجمع راجليها
جوهرة الصنع سكينة السبيرة
رحت خلاص ما تقدر توقف على رجليها
دار في المسكن الحديث على الخدة والكتبة
قالت لا تآساوا هدم سكروا بديعا
يوجد معلم يجيبي للدار السلمية
يجدها بالعدم وانبط حذ المعيشة
حتى النقل العلم يخرج راح معايما
أما نخدم عليك قالت بنتها الصغيره
طيب الطلع وبدل بي في الزقاق
لا يا زينتي أترى وانجي ديك الثائدة
جوهرة الصنع سكينة المبيرة
رحت خلاص ما تقدر توقف على رجليها
الجيران وأصحاب الحوة سمعوا بهما
ال كثير فزعوا حاملين السكر والقهوة
سلكها الحسنة مع الجميع ونشاطها مدريدة سكينة تعرف للتنظيم بإجازة في تحليل المشاكل والظروف ذاتية. ولما تخاطب تركب المبنا بدققة حديثها حلو يفاجىء ويتركب على المبدأ تعرف تعلم على الأفاق البعيدة وتحسس البنات على الحق والعدلية تعبيرا واقفا تخت فيه بالتفسير جوعيرة الصنع سكينة السكينة زحفت خليفة ما تقد توقف على رجليها أبكوا يا بنات المخلوقة حادة في الركبة رجليها ماتوا ضاء وفتها الصبية سكينة غاية وزميلاتها في حيقرة كلههم يفكروا في معابيها ولامسنا كانت الجوهرة سكينة تقول السكينة تتعم العلم توات عندى الصياح كلههم يفكروا في حديثها الحلول وضحهما كانت سكينة الجوهرة تقول السكينة صباها عليه لو خفه وتشي بالحنان كلهم يفكروا في مسا ومواقدها كانت سكينة الجوهرة تقول السكينة إذا في طريقك أوجدت كلمة الحق طائحة أفرز واستخفها بها عددا تصبها جوعيرة الصنع سكينة السكينة زحفت خليفة ما تقدر توقف على رجليها عوام الخدمات يتغارد ويلقوا بهمًا
حوذة الصنع سكينة السكينة

رحبتي خلابي ما تقدر توقف على رجليها ما ترى ما ترجع لخدت الأحذيـة
هكنا صرحوا بالأمس أطباء السكينة
سوم الصرقة هما أسباب البليـة
حوذة الصنع سكينة السكينة

رحبتي خلابي ما تقدر توقف على رجليها عـسアニ صنع جاب الخبر هذا الصحـة
تبيـر على العمار بالكم يسع في الدمعـة
سكينتـا قـال أعـشت عدـيـة مريـمة
تشات حوذرتا ضعيفة خلابـي حشوهـا
طلبت هكم تتحذروا ضد الصيبة
الخطر مجاوركم ساكن الصرقة
قال اتحركوا يا بنات ونظروا الخطـة
حوذة الصنع سكينة سروـسـة
رحبتي خلابي ما تقدر توقف على رجليهاـا
البنات صاروا سكنت في بطولهم الرحبة
تخشعوا طويل وسالت الدمعا على السكينة
تحوق العمل والأيت تغير حسبـا
عاد شه البنديب كاللي بكايات على الغابة
عام الحزن على الجود وزاد في الورشة ظلمة
حوذة الصنع سكينة السكينة
رحبتي خلابي ما تقدر توقف على رجليـها
سابها حوـذة الصنع على سيرتهـا
بعدهم وجدت من الإدارة ... أقوى الشعوب ... شرطي خرج من تحت الحزام الخزارة وقال وبين هو الحز بي داير قصة 7 ... بدأت تطلع في القرية للرس ... المجزر خرج من تحت باطها التكclearfix يداك بات تستر خومن ... بعد ما تفصل له ... الشرطي عشي على الحز وقال هذا بعره ... المرض ... بدار يجيوا بالزوج وبالثلاثة واحد منهم لغالي من بعيد وقاللي فرج فراجنا ما راكم دابين لنا لا تلفظ ... لا سيما المحاسبين راهم خيار 7ننا ... سيطران راهم يشف فرحونا شوية ... عليها ما رايت فقر وكب علي القلبنا ... نسر في المجزر قولي في الودن أنه يسحها حليقة وبوه عدة هاك هدى ليك ودات لي ما دورو في بدى نسمع في الشرطي يقل ... تنظوا ... بين هو الحز الصحيح وبين هو الحز المزوري ... قست للمجزر دراهمها وانطلقت نجري ... خليت الدعوة مخبأة عاد ما دخلني ... فيها جمعة القرية قلت نريح نبديل الهواء لا نطرفاها في روح ... في هذا الساعة تكون صفات الدعوة شوية وأنا بردت جنبي ... خليت على السرقة وأتين دائما جابينها ورايا خصارة تنقق خصارة نصي خصارة مفرز ... أسموا إذا ما تفيض تجيوا أجروا والله يكون في العين ... ... المامل: ... روح ... روح يا الفهابي المتألق روح تخدم ... ... الماملة: ... روح الله يبارك ... جلول الفهابي سكن دقيق في السيرة ودحي في الخطة ... نبي الله يغلب في النهاية على الضعف اللي كان فيه ... كان عمسي يطلق تعقد ... تتغلب عليه النزف يرف ويخسرها ...
رنا صلحتنا هذى واحده عندنا ميت هادو يومين كنا حاسبهنه راقد حتى
بدا يرجع مره آخر رانا سجليته ميت ... تقول لهم يجيبوا البيت ويجمو
يدوا الحى راني جلبه عليه في لا هرق ... خالاني قاتل ... ما بالنيه
شات تجري وتدب في حركها ... قلت لها الموية كانوا الجزوه ماعرين حظوه
غير فوق الزليج عند فم الباب كان يرجع ما يوحي وليت أنا للصلاة ... نصف
ساعة من بعد تخلطت الدعاة عادت ديك البطحة اللي عند الباب كال سابق ...
جابوا البيت وجاوا يجرو الأطياب ... السيد اللي داخل "لا هرق" بلغ
على روحه بالازكرم الدخلي وقى لهم: ما نكرجش جيبولي عزين ... جات
اهم مجوز كبيره قالت أطوثي ولى تده بان둔ها قتنا لها راه حي ... قالت تعتقد
خي في القلب أجرنا وأجركم ... عدلا ننفقوا ان شاء الله هيا هما
التواضع كلمه عندى خفا: بيان الطيب وما شهادة الوفاة مسهوبة من البلدية
... أطوطي أوليدي أميله كليم جاوا للدينية ... السيد ولدها راه غير
يطبطب وليني والنسا انسقى ... عيان؟ ... جامد ...؟ نايه في...
اللهمية ... واحد قال الحمد لللله راهم يحيا الوتى في بلادنا ...
واحد آخر قال الشهابي هو اللي اخطب على الحر ... وقال له ديروا جنه في
بلادنا ... السيد راه غير يطبطب ... لا حكواتي الميت انتاح الصح
سابوا مثيمه برى في البطحة نصفهم يسب ونصفهم يتعط ... الفجز فيمأمة
الآخر وين ما نرجح اتبع في خاصتي من أكم وتر قول لي أنا وراك أرواح تأكل
طعية هذا الليلة للحسنة رانا دابرين الطلبة أرواح تغير ... نبتل الدار
سهلة سقى على البداري اللي يخدم في المرس التالي في الناس يوبه ...
الابطه ... كفاف دابر المجنون ... زينة توحل كسموا الباب ... عائلة اليم
الله قاعد برى نصفهم يدقع ونصفهم يحوس على الفسال والسيد لدا داخل يطبطب
ويلي ما نكرجش خدمت حقي بركاني ... خلوي نيتراح ... الدعوه الشهرية
اهمها ... الدعوة نظيفة كلها زليج بني والشعب هاني متراج كليم تليلة
وجيلين في برد الحال ... ما نكرجش ... أم السيد ... ما زال قابضة فين الكم
وتاكد ... لا حكوا ووحد من الفرع التقليبي والخليه مهام الشرطة ... لا حقوا
تعرف سقسي ربك، أنا الآداب، خليف، أنا رفيق... أنت عزيز قائل... يا لطيف... أنا جلول... زاد قال عن حساب الطريقة اللي راك رافدا وصاحب الآداب من عنها أنت هو عزيز... كنا حدايا زوج متي سريدين...
مخبين باش يفتتحا فيهم قلبت من فوقهم الزور وقستهم لنقلته ها كحي روحك حي عظامك لحل أنت انسان... جهبن من صدقة على الوالدين... 
يا وديي أهدا هنا على وجه الأرض... هذا سيئطر قلتك... وبين الأطبا وين الفارسية قبل... الأسال اداهم في الهرية... أنت هو سيدنا عزيز ورك تقر علي... لو كان جبت سيدك عزيز أو كان ضربتك بضربة يلص مخك في الحيط... سيدنا عزيز ما يثرش يا ولدي... زاد قال أنا الله يرحميه وبرحم الله محمد دخلت للمستقبل حين كنت على وجه الأرض ياشوفوا لي الراديو عن الكبده... جاب لي يري ثم اللي خرجت عري... شوف انسا وراسك لظهره فشتينما انسوا اب وأول، هل ما يش عارف تاع كيف صرالي... حدد تم قلت لك... أتعد وين راك... أعد... يحترف سلخ ببر قضبه وولي... علاش يشغف تمتخير؟... نشوف في الدفتر... ما كان يا سيدى... أشا شافي عن المعصيات اللي درتها وقابل العقاب... قلت له هذا من...
قال هذه صراحة وابدى يد... عطية الرشوة باب شيد مدين... قاتر في
داري عبت في ملعب الأوكورة بيت "السيما" مارديناء طيفت الزفزة لاما رصت نشرة الأخبار عابت في القهوة كليت... حبسته... كيف ساك الله؟ تقال ما يهشم الآن... جابيك على الكبده قلت؟... جابوني فعالي... كليت رمضان كليت رقاب أبا وكليت شوية خلفه... خليت يمد غلتو غير البشوية وخرجت
جري... بلدت من وراي الياب... قد يططب وحل سيدنا عزيز نيدنا عزيز أرواح تحكي لك على جواز السفر سيدنا عزيز مول الطرقة... شاهت
جري وقية تدور في الأجدحة... إلا أحنا الأرواح العقلية، الجراحة، أرواح
الحدثة ما عيبت تسأل... ما راكش فالطين في الموت أتاعكم... ألا أواصة
كلهم مجرد... هنئة زويه ربي علقت مع زينة المرحة قالت لي: يا جلول
العائلة :
ما طرالي
العميل :
عظمة الله القمر.
جواب :
بتلك... حلفت علي الشهادة... أنا نعيسا على الشهادة في راسي وهو الكلام وطفيل علي وفايض من في وليت يبرع نخرج ما حاسما ما تقول والسيد راح يترش في... أنا راني نعيسا على الشهادة ونقول في راسي: الحد للساعة رانا غابة راحم ماتينا كل شيء جاويين لنا المأكل من الخارج... نفت قلت لا كان يستنضير بالطرفة. هو يخز في وأنا يخز فيه... هو يحل في عيني وأنا نخز فيه... طاحت علي الشهادة... قلت له تقرب يطبعوا سيلك... قلت: حل زمر... عباس سمعني نمد... حسب الوضوء سقاسي من بعيد قلت له راه واحد من عادوك اللي بلا تفسال باغي يخرج... مساعد لي مارد علي تلفظ سرائه وزاد فيه كالمبرق... قال العصر... منين ذات بعدا يجري ما شفته شفت خياله وحيت بالرفق... على حساب الزين يكون دخل في كابو وقلبته... ما بالتنية السيد الآدمي في الصفحة ادرك علي الحيط قال لي بشقة: السلام عليكم... شواريه زرق وتكملوا كالقيناب... قلت له وشق كاين... أنا جدول القهاي وأنت واش تكون أنسان والآل جان... بدات ترجع لي الريح... يدتي توخر غير الشوافة قالت لي ما عندن كنت قارو قلت له ما تكيم أنا توخر وهو مطيعي... خالصي بوزروه... رعبت والطرفة في يدي وبيتي نشو فيهم من بعيد... قد هو يرك في قواية... خدي الفسه انتاع الشبس كانت مملكة شاف فيها تلم قال: سلحة فرسا دارما علي حبره استر بها روحة... قلت في نسي هذا ماشي جان هذا انسان... بعد شويه حب ينقلي اردل للتساء الطرفة وقلت له حدقة ثم... قاع من نفك جيم وبين؟... يا لطيف قلت له هذي "مرق" من هنا ظلم... هذا مستشفى... قال وانا وأنت تكون حي والآن بيت...؟ وإطيفا يفيتي
العماللة :
لا هين هكذا غير خليتنا نجرؤا معاك توسك بخد...

العمال :
أحكي لنا واتش صلى الله يا جول... ناجي على عمرك رانا معاك... أجري ملح
انص... قول جول رما نستادون كلامك.

جول :
ما عندكم ما تستفادوا... غير الرفزة رانى نصين فيها بكريم... ندركها ونرجع
لخدتمي... دورو... دورو من هنا على المخبر المركزى جناح الأربع البوليصة
تفرجوا من رواها... الخادمين والمرضى كلهم راهم برى يستَنثلي نفوت باش
يشفونى ويتفضوا على

العماللة :
تفض لك تنجى في هذا الجربى إن شاء الله.

العماللة :
أنا واكما يا السي جول اجتهد راتخلب على الرفزة... راك تخفى ميسن
تخصرها وتدى في جنايبك بالشهور أسباب وبالخطط يوه خبر مدن وادا بختيـ...
نجرع معاك قاع الليل أحدنا واجددين... أجرينا مع أخرين تخس أنت.

العماللة :
فرغ... فرغ يا جول نترس.

جول :
كنت خدام داخل الصلاحة عند الموتى حال بيت "الباب" البرد الكبيرة بيض
التجوزة، كنت أنظف في الأنابيب ساعة على ساعة الليل يغلف عليهم... العالم
في داخلهم يولي كالجليد قاسع وبحصرهم... ها بالenerima أنا من جهة وحدى
نخدم بالطفرة وعباس "العا" الخصل وحده كذلك من الجهة الأخرى في
البوصنة معاه يجوود ويتقي في الرخآة اللي يخدم عليها... أنا نضرب بالطفرة
حتى يشرف واحد السيد خارج لي من الضباب معظم أخضر ووركنا كما جابته امه...
العاملة:
أنا نجري مع جدول واللي فيها فيها ... أتريد أن تتخرج كالشفافية.

العامل:
أيا يا لآلى قاع تجرها ... المحامية تخلي ...

جلول:
أنا الظلم ... أنا الظلم ... وش جابكم ليا ...؟ سمحوا في خدمكم
وجايين تليوا معايا ...؟ خلّوني غير أنا برآك ... أيا ولوا ... ولو رأي على
كل حال قريب نكل ... تزيد دررة واللا زوجه وحبس ...

العامل والعامل:
أحسنا رانا كمرين (الخدمة) خدمتنا .

العامل:
جينا نساندك يا الحي جول.

العامل:
إذا ما خفتش زي يكذبتي على حساب الخطة والتحريمة راك تحضر في روحك باش
تشارك في سابقة الحب 2 ... ياه ...

جلول:
اللا ... راني بيرد في الجلولي ... نجري في هذا المنطة بشر يخلي على
عصابي ... باش ما نخسر ... .

العامل:
شفيو رأنت تتوني ... أجرها جدول هبل ... أجرها ... قلت لك جدول مذهر
وشارب عقله ...

العاملة:
الحمد لله على السلمة.

جلول:
الله يحمد رايك.
إذا شاء الله الليلة بالليل ما يعطرش عليك الجرح دري عليه الحرمل ودير فوق
مه الخليل ... أبا خوبا ها أجري.

العملتة:
أمجفين أنا في الرابعة من كان خدام بالليل ... وحود جابوا عريس كسم تالوا
راؤه جمعن خاصه أبى باش يشيد أمه وأمه المواردة رام يستوا في الجلفية
... أمجفين جولن مين جرى ورام وقش له روحوا يا الجبال الجهاد في
العلم ماشي في الزواء ... أدي سبع أيام .

العملتة:
الخادمة مين قبل المرأة عند باب مصلحة أمراش الوليد ... كان مخرج مياه
قراءة الأنسجن ... شاف المرأة طاحت وطاح منها الشهير ... ارمى على الباب
القراءة طاحت على الزادة كسرتها وفي رشمة من العين جيد العين قطع السرة
خاد الصبي من رجليه كالنسبة وطاح يجري به لما وقعته أمام لجنة الطاعة
والتأديب قال لهم الزهرة مري واناCommands الي قبليها في الثلاثة الأولى والمرأة مدى
الي تزيد على عتبة العيادة يا راجلها زوالي يا ما عندها الي يقوم بها ... .
ضروها يورين على الزادة اللي كسرها.

العملتة:
يا شبان خوبا جولن راه يبان لي مين راه يجرج في كبريه وهذا الجربة ما فيهما
حتى أغسه ... شوف مليح عبا.

العملتة:
جولن ما يمعشي.

العملتة:
بلتقوا بيه وتشوفوا

العملتة:
فيا أبيضتي نجروا مياه ٢٥ أحمدي يا مارة ... إذا دخلنا نجروا معا تاح
السيطر يبوت يجري وراء جولن.
العامل:

ممتلي بطردته...؟ لو إخضعت وبطردته المستشفى ينقب على قفه والدم اللي رأه هنا يسيء سواقي يولي يطوي على عشرين مرة.

العامل:

في الثالثة آليرة...؟ انا...

العامل:

نعم... التقرر اللي داره ووزعه على العمال... أحسنا قطعنا عدنآ ففي...

الصحة وراء الباب...! جابها من الكثافة اتباع السبيطار وطاعليها حتى للطحل... يتكلم على كون العمال المفروض والأطباء... على الأسادة قال...

ْضيحف وما غطيناهم قيمة... المستشفى غير كافيه نظرا لمحد سكان المنطقة...

الأجواء محلولة على بعضها بعض ما يتعملوا ما يستوا بينهم...

كائن الصحة التي منظمة كالسكة فيها الملك الأ ومعاوية... الفوضى في التسير وفي الدواء...! نرار مكان الخيط والندفة ما كانت الأجرة واللصاح...

الثالث ما كاش الماء... والأجانب دايرين راهم في الادوات الطبية... أدى...

فيها شهر وثلاث أيام...

جلول:

إذا عيبت يا جلول ريح شرية... انتشل أنت حر... ماك خايف قاع هاك...

راش خاصك يا السح مهد؟ جدع المستشفى يا خنيا... دعم هدا ما راش ده في الدوامات... ما راش تشوف فيها ندموا في سيارة الاسماع...! هذه بئلك ماشي "لا ميلان" اسم لي خنبا... ما عليك وانش خاصك؟! راني هكور...

شف مسيحي في يدي...!! بين نرج؟! وايش من جهة تأخذ؟!؟ أذر معا...

السيارة توربك في طريقنا...! يا السح مهد المستشفى يدخلا ل من هنا...!

معلوم ما راشر تشوف في الشرطي واقف وانش خاصك؟!؟ جيت ندوي طالب من الالله يستريت...! كيفش؟ كرمي طار... انخص وراي راىده مع أها... حاز...

السانق...! شوف...! راني تشوف في الصباخ خارج من الجيب الحضتي ادا...

الطباخ خرجوا ما كان حد في هذا الساعة...! حضر كرعبه هنا تحطوك ورقة ورلي غدوة
العامل:
خضرة تتغلب عليه النزهة يذرف ويخصرها في البداية بادها عوجة... كان غابة
يدخل ويخرج وما تخصهم وح واحد عن ذوك اللي يبيعوا دمهم... صرعه...
بالطريق...

جلول:
أجري.. أجري.. عبت.. ياه عبت.. عبت الفهايما ياه... حاسب
روحك غير أنت تجري ياه... النمسا حتى هو يكون يجري ريتا في آية الترسي...
علاق تجري ياه... ما كيف كيف الشعب... الشعب كله راه يجري... أنت خير منهم...؟ أنت تستاهل تحني ويجيبوك لعدنا... أيا هز كريم وانطلق لا
يحكر...

العاملة:
في الثانية ضربوا بنك أبامي... ضربوا مدخل كراطين للمرض... قالوا له...
راك تبع وتشري راك داير طراباندو في السببطر قال لهم أضربي واك وسقحتي
واشتكى... جبت الكراطين للمرض داير الخير في الساكن باش يفرشهم الأرش
باردة عليهم...

جلول:
أجري يا حبيبي أنا ما عندك ما تحكي لي المستشفى ليك دير فيه اللي يهوي لك...
احنا نزوقو من بري وندرسو فيه الورد... والباقي عليكم... رما كنروا بالي
احنا مافنا وانتا بنتابوا تديروا الابشتراكية هملا ديروا... ديروا يا خوباء
ديروا... خلونا احنا في عيتينا وانتا ديروا... رما كنروا بالي احنا ناكروا
يا سيدي نديروا باللي احنا ناكروا... وانتا واشرام تديروا....
ما ديروا... أنت جهنم وقيلة فيه يا جول... أنت يصيرمو لكرتين وليل...
أجري... أجري ياه...

العامل:
يقولوا على ما سمعت باللي الفهف الإداري أنتى أنه يوزن خسة كيلو ونصف رطل...
كيفاش حتى ما طردوتش؟
الحائط:

ايوي شفتى ... قلت لك راه داير برناج ... سمعته يتكلم على الحجاج ... 
على حساب الجبنية ... لذي راه فاتحها طويلة وإذا مشتفي رفيق يكدبي المفسة ... 
المفسة هذه غادة تتطرط في وزارة الصحة خيرت والله الا عريت شفتيه ... 
كيف مموٍّ ويدق في الآسر ... الحجاج يا معاينك الحجاج ...

العامة:

أنا قاع ما تفتيش الكلام المخلوق ... لوكان في عقله يدخلنا معاه في الحببة ...

ويقدعنا ... 

الحائط:

كان يتكلم مخاطبا باللغز ... لدنا تفتيش ... ضرنت الحجاج معتنبا بعدد ...
لا يقمك الرئي ... لو كان يحتاج للاجابة يطلبها جهاز جلوس ما يلغيه ...
ما تفتيش على الضراب اللي نظمه في البار التهان وأدي عليه شهرين ...

العامة:

سنين ... دللى في فهم كلمة الحق ... دائما يقول الوسائل من أحسن الوسائل ...
المجمع إذا بغيتو تحسوا النتاج اعتنا بالصحة ... راه السكن يسيل بالحبر ...
من كل جهة وطريق ...

الحائط:

عذاك ما ... ما تفتيش الجيوب والصبات كيف مشؤمن ... ها هو العرق تاع ...
ما يخرج من الضباط ... 

العامة:

ما انتبهش طишь كنت متمقة عينه باش شوف اذا يعقلن ... 

الحائط:

اقلنا ومر راسه ... أت راكيا باغية تهبلبه بالسيف ... لو كان هبل لو كان راهم ...
بعني من الاداءين تقولوا بيه وكتفوه ... 

العامة:

دار الفحص في المستشفى وفي الحق سكين هو الحنين والكلم فيه قاع كيف رأنا ...
الراجل الرتبة يا عثمان فقد علمك الحادل المستم يصح ضحك يا عثمان خويا...
...
الشائر اللي بناجم عليه حما اللي طيقوه يا عثمان خويا حتي وما كيفة حدّ لا سؤول ولا توبة يا عثمان...

الحامد:
جلول الفهابي ما يمشل قلت لك سكتينا. جلول الفهابي حاسي بلا قاع حامل معاه كامو من العابدي والقيم... جلول الفهابي ما يطيبح... مخه منظم مين... مخه بحر... جبل... طيارة.

العامتة:
هذا علاش السكين راه يجري وطاق المجاجة... يا عثمان خويا.

الحامد:
استكي "يا يرجم اللي ماتمل خليبي نشرب علي فضة... هدف فضة يا خيرة... أنا مين باللي فضة مدى تكون فضة كبيرة... ما هو فاسب... حمر وبشالي... جلول:
كولوني... كولوني... أرسول عليه شواربي كلّة أستك... مار همدا يا السني الفهابي أهدأ ضد الشعب... ضد الطب المجاني... عدى الحجج... كاينة كمّة قليلة من الأطباء اللي يبحوا وطبلهم وشبعهم واللي عندهم الضجر المهني... ثلال اللي يشفيهم السكين... الأقلية في الأطباء يتسموا... تنذرية... يختلفرن غير شوية على التنذرية... وجود حاليين ومنفورة فيهم البسلا د والآخرين طالعين على باب الله... الطب المجاني يا السي الفهابي ماشي...
الفوضي لاوزه ينتمن... مدا بينا ننظوهم مع مالاح اللي محتاجين ليه... ننظوهم بالجبار في النياح القيا... أنا ما سوايش... ما تحشش... السوه ما ينشفع بيرحش... سقود أحمر جرحة... وأفي... أري... أوك... صار عندك الحجج يا الله عنده الحجج علا بجري... أجري... أجل... على...
كيرك...
شفت وبين يوصلوا العدالة الاجتماعية والطب المجاني... ياه... أجري... أجري صعب جول ليا لطيف ما يطلق حد لا إداري لا طبيب ولا عامل... صا راك أصبحت تجري لصايب لوع الناس تسرق الدواء!.. اللحم.. كيسان.. ترع فلاحف.. خضر.. سكر.. قهوة.. كل ما يطيب على البند وانت جايبها وراهم تعتلي يوما لداك.. يا أجري تجري... يا أجري ما زال ما اطعموه وما زال ما فيهم طبع يخلي دار ودعك... أنت اللي ما زال ما فهبت طبع وخشش راسك.. الطب المجاني راهم فامينه يا المحوج طبع وعرفو كيف يقرؤا عليه بيه... الفقراء والساكن!!... يا ودي أجري واسكت أنت تستاهل القربي من صاب اللي يقرصني ويزيق لي الأخفاذ.. السيبعات هذا كالي خلاته لابارودي يوك في التريكة.. غير كاش ما كانش ينوي يعيش جول ولد البارودي... ما طلق حدد يا بن عي... كلب رموج.. سوطني!... سوطني!... سوطني!... أطردني.

الاسم:
سكين جول فلت من علها وقيل... هي الثالثة من المرات وهو يفوت عليه طاير يسب.

الدائم:
وقيل فلت كيم راك يقول... عرى ولا شفت جول يجري... عرى ولا سمحته يسب... هو يترعرعر بص هذا مروف ولكن ما يجري ما يسب ينف صدرو " كالسح " يحذ الوقفة ويزمر كالسح.

الاسم:
واش ندبروا يا عشان؟!.. نخلا المخلوق حاي يجري ويدور في المستشفى؟

الاسم:
والله ما عرفت يا بنت الناس... جول الفيدي بجري خادمه اللوك!! اسحاب
سبيان الله الواحد القبار..! هذا حال هذا.
يختر في تعداد ... جلول كاللي برد اصبه

جلول:
أنا الشهايما ما سواشمل ... إما علىهم الهم ... عندهم الحق اللي يسبوبي
... عندهم الحق اللي مسني جلول الفضوي ... "جلول" لوكان راياه عيش
في بلاد أخرى لوكان راهم " حكوا على يالا " سجودي على طول الصبر ...
لوكان راهم حكوا علي بالإعدام ... ما سواهم أنا ... يلزمني السوط ...
السوط ... اللكوتو ... مرآية زوجي هذي هي بالقلب ظل واجب أذني السوط
على الظهر الاكتاف لجبناب ... الخد والركاب ... نستهل السرتا في الفم ...
جلول الشهايما بلية ... آفة اجتماعية ... اربوطر جلول الشهايما سوطوا ... 
أقثلوه ... عاش مخيلتي حي ... خبطوا لي في واقطموا لي تتيجحوا ...
والصوتو ... السوط ... السوط ...

جلول الشهايما المخلوق كان خدام مانع في صلالة تحمل الموت غير هو الجثث
والفسال حتى هدي عليه شكل ... كان ميتي.خدام في السكات وبرد الحال حتى
طاح عليه شكل ... شكل ما كانش مرتقده ... التشكل خرج له صدفة وكنست
غادية يتغلب على جلول الدريزة وبخسرها ... باش ما يبتلع ويتحكم في أصبه
مش يجري عند الفسال كانت النوبة البوبية مطاله حلولتة قاس على روحه تلك
طوابس ما ... خرج يجري ... يجري في السيطر يدور السبق على الأجنحة ...
يجري خوتنا إذا تحكم تربينة وبخسرنا نهائيا ...

جلول:
أجري يا جلول أجري ... أنت بخيت حد ما رحم عليك ... شفت الفهامة ويسن
توصل ... أنا تستاهل الغريب ... استهل يحرشوا فيها ستة والسعة من ...
"سياناس" " ... يكونوا زورق متان محلفين ومحزينين كما ينبغي ...
أبي والسوط ... السوط ... السوط ... ومن بعد ما يمكار دوكي خاوني ستم
يطلبوا علي الكلاب ... خليهم يبشوري ... وبين ما باتية النهرة يحضوا ... أست
يا جلول حالاك حال وتعلقك المصيبة خطوة بخطوة ... أجري على نطالب أجري
في الصيانة يتم تدريس الأجهزة الطبية هذا عشرين عام من اللس.

يبدأ العمل في المؤسسة في البداية دارو عند باب المستشفى مكلف بدخول وخروج الزوار ولكن عن دافع عصبي وبخبرها على روجه وقفوه أشغال من سرة.

عامة لجنة الطاعة للتدابير... كل ما يوفق يتباقى... يبداون من

الصحة التي يكون فيها وبعدها خذة أخرى... هناك تنتقل جلول الفهيامي من الباب الكبير إلى صحة نقل الدم من بعد إلى صحة الاستعمالات الطبية

من بعد إلى جناح أعراض المعدة ثم إلى جناح الإشعاع ثم إلى جناح امراء القلب ثم إلى جناح أعراض التولد... ثم... ثم جال جلول جال داخل المستشفى من جناح إلى جناح وحد دروس جديدة في الساحة المميزة

تجربة وراء تجربة تكون جلول وصل في الخدمة على مرة مليحة... تقني. مختص

في صيانة الأجهزة الطبية.

جلول الفهيامي خاطف شونة من الطبي... يحرف يدير الابرة وبرآء وصمة الطبيب

يعرف يقيق الجرح الصغير يوقع ضرر العقل يعرف لبسفر ويخسر

يقرأ الحيرة في كليشات الكثرة... بأزر في الصيانة وتصلح آلات المستشفى

ولوصبي يتغلب عليه الرقة يقف ويخسر عرف جلول من

خلال الصيانة الجديدة التي عاشها في الخدمة عرف كيف يستفاد. اضطرد

عرف كيف، يكون نفسه... جلول أصم تابع صحة الطبي الشرقي وحفظ المثلث

"العميق" أصبح متخلف بجهاز التبريد رائب على الأثواب على مبدأ "الحما

الحرارة الزائدة ساعة على ساع تصل حرك الضغط والأذن نهاية مبتعة

عامة تعطى البيبه لخذة المريت باردة مخفضة تحت الصفر بـ 15 درجة...

في الصيانة هذه " ستودع الحري " جلال الفهيامي كلاه بشرية منحدد

أصابه بجناح مهيد، المريت في قنوة لهم لم يجدون من يبولوا

والنساء سكتت ما يدير بوجوده ما يحكم رشوة.. في الجناح الخلجل جلول كالي

استحق صحة العلف الأدراي التي تابعه ثقيل وإذا زاد ازاليه يطرد من الخدمة

عالمه بصفته رسيمة. صحة حذف الجلد بابا يعطي لخارج المستشفى

والنسبة لجلول آخر صحة بخدم فيها جلول الفهيامي بولد أولاده وتربب
حارظكم ... عاطفين لكم هذا السيارات الصغيرة وأيضاً دايرين خير كبير في
البضائع هذا السيارات ضيقي ومما يركوبه لكم الخاشي ... في الحق راح أندم
 أصحاب السيارات تغلوا أكثر م حافلات "الحومة " ... راح ترجعوا وتبكونوا
كل شفيع متر ... لأن كان راحم عاطفين لكم كوابم الخدم تدورهم طاقميات تيدروا
السلحة العلامة أكثر ... يحرف يتكلم جلول ولكن فيه ضحف ... عصي يتعزق ...
تغلب عليه الرفزة يحرف وبخسرها ... لما جلول الفهاسي يريح يسحب وثيقة
من الإدارة يحرف يبني موظفين الدولة يعرف يتفج فيهم ويخليهم بحدهم ماي
غرضهم ... يحرف يجع من فيهم كاف عن اللي بابلي ... يعرف يجع من اللي
فيهم صريح وهم فيهم لا م وركأ ... إذا رجال الشرطة وقعتو في وسط
الطريق في إطار خطة من حكمة النظامة ... يعرف جلول بسرة يجيد بطائقة
التعريف البطاقة المهنية بطاقة الانتخاب والدفتر النقابي يعرف يتكلم بأدب مع
الشرطي ولكن ما يحرف يرك بسرة في السيارة الزيتية ... يحرد دائما في الدرجة
الأول بحيث ... عصي يتعزق ... تغلب عليه الرفزة ... يحرف وبخسرها ...
جلول الفهاسي يحرف يتكلم على الليين وعلى القبتم الخلقية والنسوية اللي فيه ...
قابري على الليين وعلى سيديا محمد رسول الله عليه السلام وأسلام ... يعرف
جلول كيف يفسر الأولاد وبحذرهم من اليبي الهيطرة ... دائما يقول ليهم ...
دينا الحنيف دين الساوة دين الإسلام دين المشاورة الماراة والثناة (من)
مع الفقراء ولا دين المنف والفضوح يعرف ... يعرف ولكن فيه ضحف ... عصبي
يتعزق تغلب عليه الرفزة يحرف وبخسرها ...
جلول الفهاسي يعرف يحلل الوضع يعرف يشرف بوضوح في كل ما هو جاري في
البلد يعرف بجمال راهم يسوي خجاج السكان اشحال تسوي حالة النزه للبنان ...
ويشحال راهم يتبغوا دراهم فرنسا ... جلول ما يعرف يشطح العلازي ولكن حتى ... وشافت كيف يفتح البحر كيف تتحول الجبال لم حتها الأئمة ... جلول الفهاسي
يعرف كيف يترك الخطاب الديناغي ... حافظ الدستور وقارى Twitch الوطني ...
وبيقق اللي يعففهم وان لا يستحما ولكن فيه ضحف عصي ... يتعزق تغلب عليه
الرفزة يحرف وبخسرها ... جلول الفهاسي الحسي خدام في مستشفى المدينة
هم يسبي يديه الكلام ويكثير عن الحكومة جلول يقر قرئة وحدة ويلبق عليه يبره بالكلام السريع كالذي يلب فيه بالرشاش ويقوله: رك تمديد الحسن يا حبيبتي نسيك احبا في الدار هذا الديقراطية كاينة مع ولن الديقراطية اللي تقين عليها فدارنا تختلف على بعض الديقراطيات الأخرى . . . حرية التعبير في دارنا تعني التمييز المطلق والرئيسي ونهما لا عيب لا تبكي ولا كفي . . . الديقراطية عندنا احنا فيها التحليلdziالي والوقت الصلب الإيجابي . . . إذا بغت تعبير الحكومة بهذا الصقل هو للبلاد راحر أصحاب المال حالان اشحال من هذه في هذا الهدرة . جلول القهابي يعرف يخمد ببيده يعرف يستمر الضوء الأصلية والضالة يعرف يتصوق كذلك ينج مع مو للاخبرة ويقول له: اعتلي كيلو من هذه ولكن ما تنزلانيش من هذه الخضراء النهاية اللي راك رهق بها الوجه مدى خليما . كما في تواليفه شسي أجبني باش ما يتحك علينا أنا ولد البلد آرون لي من اللي دايرها في القفا ديك اللي حبي خامية وحبة خضراء .

جلول غيروت في الدالة عند هذه تجربة صحيحة في الدالة . إذا وصل على دالة فوسيوية مخلبة كفتين ثلاثية يضاها يقدر يرفع صوته ويقول على الخاوة يا الخاوة . اسمرنا لي يا الخاوة ندروم صف عسير جيل شه ساكل وأحنا قائرين عليه وأذا تنظامنا كل واحد ما يريد عشرة دقائق وإذا في كل يوم نربح عشر دقائق من عشرة من في شهر نربح سنة . في عام نريح 12 يوم ريال 5 سنء نريح عالم كله . لما يأخذ الحقية جلول . وقت الزاما يحرف يطبخ جسدنا وريحت النفس باش ما باخدش من حق الخايرين . يحرف يأخذ الكلمة في الاجتماعات الثقافية ويرمز على الصحيح والبدا، ولكن فيه ضعف .

مصري يطلق . تختفل عليه الاردغزة يرف ويخمرها . في المطلة الصيفية يدي جلول الزمردة وأولاده للبحر يفجرو يديهم مرة فريدة من الادويلا لحشيشة حين ما يوصل على شط البحر يستم لهم حطة في رشة من المين . يرف جلول يتكلم مساح ساق الطاكي وحرف كيف يفع مماه الطريق للهدرة ، يقول له رام جاتريكم . . .
السُّفاحيّ:

جلول السُّفاحيّ كريم ويُؤمّن بالكثير في الحداثة الاجتماعية يحب وطنه باخلاص، مثني ابلاذه تتعذر وتزخر فيها حياة الأغلبية. جلول السُّفاحيّ ماد يده باستواء لتقاياه يؤدّي بحزم وقت الشدة ويساهم بكل ما يقدّره عليه، كنتيجة، دقيق في السيرة وذكي في الخطة ولكن فيه ضعف: ملغي: يطلب تحليله عليه الرفعة يزعم ويصرّها، زوجته وأولاده يحبون ويقدّرون. يعرفه الله وعرضه كيف يصبر سهامه يتحسس ويس תמاسه عازفيه حينهم كريم ويرشد للطريق الصلب. حين ما يرفع صوته بدرجة كلهم يشكون ويحرون بقلوهم يخرج زعافه ولو يسّر طبي. وإلا يضر بثقة على مائدة... لا يبرد من الزخارف الزهّرة مره تعاشق وتقول للاولاد. أبوكم جلول عادل ويصر على الحق من ماكم تمشّدو له وباش تغير الجوَّ تزيد بالضة لا ما الطيبة وخصائيًّا أوراء أبوكم أما وعليا شخصية كبيرة في الحاضرة...

جلول السُّفاحيّ يعرف كيف يتحدث في أولاده. يرَيهم على السواب وفارس فيهم حب الملّية الجديّة الحسّاء والترابيّة والحشمة. لا يتكلم لهم على السياسة والأمر أثير كبير يعرف كيف يُخْبِر عن حساس وهميّ ومتمورن. لَّا يجاجي الصغيرة فيهم على السيد "علي" وواس الخنول يحرف يلبس الحديث يضر بنحن الأخلاقية البسيطة. السيد على جاعل ناقش على سيفه، أبداء المفهمة الذي كان يظَلُّد من أرجلها في سبيل الله. مع القراء، والسناك في تحضير الخرافة ورفع كرامة الإنسان... حديثن اللّي يقولوا عليه طاغ في قديرة ما بين جديدن سمي... حديد... وان ... يان الطبقي الشجاع والفولة اللي يتضاعم محاما جاكل جلول تطلق من نبّهة التباين وتقطع الناس بالتراجيح.

جلول السُّفاحيّ يعرف يحلل ويعرف يتحمل المشاكل برايي على جيرامه، كذلك ولن فيه ضعف: عصي يطلق تحليله عليه الرفعة يزعم ويصرّها. جيرانه عارفين هذا ولا يقول ما يشأوه حتى يساؤوا الزهرة إذا صاحي وإلا مّيل كلم السُّفاحيّ هذا بالأتي ولو عصبي بكره اللّي يفتّش واللّا يسب بخير ما يطال كلم السُّفاحيّ بالأتي يسع لهم باحثام وما يضع من حديهم حتى كلمة ونحوه...
عرفت بالعمل حول حك الحزّ والكرامة
شفت بحدّاك في الصنع الجهد والشهامة
وجدت في الوحدة القوة الصلبة والهيبة
تبت وعلقت تقول بينناهم دائماً
خاطبها بمثابة وحدهم، عاطفتها قيّمة
كانت وقت الشور وأنا خارج في سلامته
الوداع يا الآلة نفرتقوا بلا نقيةً
أعمال اشرتي من دم اعمال بلغتي من جنحة.

 زمن قيسه العصر بالصفات والتصاميم.

 سرحوه في تتاء ربيع من الخدمة.

 أوقف عند الآله حيران حطّتها الزمردة.

 تبت وعندها تقول بينابهم فذمة.

 خاطبة بهيمة وפדرة عاطية قيمتة.

 أجلعلي الشاب خليف كوني رحبية.

 لو ساعدنا في الوقت والآلات اللازمة.

 كانت يحسك ما تبقى فيني كلياماسا.

 ينوي فيك الإنتاج وما تأتي دسومة.

 ينفي الله الخطر وتحلى نراك اللمسة.

 بهت سرك للشاب خليجه له محسمة.

 بات يستحك بسرية يتغدا، كالبهماسا.

 يتقلب عليك الشاب ريتيس ردمسة.

 راره من في القوة ومتحضر للهجمة.

 زمن قيسه العصر بالصفات والتصاميم.

 سرحوه في تتاء ربيع من الخدمة.

 أوقف عند الآله حيران حطّتها الزمردة.

 تبت وعندها تقول بينابهم فذمة.

 خاطبة بهيمة وפדرة عاطية قيمتة.

 تشفي لماكنا الأول ظهرتي لي ومسمية.

 حبيك ياحترم احبيت وتلمنت الدمامة.

 كنت ظان بدي بيك جهة ونيرى الشمامة.

 صبيت فيك عزقي ما استفتيت ما تلتزامة.

 تبت وعندها تقول بينابهم فذمة.

 خاطبة بهيمة وפדرة عاطية قيمتة.
النص:

رغم تشبه النص بالصوت والتبيسة، سرحوه في تهدئة يبيع من الخدمة.

من الهدف بسحك تهيل من الحب والهدوء، كلاً في خارج من الطوق.

ستستر التحقيق، ودع أصحابه يحميك بلطف على البينة داخله جزؤ لساني.

تأكيد عليه الكلمة أوقف عند الآلة حيران خط طرقها. "الزمنة" تثبت وعندما تقول بيناتهم ذات خاطئة بعمق وعثر، عاطفتها تثبيت.

أنا كبير وخارج في راحة ممتعة. رأيت رشيقي من تريب يحدث عرفة.

حكوا عليا بالفرقة ما يوم الخاتمة.

بعدما تجاوزنا سيد فاتور كالعمامة.

أوقفت محاك طويل وسريع، بحارة.

سين عديدة أنا بجبيك كالدمغة.

رغم تشبه النص بالصوت والتبيسة.

سرجوه في تهدئة يبيع من الخدمة.

أوقف عند الآلة حيران خط طرقها الزمنة.

ثبت وعليها تقول بيناتهم ذات خاطئة.

خاطبها بعمق وعثر، عاطفتها تثبيت.

بحداك عشت أكثر من ما جمعت مع الحرفة.

طول الحيد وآنا عليك صائفي الزهيمة.

من غير أيام العين والإضراب على السومة.

ما تبينت ساعة عليك ما رختي التحرجة.

شوفي ليدي أشحال سريث نسيها من رشمة.

شوفي لجسدك كيف يبتغي عليك برخصة.

داخلا نرجه طفح خاضعك النفسية.

طبعا ساعات ليين وحلو ما عليه لومة.

سادات قدر كلب ماجوم لا دفع بلا كامرة.

إذا سبكي ودركت عليك تثبيت لي اللمحة.
الجسم:
تبقى على خير يا الله العزيز.

المعلمة:
عظم الطرف السفلي ينتهي عند الطرف الجانبي مع الجذع بواسطة قسم ثابت يدعى: الحزام الحوضي. سكت الحزام الحوضي الذي يتألف من عضلي الحوض وعظم العجز. أما القسم المتحرك من الطرف السفلي فيتكون من ثلاثة أقسام: 1) الفخذ 2) الساق 3) القدم.
العنوان:
فية خمس عظام طويلة.
الملخص:
الأصبح.
النص:
عدد ما خمسة. هذا معروف ولكن للأصحاب ثلاثة سلاحيات ما هذا الأبعاد
فيما من زوج سلاحيات ... شرف ... شرف ... النشاط الثقافي. وصل
قبل الوقت ... باش يريح يقرص شرية مع حرية على النشاط الثقافي والنشاط
العنابي والنشاط الخرافي ....
الملخص:
الخوايا قلتها يا السا النور ...
العنوان:
السي علي كان شمواني ودائمًا مختلف ... إذا تسمحوا لي درك لشفالي ... خيسي ...
ائي! تسمحوا لي تريخ درك لشفالي .. خمي خواد را بمسان
ياو شمواني يرتدي ودي محلة على الدلاولة ... وما مخافها تفسح على
الناصر. قبل الوقت ... لنا تعلموا يقيم الطباخ صديقي ابتعث لي لصارج
بن ديفه باش نجي بديه ... قبل ما تкрыт مرح الريح ناهي. وأدرك لي بحماس
خدم الهم يا مور بسل التي تتجر عليه ... تعلم ما يلقي قل لي ... يسا
ويلداتي ... مرر مرر الهم سنير ... لما ينتشر الهم في فلادا ... إتهمروا في الخداعين البسطاء ترافيك رواتبي ... لما يعودوا يتصروا بسه
في عمليهم وحياتها البيومية ذات الوقت بلادنا تحصل على استقلال تاني ... شميتنا ذات الويق للحمب من مشاكل ... كل المشاكل ... جسدي يا مور عاديه
في سبيل هذا الهدف الخالي ... رحم الله الراجل ... الراجل ... صاحب
الوقف والنظرة البعيدة ... اسمعي لي يا محلة ... مازل لي ما كيس
بدير (ماذا) باش نسك منها ... تبتازون يا خير يا وليداتي.
له السلمة... يحيى في الحضن صنع وحد الحرة قنبلة غير صغيرة وفلفل عليها بقشر ولد الجاف كان بها حبيبة مهيئة... طلبت منه يرجى لي كيف تصنع القنبلة تلت له علمني لحل... قال الآن اليوم راح وقت آخر أتعلم لحكبي ما تحكش تهديم... غرقت كان والله الا غرقت... وشاع... شجاع يا محلة القاع ما يغامش من الموت... الليلة اللي خرجت مرة المخلوق في 7 كان كسل... أما تشهد له وأنا نترى في البردة عليه... ساعة على ساعة يفتتن يقظ راسة يوميتي... العظام تهتدس بسلك النحاش ما يبدي ما يغيب في اللي خوج شريرة كل شيء في صحح... أدر من العظام من العظام من العام للعام والإصابة الطاقة غلف الهيل... ما دام الهيل يفدي ما دام تزود كلي الحساسات... شجاع خوبا شجاع... ما مشتي عليه وموعيص فيها... المعلمة:

يصل الطرفان الملونين بالجذع بواسطة قسم ثابت بدي الحزام الكشتي رمو يتألف من عظين 1 (أوج الكثف 2) الترتيلة. أما القسم المتحرك من الطرف العلوي فيتألف من ثلاثة أقسام: 

القسم.: 
فيه عظم واحد: النحاش والمعلمة: 
(2) الساعد: فيه عظام عامة: العصر: 
الرائد من القسم الكبير من الأمام. المعلمة: 
(3) الديد تتألف من ثلاثة أقسام: العصر: 
العضد: فيه عظام قصيرة المعلمة: 
المستخر.
الことがありますه من جديد طرف فوق خروه... اللوبية اللي يتبعها يأكل الأسنان علىها اسمهاء... غريب اليد يا محلة مين يخرج عليه الثورة وبري الليل وثوري عليه راه يزعج في القلب... القلعة ببيته تأتي يرقد لها ويجري بها تحول يرهب.. فضل مين يلقيه يده تبقى ماهية جايه كالكعبة إذا طولته فيها الشوق يديك البدم... الديوان هو التالي مين يقصه تحول راه يقف في الورد... على يخرج الدهم من يديه... يد علي صديقي منصر يا محلة... الماكية غبارالريحة يعرفها كيف حوالها... اللي كانوا يخدروا محاه يحبه بزاف وهادره كان منظورين بالستيجرت "ومسلم" ومسلم ليبن يخدروا بالسكاك... يقول ليهم أخذوا يرستهم... ثل مالداليل ينكر الراس... يشل على زوج كيلومتر يا محلة... أنا تخيل فيه... وحد البناش قال لي

مجردة الدعوة الممتد يجيبي للمطيع يبتول لي تديروا الروت للصبر عثور وشاع راح يبخو... كيدوش عرفت نقل له... شفت الجزائر ثابت يحوس على المحدود وشيت فيه ريحه اليمين الفاتح... مين يجي يبتول لي على الروت تسول له راني موجه بهد... أنت ما غليك غير تقري لي في المسارين... وكما كان الحال كما شما ووقت... نبارة مين كانا بحيرة على الصريح يخيللي تخول الحظام من الجبانة كما تكلموا مع سؤال الغابر... السيد قال لنا أنا خاطئي وشرع... ثم علي الريحة قابل مرتك كرت الكبابه في الكعمة... إمع السيد ناسي الدنيا التي تصنوه عليها ويسأل في عالي... كيسف

ندار السفيرة وكيف تطيب الحميشة... الحزرة الكبيرة يديرها فيها الرسب والأآل الزيعيرة... الترقع يجي في كنف غزال وال... في فيالوة... 2 ماما ساشه...

على ساعة مين يجي يقتصر عندى في الدار تحطيه يدوق لها الماكية تقدمه وارد... خاصها... تحطيه يدب علىها... مين يحسها يبكل لها خلا كثرت زهوران

والآ شرقي اليوم من لحم المنى يفيضها الحال وتقول له راك مرزونيا اليو مه با ولد آمن.. يدرين يا محلة يعدم والله يبره... يديه كانوا خشان على حساب الامة اختائه و لكن قادر يفقد الشمرة معها... كان يصنع تنابل عهد الثورة السلمة... كان دابر الخيط مع وحد الشاب خدام في المخبر يجيب
الجيمح:
الدير... الدير.
هـبـِرـِ:
آ ويحيى... شفيت أرتج في... ياك قلنا لكم ووصيناك شحال من مرة
ما تحركوا على الحيطان... راك تمسحوا بصابيطكم... راك طروا علينا-
بيحوا في كل شهن... ولما تخرجوا من المدرسة اخرجوا في نظام... بلا رقي وسيا
تمعان... في الدخلة وفي الخراجه البنات من جهة والأولاد من الجهة الأخرى
سمعوا 3...
الجيمح:
راح.... راح.... راح ....
صـتـر:
راح.... برجموا للعلم .... تخيلي.
المحلمة:
التقي الصدرى: وهو مجموع من النظام تحيط بالقلب والرئتين لحمايتها. ويتكون
من الفترات الظهرية من الخلف - عظم التقي والأذاع في الأذاع 1 أذاع
حقيقية وعددها 7 أزواج (2) أذاع كاذبة وعددها 3 أزواج (3) أذاع سائبة
وعدد ما زوجان:
صـتـر:
فايزة ... فايزة ....
المحلمة:
واسط: بها فايزة يا الساري النور؟
صـتـر:
"راضي تأت في ضفارة خفتها تلقى للسلامات".
المحلمة:
عطام الإطراف: 1) المطر العلوي
صـتـر:
"الله اليه كل شيء فاكرت نعمة...
لا يمكنني قراءة النص الذي تم 제گ.
كل ليلة تقرأ عليه "سورة الأعراف" ... حتى فيها 620 آيات. كل ليلة تقرأ عليه آية ... نسابي جاءوا يشوفوا الحية التي خرجت عليها ماما ... قلت لهم ... ادخلوا تربوا وشوفوا قهوة ... نقدم لكم صغير رأوا واحتموا ... لم يمن هنا ولا شربوا ورتبوا ... ماما فهبت ورجبت لد أرضا غير وجدها. كنت لأُعث على الحارة على حساب ما تعرف كان المحبوب خلي في المنوان ... جازني "بالله" باللغة الماربية ماست من يرثاها لي ... جواب طويل خاتمه بآية تراثية ... فهبت من خلال هذه الروك السطور بالأتي غاية الحال ومعيتنا أنا وابنه شرخين ... أخذت السينى ... فهبت من بعد ... جاء وحد الجام ترب خيبها عندي في العيد ميفناه ... ثلاث أيام. لما جات مهدة أُطعتي عدوانها رقنات في إذا تحاجوا ميكل محمل انتعا امرأة اكتفي لي أنا واحدة نوس خوبا .... ماما قعد تكي وأنا ما عرفت ما يقول لها ... قلت لها ... ما كان لا يجب نفسك راهم جابيين هيبال بلاستيك من الخارج ... الأساب الأول كانت صمحة شبيه على الميحة ... اصحح الحوة كيفهم سمحوا وداري رجعت سق ... أشجح من واحد جاني هرقو يشمس على سيدي نور الجبار ... الدراي ينشطوا مع شبا النائدة والنساء كل دقيقة حي واحدة تستكر على ماما ... خيتي قالوا باللي راحا عندكم ورحانية مسلسلة تهول عليك ... هذا غير الخَبَر المحبوب صاحب موتر ... إذا بقيني تشويق امرؤ لله عليه ... وحيدة من ذوق الساء جابي خاصين ألف وقات لي اكرى لي يد الجمت بيرك ببيا طبعت وبرداها لك ... يا خي خالة ... المعلمة ...

عظام الوجه: يتألف الوجه عن 14 عتيمة جمعها ثابتة عدا عند الفك السفلي الذي تنفس فيه الأسنان السفية. يتصل طرفان الفك السفلي مع الأسنان المتدفقة بانتهاد مستدير يدعى: "اللغة" تحت اللقبة بالحواف بشكل عريض ومكمل تقليلا بما يسمح بحركات رفع وخفي للفك السفلي وبعض الحركات الجانبية ... متحور ...

رأس كان عند رأس مصهر شراب وترارة اسح لي يا حبيبتي تبهك وتحترك ...
قال يلعن بها خدمة... قلت له في الحق لوك كان راحم يديركم على هذا الخدمة...
قال ترب كدة بكو... عند الخروجة زاد أحس الجبانة كل على الأركي... السكين شاهين صرف قالت له نجيب له بيعة بارحة راني داير القمة في القبو...
( تبرد ) وذا بغيت تريح أدخل عندنا في البراك واتسكل راح فيها...
بود الحال... اكمل وخلّي بني يدير تاريل...

العلّمة:
يشمل الهيكل العظيم على ثلاثة مناطق... عظام الرأس، عظام الجمجمة،...
عظام الجذع، عظام الأطراف، عظام الرأس، تشتمل على: عظام الجمجمة...
وعظام اللوجه... عظام الجمجمة: تتألف من ثمانية عظام مسطحة تصل مع بعضها البعض بضاي gửi كأسنان العين بور لف هذه العظام، عظم صلبة مفلقة نسبياً، تحم الدماغ في داخلها... يسمى العظام الخلفي...
من بالعظم القروي... انقلا ٢... الجمجمة:

العلّمة:

أيّي يا السي طمر كيفاش؟

١٠٨
كيفاش أيّي ... راني تشوف راني بصحتي لا بأس بخير وعلى خير...

العلّمة:
كيفاش من بعد الجبانة...

العنبر:
الليلة الأولى بتهم وحدى مع هيلك صديقي... ما المخالبة مريت عند غاشيها...
قالت لي نفخ... النهر اللي تركيه وتدية لجهة أخرى تولي... ما بالنية...
كما كان مهيباً بديعاً. ركبته كما راكم تشوفوا فيهك، مشيت نردّ ما... في الليلة...
النكل حتى أنا خفت تقول لكم الصح... أسح لي يا السي عليك مرّ ما قدبت عليك...

يا بني عمي وخرزته اشال تخوف... كلّا كنت صاب بابك يذوب...

كتت
الحم 266... أنت حاسمهم... أكتب... أكتب... يا السكر المفتوح أكتب 266... من الليل بدأ الدين وانت فتلت في شكر راني حاطل الوليدة

الحمالة:

كيف حاسمهم يا السكر المنور؟

الحم:

كان المرحوم يقتني عليهم... ساعة على ساعة... يجب محا للمسة كتب واعظام البقرة ويفهم بالتحريف من بعد كيف تزعم... ما شفاضة على الأنساب كلهم... كان يقتني بالفزعية... تضفي على...

و... كانوا يخرجونا من فهم كالكلّة... كان يحتضن ملح ويسيرف يكرر... تضفي ملح 206... 206... حتى مرت وما بيسن تيشوه جاير تقول لي راه قابد لحمد 206 صاحب... وفي الح.. 206...

ما تدبيش.. ديار اللي خرجت حبيبي من القبر. حسبهم واحد بواحد...

تقلب ثلاثية من شف البديل... بتب تدور في القرير ورحوس... الدركي

اللي كان مايا وافق... انخفاض السكين شاني نحب ونحب في القطة.

وتخاويس شغف في الأرض نحسب ورد في القطة. قال لي راشد اليك تدير... خاف ربي... كلت له خاصي 3 باش نقتفل 266. المرحوم موسي... أرذ رام صاحبي انخفض هنا التراب وقيت على كلت له المرحوم موسي... الدركي حكمة...

وقيم علي التقر المجار حكم راسه وقال لي أنت اذا وصلت صبح عند سيدنا مرزوين دير وعدة للجنين... هذى أمية يا حبيبي كلت له 206... هي 205...

الحم قال لي اللحم ما يدري بيه عين ستة أيام زالا سبعة. كلت له ما تخافي رانو ولف والزمام أنا ما يخيش نكر البدرة مرة شفته كالكي خاف مي شاد في الشام بد وداير على جواد السدس اليد الأخرى. كل ما تأخذ عظام ربيسه يبدأ يلمع... لتبت صاحبي متغل 266 عظام في القطة رقت للدركي ديا بسم الله. غامري وقال لي الحمد لله... لا علينا صدين ما خارجين على القترة أنا شاد القطة بيد ينفو في الدرك الأخرى يمث ويسي
سموكم:
نحم ٢٠٦... أ随机 حاسوس... أكتب... يا السوبر الفضوي أكتب ٢٠٦... من الليل بدأ الدرس وانت تجد في شعرك راني حاطك الوليمة المحملة.
كيف حاسوس يا السوبر النور؟
سموكم:
كان الموحوم يفيض عليه... ساعة على ساعة... يجيب ماما للسهرة كتب واعظم البقري ويفتتحي باش تجربه من بعد كيف نركبه... ما نفتح على الأساسي كليم... كان ينفي بالثرساعة... نشط على...
و... كانوا يخرجوا عن نفه كالكينية... كان يفتشي طيب ويفرغ يكرر... أفضي طيب... ٢٠٦... حتى عادت ماما بيبسح تشبه جاية تزل لي راح قادم لحد ٢٠٦ صاحب... وفي الحق... ٢٠٦... ما كثبت تشت.. بناء اللي خرجت حبيبي من القبر.. حسبتهم واحد بواحد...
تلفول ثلاثة من مشت اليد... بقيت ندور في القبر ونحوس... الدركالي اللي كان معاه واقف... انخفص السكين شاني نحسب وبخت في النفة ونعاود نفخ في الريح نحسب ورود في القفة. قال لي راشر.. يشيرني خاف
راني تلفت له خاصي ٣ باش تقل ل ٢٠٦ الموحوم وسمي... أرغم رامي صاحبي انفسته من الرياب وثبت عليه تلفت له الموحوم وسمي... الدركالي جبته وقلب على القبر المجاري جكم راسه وقال لي أنت اذا وصلت صحب جع سيدنا عزر بن دير وعدة للجنون... حدى أمانة يا حبيبي تلفت له ٢٠٦... حتى ٢٠٦ النكم قال لي النكم ما تدور به على ستة أيام رالسبعه... تلفت له ما تخافش راني رافق والوازم أنا... ما بخليش كتير الهدرة معه شتفه كاتلي في شاف في الشاهد بد ودار على جوا السدس اليد الأخرى. كل ما
أخذ عظام وننسه بد بد يلفظ... تلفت صاحبي ٢٠٦ عظام في القفة وقلت للدركالي دما بسم الله. غايتي وقال لي الحمد لأه ل لاقلنا ما في خارج في العزبة أنا شاد الثقة بيد رفوق في الدركى الأخرى يشكر ويسي
10 سنة. رفع للبلاد في سنة 1946 بعد ما زوجوه ملوكه في نفس السنة
ارفع مره وخرج على والديه، دخل يخدم كمساعد طباع في هذا المدرسة. في
مديه المدة. خدم فترة طويلة حتى 1956 انسحبت حتى سنة 1962. حين
ما انحكم مره وأولاده رجعوا لبرج طياره... فإنه عاد في سنة 1961
وأولاده كبيراً وقادروا على العيش مع جمهوره هو ما عادوا الزواج. بعد
الاستقلال رجعوا لهذا المدرسة يخدم... بسهولة هو اللي حل من جديد الدائمة
في الأيام الأولى ما كان كل المال عاد داخل على التدريس غير عدد خبيَّر
لبيبة وخارطة، أما عزت وتحبب ماء في مديه المرة... انها الأولى
سجى السكن شافه دعى منه عاد كيف خرج من البادية قال لي الطريق ديره
على الدراجة. هناك خليه نقل كافها ولال السامرى ما تحبس هكذا
كالرعي تخلع الدراج... راك حرج اليوم اتصل... بياد هكذا يا السي على...
والسلام عليك.

الجميع:
السي طور... السي طور.

المعلمة:
فضل ريح... اتصل... ما في الطالعة وما هو الكرسي... افضل.

المطور:
غابة رالله الرغبة... هذا دور 14... الباب باجد أساساً وافية... أو
تدخل عليها ماء وصبي في هذا المدة تتم بسرعة وتملي... زيدلي
في الصفر ما دام زادوك في الخدر.

المحبة:
البيك الخطي هو الي يعطي للجسم شكله وقواته الشهير. عليه تركيز الحمضات
وهما اللي يحيي الأجزاء الداخلية الرخوة. وطعام الجسمة تحتوي بالدماغ وتحميه
والقفص المسرد يحيي القلب. والرئتين، الحيكل الخطي فيه 206 فلما م
بالجلطة.

... --

... --
المعلمـة:
نسرحوا السيطرة بروح الفشاله...
الجميع:
الآلا... الآلا... السيطرة... السيطرة...
المعلمـة:
سكته... سكته... شفت ما جبوش...
الخطـر:
كل شيء من تتحك يا محللة... نسرحوا للسيطرة وأنت تطلبي يديك للسماء.
نلص رابي دمّل بخمن في السماه... نسرحوا السيطرة انعكسي الباب... ما الازم
لدوب لبيبد ال وقت... قلتها ضرائب الباب... قلتها غير خمس دقائق...
ونتو درك تحسبي درتها بلهامي ودير لي سمدى في يدي...
المعلمـة:
بتكلم ماما رتمها... نقول لها باللي ساعتنا في الدرس.
الخطـر:
في وجهك ما تقول رالو على خاطر تحك ولن من بعد تخرجها في... شوفي...
شرفي... كيناش (محصبها) راما وقالت عند الباب...؟ الجنبدي... مقصبة
وجي على راسها وداركة شن الخيرانية...
المعلمـة:
سكوت...
الرسـور:
تضحكنا أنتم... أنت لمتح؟ الجمبوري راما فيك الحفلة غير ما ت biomedical لخالتهم...
ماه... واصليختي تحكي على الهيكل...
المعلمـة:
أتلم لنا على طلا قدام لنا بعد...
الخطـر:
السي عالي افران المرحوم زيد في 1926 بترب برخ ماهل... اغترب وهو في عهده
السّؤور : 
واش كاين ... واش ببهم ٦ مظعين مظاهرة والآلا واش ...؟
الجبر : 
السي الممز ... السي الممز ... السي الممز ... 
الملمعة : 
سوى ... سكري...
السّؤور : 
حبين طلبو لي بخربتي ؟ الحدي يدر في الحرش وأنتم موضين علي الحيحية؟
زائر كاين؟
الملمعة : 
طيبين هك يا السي الممز تبقى شرية معاهم في التسم وتتحكي لهم شوية على صديقك السي عكي.
السّؤور : 
دائم يديروا لي هذا الفضة ... يا الأستاذة ... يدروم يا هما ما يخوض يقرأ يصيبوا السباب ... كيف تدير معاهم درك.
الملمعة : 
تكلوا بزيجنا على الهيل أنا على المزن وأنت على ما كان حامله ... لا تنا...
السّؤور : 
إذا ما خفشت حيبنا يكذبلي ... حتى أنت من جهتهم الآ.
الملمعة : 
لو تخرج ... يديروا ضجة ويتفلبا على ...
السّؤور : 
أنت ما يتفلبا عليك يا محلة ... نمرنا بخضا بعض ... الموحرم يا محلة حيي على الحلم ... الحلم ... الحلم ... وثم الحلم ... وأنا لمعندي ما نجيب في هذا المعدن ... هذين حابين بقصيرا ما زالهم صغار وماشي عابين.
الجمعة:
مساء الخير يا السير المسير.
السمر:
ما هو ملف مسير كما قالت الشريحة ميكل
عمرك علي رحمه الله ... أقرّا عليه واستنفرنا تستفعّم البلد ... اسحو
لي تأخذ الكرسي تقلّع عليه. الفلاك سكين ... ابوي ... ها هو الواجل
الزين ... ال...
المظلمة:
والله هذا يا السير المسير ٦٦ ..
مسّر:
هذا مسّر الحرفة ... الطابيلة مّاعهذه آنرّمّمّمّه ما خلى
في المرة ... ليستها له للسيرة ... السيرة مليحة يا بنتي والدهوة رامـا
عنده مخلطة.
المظلمة:
في الحق ... أ ... أ ... أ ... أ ...
السمر:
بقلموها ... أيا لا لالله ... نمّارها ... ما دام في أطر الكرن نقلّوها ...
حتى هو كان يقول دائما لا جباه شفيف العلم ... ها هو حجره عريبًا لا لالة
ترجع بهذا يوم ما كملوا الدرس ... قريه تدما تنجوا حبوا ولكن مما
تسوعيش ... هم ما كف كل ابحتي لي لخيج بن دينة ... النس يلغالي ...
مكّا نبرّه له وذئبه مع قريب على الدخان اللي راح يكـي ... حسبّتي ما
شفيكتو كيف كنت تعزّق وري الشجرة؟ تاعد على الرسّيف يا سيدي داير كراع
على كراع بنقّر ... يشرب في الدخان ... يكي في تارو أطول الله ... أيا الله...
يحاونك يا بنتي ...الجمعة:
الس ... النّور ... الس ... النّور ... الن ... الس ... النّور ...
المعلمة:

أجسوا من فضلكم ... شكراً ... درسنا قبل اليوم في إطار العلوم الطبيعية.

الشكل الخارجي لجسم الإنسان والشكل الداخلي للجسم درسنا كذلك الخليفة.

والنسج سدنس اليوم الهيكل العظمي ... سكوت سكوت من فضلكم ... الدروس

يتناول الحح الهيكل بيضة وجزء البنية ... الدرس هذا تابع على

المعلم ... ساهل بسيط في محواه وتميز رزكن درستنا.

تحطه أهمية خاصة بحيد في كتبنا كمواد بيداغوجي هيكل مفاهيمي

الاسي الحقيقي ... سكوت من فضلكم ... كان الإنسان صاحب الهيكل الذي

سيطبق عليه الدروس عين ثليل طباع داخلية المدرسة ... كان اسم علمي

أزوفان رحمه الله ... درسنا يكتسي من هذا الجانب أهمية بالغة بحيث لنا

شي في نوع ... من جوانب آخر السي المعور بواب المدرسة ... سكوت

من فضلكم ... السي المعور المحرمة هو الذي سيأتي لنا عن قريب بالهيكل ...

كان الباب الصديق المحرز للمرحوم وأصبح اليوم الحارس الظليم على باباً

الصديق ... السي المعور محرز لدى الجميع يتميز في تصويره بطريقة حارة

في السرد ... في الزواج على وقع على ... تحترأ أن ... أن في قائمة

نظام يقدر ما هو مكن على السي معور الباب يجلس معايا ويشاركنا في الدرس ...

سكوت ... الهبد من زراء هذا يجعل من الفيح يتكلم لنا على الطباع ...

بمسى آخر يليص الهيكل الذي كان له الصديق المحرز بالس ... قاد رحلاد

الباب يأخذ تثل بيداغوجي لدرسنا كما تادر يقيدم في مادة من المواد

التعليمية الأخرى ... سكوت ... اشترى معايا السي معور يتحاول مشاء

باش يتكلم رزكن بحثة ذكية ومحتوى في نفس الوقت ولا بصفة فرضاوية ... سكوت

... ما هو ... خذوا كراسم ... درسنا ... اليوم على الهيكل العظمي ...

أهلا ... أهلا بك يا السي المعور ...

مساءً:

سأء المبارك ولداني 

Auba
لصديق وقلت له... الآن نتدر بموت مات مرتع بالبلد من جبهة أرمي الميمن على خوته. إذا شغطي نتدهش... أحرلي لا تقلق سيارة أنا... أصبحت تلك الأمهات وأنتم الناس المسؤول عليّ. كانت بين علية ونور مودة حلوة سكر... على رحم الله رفاته الحبيبة ونور عشيرتين فائتين ورم هذ من شق الموت، باتي منور وافقي محافظ على الرابطة وفي عليه ما زالت العلاقة حبيبة كانت ذمة الفعاليه بينناهم وهي الذي كنت المقدة...
ابحث لهم الصبح معاك ... أنت تتبع واللاأنا أنا ... هما صبحك يا خرايا ...
انت السلك ... ابحث لهم. الصبح معاك ... أنت تتبع واللاأنا ...
هات صبحك ... اخني معاك في الرسالة ... نادوا من بعد يجروا بأن يحترفوا 
الأمهية وعدم ما سمعوا في المشقة ... تقدوا أصحاب الشراي العمينة 
وعدم ما سمعوا في السافة. الليل قال لهم: بسم الله الرحمن الرحيم 
والصلاة والسلام على أشر الوسلين ثم بعد: الصليب الآخر هو الليلي 
عده خيرة وقادر يفصل لكم هذا القضية ... والليلي قال لهم: شروكمم 
وذا ينكر في الفراحة. بلادنا راما خادمة طيوق أخرى ... تدخلنا 
مشروع اجتماعي اللي يفد البلاد ... زيدوا فكرنا ... الشاكيل في الميدان 
الاجتماعي راما عنها وعليها والللي قال لهم: راكب غلدين في الهدوان واللاأ
باغين تخاطبوا لها نزاع مع قسم المحافد ... والليلي قال لهم: ... ظلم 
الله أجركم وأجر الجياع ... زيدوا استروا حتى تكون زراء خاصة بهذا 
الشيء ... اللي قال لهم راما جابين من الهند عدد لا ياسب به من البياك 
الهندي بلاضيقية وفي طريق الدرب كنفا ... زيد بالزيادة البياك هذه وا 
عظيمة وفي نفس الوقت حية تتاش والللي قال لهم ... بعد ما يموت السيد 
رتدفوا دحروا على زرج الشهد يكرروا حتى ... بما يأتدا لنا بالللي يعزوا 
بالي اللري طلعت لولا ما من بعد الشيء سام ... والللي قال لهم: مما 
والناس الآخرين تدولهم اللحم والشحم وأنا تجيبيو الحظام نكذد ... شاع 
داروا طوطيبات ... داروا دوا نباتات ... بقيت غير أنا ... غير أنا ...
أنا ... 

علمي ومنحو حرسوا على القضية وما فشلو ... وفي النهاية بحوا المهندين 
باللاأ وقبلوا بالهدية ... وردوا رسوا على الطلب في آخر الوثقية شاكرين المرفق 
الشجاع شاكيين الخاضل علالي اللبيديل في سبيل الحرام ... يعد السكر 
مصعبين يكون البياك سليم البنية ويكون أجل الشجاع تميزه المدى. علالي 
ومره طار للسما بالفرحة حين ما وصلهم الجواب ... عبر طاج للغرض 
سجد جلبي بكفاح ... دعاءً للحاجات أشد مسحة.
واسط ذاك لذا الحد 90% راك حاينا نخرجه من الأقير وما ورد لك
توافق هنا خل الديانة داخل الدولة 250 هذ الكتب
التي تزعم على الفلسفة والسياسة، كما اللي اذروك استخير. وإن ياء
مز لإياك أنا خوك، والى ريح اضرب قربة والآذان ريح يا حي هذي
الفترة الصيادية. قال علي خست طول في الموضوع ودرست الجوانب
كلها. يا خل دار مشكلة مه جهيلن. ربح يسلط علينا ربي زلالة في
هذا الليلة بعد ب لما الثانوية تفرد. رجلنا نجوا ما تبقى عبر أمست
واصق مهيب ربي 90% قال علي ثانية أخرى تستعاد من نظام وتعقم في
الواردة. العز على كل أسنان يا سيّر. كأين، اللي يستمث حسن عليه
صدفة ركاب اللي محضر لها. قضية اختيار 90% عجب يا علي خوا مجب
وعش ما تخلي عظامك في راحة النتشر، مستروين في رحلة التسار تتبع به وهم
عاد فوق هيك 90% ياك عظامي راوه ولاهم قال علي وثائدون حتى الملكية
الخاصة. هذه الحق عظام جاوز متر عظام. الناس تخلي وراها
القصير وأكنوز. وانت خليلي ائذاك 90% شاف ملح في سديقه شافه
مصم. في راه زاد قال له خليلي نته، يا علي هذا الليلة في القضية
بعد ما تمر على الدهشة، وقد أسا أدا، كنا من الحبيب. بناقشوا طلبي وندرسوا
على الكيف الحيبة رجح ترتاح زياد عق في التثبيك من جبهته 90% يه
المستقبل ياعلي. ما نحا، ك ما تضارب لك عن الكيف ديام ناري تصفح
ملك الدولة 90% نخلن لك سسر الظهر ستتم لا ضحيم الهديعة.
كانت بين علي وصهر مودة حلوله احتمها ببعض كتير بالقضية وحدثوا في
السر طويل. على الهدية. كل ليلة يدرسوا جانب من الهبة درسوا الجانب
الخلي. كيف تتركع العظام في الجانب الفلسفي. قالوا: الدين الحنف
يدي للحلم والتضحية ودرسوا الجانب القانوني فحققوا في الكتاب ولا و
الدستور. ما صوابا حتى مادة القضية.
قوى النظام وزاد حتى بين علي وصهر حزى المهمة كتب علي رسالة رسمية
قال لهم: حاّ، نحن نستخدموا ار. اللّه.
تديروا جلسة ثقافية وتنقلوا عليها.... راني تحدثت شوية من ركابي هذا الليل وكما راك توش شربان شوية. دير حسب يهواك يا حبيبي جارب هو. ناض رفاقته ووصل صديقه حتى النهبة، الذي من ذاك علي وعز رجعنا كنا موحد. على الفكرة اللي بابي تعر. وبلا ما قال لريتله. نهدي جسيدي، يعني هيكلي العظيم للمدرسة وبديرك أنت العقول في تنفيذ الوصية.... يا حافظ يا سطار. يا شديد المقرب يا الواحد القهار.... رايت أذاك لهذا البقية يا ولد آنا شا يداك.... شفت الشراب بين يوصل يا عليل خويا.... تهدي الهميل العظيم. اللي انت راك عليه للطائفة؟.. يا العالم الحبد. الفقر ليا برب أرضي والرسوات امسي من نغ حبيبي هذا الفكرة الشهوة.... تهدي عظامه للدراسة؟.... هذو عشر سنين قئية وانا محابك عورة ولا ظبيح خير لي هذا الخرجة.... إذا هانك في حد هنا في هذا المدرسة قولي لراي أمنا.... الطريق طرقت الأجداد راك غير هنا حداي يعد خويا زالا خلفية....
شكون اللف غربك قاع. هان كيف أصبحت فيني تسيب تريستك؟.... تفهيمل. قال عليل ما بثري برف وإنطور. أجيلي قرب.... على ما قالوا لي في المستشفك كوني من الخير بدات تفزور وتتفت بالمشية.... هذا في غير الوحش يا عليل خويا... الا... من يدرك ما راني مخرب جد. ففي القضية. تكررت رحلت بعدما نعم بحبي يلالا ثلاثة تجدوا عظامي من تحت الأرض وتصاوهم.... تركوب بهم.... تركوب بهم هيلم عظيم يبتغي ملك للطائفة.... يستعملو للدراس في العلوم الطبيعية.... عداد مدريستنا فقرة من ناحية الأدوات" المدرسية"... البذاربية. يستفادوا بيه أولادنا وأحمس من اللي يستوردوا واحد من الخارج من فنسا.... يا حافظ العقول يسو على روحك بالموت.... تجهل وانت ببركة الله مجد على ثور إسبانيا؟.... أجيلي يا سير. أجيلي راكي نصفه فيه يظل.... وحاب نزيد نيدي هذا الطائفة اللي خدمناها.... نيدي في التعليم.... نيدي في تكون الشبيبة.... بإعلاني خويا الوطنية حاطك خارة للحداد.... الوطنية احتار راك وصلها للعظـم.
كانت بين عكلي ومصور صادقة كبيرة صحبة عائلة رابطتهم حَدَّ ما يُدِّق على
لوجه. واحده منهم ما يُدبِّر شيء، وان لا يُشار إلى آخر.
كانت بين عكلي ومصور حَدَّ حَوَل، محبة عائلة صافية، ما قادر الطيور
يشتبث بينابهم ويخوضنها، ينتشرون وينتظراها مع ولكن عمرهم لا يتأثرون.
كانت بين عكلي ومصور صادقة كبيرة. على رحم الله تبقى هذوا عشرين
سنين فايتها رغم هذا من قَ رَ وِجَة عائلة رابطتهم علاقة حَيَّة.
كانت بين عكلي ومصور قصة، ماهدة ديك الدمة في اللي زادت في الحَب
الباحة. في اللي حتى لليوم بينابتهم عائدة.
عكلي ومصور خيروا وجميعا طويل مع بعض كل واحد أدّى من خروق قوائم
كيرة، كانوا بزوجهم خدامين دافوء. عكلي طباع ومصور بواب تحارقوا
في الخذاء. شهر قليلة من بعد الاستقلال تصادروا وتحاربوا حين ما تحاربوا
في الأسابيع الأرمل.
عكلي تلك تؤتي ولكن بال نسبة لمصور ما زال يخدم ومفيد وثورة، عائدة
بالنسبة لمصور ما زال صديقه مشاه في الثانية.
كان المروح على طويل التامة وسحن شوين الشلغة البيرة والصوت عالي في
النضجة. كانت تخرج الكلمة من قمه صافية موزونة ما لَّّنة ما حكمة.
مصور قصير وصغير على عكلي بعشر سنين كابر في البادية وما زال محافظا
على القيم اللي في صهره شربها كانت بين عكلي ومصور صادقة كبيرة، نسي
سهرة من السهرات قصرا كما في عادتهم على مدرستهم. زال شاكلهما
على الآباء اللي ما حبوا يتظنوا ويديروا جمعية على وكيل الحروف اللي
الي ضرب ضربته مع الجزار وأصاب البيع بالجملة. وقصرا في مدينك
البيئة. حبد السهرة على الأدوات المدرسية. قصرا على المشاكل وعلى
الحلول. وبعد ما أكروا باللي لازم الدولة ضرب في مجال التعاون بدروا تعيشوا
مع بعض آخرين، بان يخوون الناشئة. نانع عكلي وطال لصديقه نبست
هي آخر مساءة علمية ومساءة أن لبا غرفه.
الصفر يستوا والكبر ماام خارج للبلاـ،
خلأ قرايه عاد تاف سبقاته ديل-ـة
ابن ولا كب جده في البغلي والكاجور
ترى بالجعمة الشاحلي قاصد لداره يرز ر
وحش المرأة والولد فقيل في مدره كلاكو ر
كل الميظان لفظمة جـامـ
قالت: تحسناك تشيدت وسحت عليـها
حتى وبعد ما خلابا قبول على جـيبهم
جـيد ارطل قنها حطها مكسة على 50 درـه
الجعمة الجاية قالت تكون منبهة جـيبهـا
ربرج ندم ونشري ك الدراس قال لهـا
ماليصرف ترجع بالخ فـن الديـنـة
قالت ستم السفط لا يبحـربـسـا
ابن ولا كب جده في البغلي والكاجور
ترى بالجعمة الشاحلي قاصد لداره يرز ر
وحش المرأة والولد فقيل في مدره كلاكو ر
فوت راجته تدمر جرى في الشعاب قضاـه
مشاكل عديدة ما سامدها الوقت يضـهـا.
ما جنح مع الدرب خلت ما شبعـهـا.
بكر وخرج حزين راجح للملص وتحـبـهـا
ودعاته زوجته تبست وزعت راسهـا.
الجعمة الجاية لحل تراج فيـهـا
لحل تضيب المنحة زادت في ثقلـهـا
ابن ولا كب جده في البغلي والكاجور
وحش المرأة والولد فقيل في مدره كلاكو ر
الصغار يستقأ والكبير حائم خارج للبلاة
خلل ترابته عاد تائف سبقته مباعدة
ابن ولا كجبده في البخلي والياجو
ترك بالجنة الشانشي قاصد لداره يبرز ر.
وحس المرأة والأولاد ثقيل في صدره كأغزال
كل الطيّان لّث لفظيمة ساماء
قالت: توحشناك تشتنت وسحت عينييها
حتى وبعد ما خلنا قيل على جبينيها
جبد ارطل حنة حظها دكسة على صدرها
الجنة الجاية تألت تلون زينة بيبيها
برج نحم وشروى لك الدواء قال لها
ماكى الصراف نرجع بالخف في الدينية
قال: ستم السقف لا يطيق يبردها
ابن ولا كجبده في البخلي والياجو
تراء بالجنة الشانشي قاصد لداره يبرز ر.
وحش المرأة والأولاد ثقيل في صدره كأغزال
فوت راعته قادل جري في الشتاء تقاته
مشاكل عديدة ما ساعدت الزمن يفصلها
ما جمع مع الدمية زته ما شبعها
بك وخرج حزين راجع للخسة ورمبه
ودعاته زوجته تبسم وعزز رأسه
الجنة الجاية لحل ترتفع فيها
لم تضب المحلة زادت في تقلبها
ابن ولا كجبده في البخلي والياجو
وحش المرأة والأولاد ثقيل في صدره كأغزال
قدور:

ابني وطلاً كجهده في البياض والياجر فرء بالجمعة الشاملي قامد لداره يزور.
وحش المرأة والأولاد ثقيل في صدره كالكر.
رغم حوائج الخدة ماي بيج قدر.
ردع أصحابه زاد السبق بشالي فحمر.
قال: تجيب لهم الدين، ثم قاعدتين يفر.
ركب مهبط فرحان يلمع في عينيه نصر.
ابني وطلاً كجهده في البياض والياجر.
ترك بالجمعة الشاملي قامد لداره يزور.
وحش المرأة والأولاد ثقيل في صدره كالكر.
في خاطره طحية وحنان قادته قطيمم.
قال: نشف أولادى بحي الحبة ناجي الخرى.
نفطن في الجو الأحلى نشرب خيشة.
طالت السافة نصف طويل ما قال كلثمة.
باتي يدرك في الصغيرة بنته برميمة.
اللي تتساءل تنادي له في كليبته.
بالحلوة يجلبها يدرب لها الحشيمه.
ابني وطلاً كجهده في البياض والياجر.
ترك بالجمعة الشاملي قامد لداره يزور.
وحش المرأة والأولاد ثقيل في صدره كالكر.
نزل يجري مثب وجد السكن في رلبة.
فطية دينة مدودة صفرة مبالية.
زينة تلمع مقطعة ليأسها مليبة.
زين أولادى، وبن البنت، ما سبب هذا الخيله.
عايشة في الجنازة تقتل، عند الجارة القابلة.
الحِبَّيْبِي:  
عندْنا عَمَلَ من اليمِينِ طَرْدَينِ رأْنَ نُلْوَّهُمُ العَمِيد قُرْنُوا مُهَمِّ كَأَيْنٍ  
فيهم اللُهُ أَكْثَرْ مِن عَشْرَةَ شَهْرَةَ مَعْرُ بَكَّة... بَعِدْ تَخْمُم...  
تَشْدِيكُ...  
كَأْنَ قَلْتُ غَدٍّ وَاكِن،ُ بَعْدَ غَدٍّ وَاكِن،ُ وَقَبْرَوا مَلِيحَ عَلَى الْقُضِّيَّة...  
السَّاسٌ:  
كَأْنَ بِفَيْتِ... لَمْ تَجَيْ خَارِجَ يَا الْرَّاحِلِ الْزَّيْنِ يَا نَجِيَّ الْمُلَعِّيَّةِ مَا تَتَخلَّشِ...  
جِبَتْ لَكَ جَاهِ رَبِي فوَتُ الْجِهَةُ الْأَخْرَى فوَتُ في وَصْطِ الْطَّرِيقِ الْكِبَرَةِ دِيَكُ  
الطَّرِيقُ اللُهُ مُهَوَّبٌ عَلَيْهَا النَّحْلُ وَرَبِيْهَا عَلَى الْأَطْرَافِ بَالْبُرُدِّ تَصِبِّيَّةَ  
تَقَالُ يُعْيِّبُ الْبَابُ الْبَيْضُ...  
السَّاسٌ:  
قُولُ لِلشَّيْبِي بَاللَّي رَأْيُ ثُلُثٍ تُشَقَّكُ وَقُولُ لَهُمْ بَاللَّي أَنتُ اللَّي شَيْتَنَّ...  
الحِبَّيْبِي:  
حَشَاءُ...  
السَّاسٌ:  
شَيْتَنَّ بَالْبَيْدُرَهُ... أَسْكَرْتَ أَنتُ علَيْهَا تَكُلْ قَلْتُها... الْأَسْبِقَةَ لِلْمُسْجِوَّينَ  
أَنْتُ مَعْلَكَمْ بَرُى... أَيَا لَحْمَدْيَا بَالْغِزْلَةَ...  
أَيَا لَحْمَدْيَا بَالْغِزْلَةَ...  
الجِرَانَ عَلَى الْخَزَبِ الْبَيْسِ... الَّيِ عَنَّا حِيْ: تَرَضَى يَابِسَةَ سُحُبُّ  
أَيَا لَحْمَدْيَا بَالْغِزْلَةَ...
قبل ما يحوا الخذامين، أصل ونطف السجنات هكذا نتقموا، في
السر مهتنا والهوايتش يتنقموا وما تبقاش فيهم هذا الريحة الكرومة.
المساس:
من غدو الصباح يا السم الحبيب تقدر تتخلع عليًا... الزرافة تطلل لـ
بالسلام راه عندى بعد واحد في البوفيتة.
الحبب:
واطلق الخبر قول باليلي جواسيس الإمبرالية ما بتاش يدوروا في الجبينة.
المساس:
حاجة شالمة. هدى تقدر عليها... نقول باليلي الجواسيس ضروا لـ
تليفون وقالوا لي: 안ئم أصحاب البلدية واعين علينا... نقول باليلي راهم
الجواسيس بدلوا البرنامج وراهم بأعين يدخلوا للـجوار. بأعين ينرسوا مع
صور الطغئة ويدخلوا... للـجوار... ياك.
الحبب:
شف عند كلام يكون قبول... من جهة أخرى رانا بدينا نصموا في ورشة
للبلدية في سجون جديدة عاصمة ولايقة... فنذاك خبطان مع
الطلقات الأخرى يعاوننا نشحوا الحديدة ولدانا.
المساس:
سيحان الله قبيل كنت تبان لي قمير ودروم راني نشوف فيك في الحبيبة تقلي.
الحبب:
ماكي تريدي يا بنتي... شوف للفور عشرة هذه طار لها الريش من عنقها...
حين ما تسبح ما تأكل المخلوق تخرج راسها من الشباك تنقب
الحشي شوف طيـح بدأ الـرش ينتب فيها من جديد....
المساس:
آنا بروح نضرب دورة... نخدم شوية... نلينك تكل مهلك.
الحبب:
ما يناليش حاجه كبيرة... ديك الانقلاب... أرب الهند... والفقالة...
قال لهم تفتح عليكم تبيطوا الهوية لداخل في سجنهم... اللي قال أنا أذا
أديت الباراك صح أديتهم للمخيم الشبي الهوية البلدية... يد أيهم لولاء دنا... اللي قال أنا بارى وبع أداه باخت بفيت ندالي البنيا للد...ار
عندى ترية في سبيل الله ودرت له طلبة ولكن ما تبلت... اللي قال
من غير شرية "ترف" وشي سغ "للفيدة" ما أديت مايا ما يبسي
الهوية وما أديت ديكون وخلار. لمن اللي أديت بسم الله ولكن بشرط كل من
أدي يخلص... اللي قال. الإمبرالية... إلا الإمبرالية لجا اكباب ووسائل
عديدة دود جواسيين رام يدخلوا للجنائ بليل مسلمين وعجيبيين مس
الليل سكين وراك يدير بطرقه. لا ربه بالاقل "طلك". قالوا ما قالوا
يا السي الحبيب. في هذا الباب والخوف. إذا يجيبي "طلك" "أنا بسكالات
وما معرفش سببها... ما بالانية مله. ضف الحديثة اثقال على المجلس
شطبه بالبلدية... وحتى للبير ولوجكت ظال الأمر طريح... وش
راك ما السي الحبيب تدير لهم برة على "الطلك".
السبب:
الأlé الحيوان ما زالوا محتاجين للعائلة... تقدر من بهت تداولنا مدام
نام القلية في السرة.
الحساس:
بسم الله يا سيدى أنا واحد تداول السي الحبيب على الراس والمعين وقليل.
السبب:
 أصحاب الحي كاليم هم حاملين بقضية حديثة الحيوان كلها طرفين ومن أطلق أو
القضية غير إذا كان حل الإيجابي مستغر. هذا الحدنة مازورا الأحياء
الشيبية... ولاين حال ما يجيبيش أولاده... لهذا الجينبة يدعهم ساحة
على ساعه لا ريا بيتخرجوا في الحيوان رأيشا أخرى مسلية وكوتة أكثر من ما في
هذا البلد... تقدروا. مهترئا ما سمت به اللى الدينة هذى حديثة
الشب، حديثة أولادنا على كل حال ورك ات عيش فيها ومنها وراك تعرف
من فيه كلشي... كلشي... كلشي... كلشي... كلشي... كلشي... كلشي... كلشي...
والله يتكلم بلسانهم.. واحد قال لهم علاش دايرين الحمام في
القصر... الحمام ملك للحرية وما كانا يمرون في سيسبل...
الحرية... واحد قال لهم شوادى ديروا ليهم سراويل السرايط... و
واحد قال لهم أطروته قطعة من الأرض للبنادق بعشي نبي نجيب ل alm فيلم من
الحرب نسيبي رام، خدام ثم، الفيل ندير راس وديبه ل alm نقطش...
"تراباندو" كورت... المجلس البلدي فرع البحث في هذا المجال...
استدعوا الناس باشر يسصد عيم... استمع المجلس الموجب...
اللي يرد، يسألهم سوال واحد وش راي؟ في الحديقة الآتية؟... حديث...
الحيوان؟... أبى والراح تخيم اللي قال: أول مرة رابّي نسح بالحديقة...
اللي فيها الحيوان... الحيوان هذر طابعين رؤو البلدة؟ اللي قال:...
مسال الليل نبا له براكة في وسط الحيوان وديرو له في كل جنب طويقه...
صغير باش تسهل عليه الحمّة...
الحبس:

الخوف باخدوا بهذا الرأي ويسجدوا

المساس:

جاين اللي قال: نعمكم غضة السر ندمونه للمسابقات الدورلي ويجب لـ...
مديليات ذهبية. غريبت صلوب يش في الخديم يقدر يعهد شهر بلا ماكلة...
.. اللي قال الليكتة للبنادق راحا توصل خيانة للعمريش جاية من الخارج...
مكا وفق في بعض البلدان الأفريقيا...

الحبس:

الملكة من الخارج نعم... خارج البلدية...

المساس:

اللي قال أنا خاطئي أنا خدام في البلدية الملكة اللي راحا تدخل خيانة...
نادي من صحة الجفاكر. هذا "تراباندو"... اللي قال هذو عديماً ن...
البلد راذم يخربوا خاين يرهموا اليهوايش يركبوا لهم مروش خطر من أراض...
ابيا، يبطواهم سججاً على الشعب خداً... هذا... هذا سفتوا عليه...
بالشريعة. قالوا أصحاب الجناين هما اللي دروا الهوايش على الضراب...
cالقها أصحاب الجناين حابين يشتموا النرمصة ب각 تزيدوهم الخلطة...
ما بالنعمة بالشريعة بالورية 이مات من بعد يا سيدى شملت عند ذواالاداريرو
الداريين... نامت بينهم الفتنة مدارا يتفايروا... هذا يحصل في هذا...
واحد يقل للحوم أنت اللي في كل صحة تروج تلم بيش البز... الآخر يقل للحوم
يقول للحوم أنت اللي داير ريا، في براك الدولة... والآخر اللي يقل للحوم
قاوموا حذووا... اللي ما يديش من الجينة بدى من اللحم اللي يجيبوه
من "الباواور" للهوايش وزيد ياك الحام اللي فات كاشنا... كباش العيسد
ياك كرسامه في جنان البيايك.
الحبب:

عندك الحق الدعوة وصلت... وصلت بهيد...

الخسا س:

استنى تزبدك... كرت وباش يشوهما داروا ملف ودفوه للملبس بقي في...

الحبب:

شرف للذئب كيف: ما وذنه والندامة شوف كيف مدمرة راسها في ريشها...

ابرى...؟

الخسا س:

ايرج اطلب دنولي تحكي لازم ما بيدفوا رجال الدروك والشرطة باش يبحثوا كما...

قالوا... نخاف يهدفوا ويطمرون.

الحبب:

ما تخافش الشبان بري يعمسوا علما وزيد قالوا لك على رجال الدروك غير باش
يعظموا المسألة ويخفوك... اذا يجيبوا يجوا في النبار الشار. هذى
ماشي حرب... غير زيد احبك خلاط.

الخسا س:

كبرت يا السي الحبيب كرت... حين بدأ المجلس يدرس في ملف حدائق...
الحيوان بدآوا الخدامين يرسلوا في البرزات اللي يتكلم على الصلحة الخاصة...
النبيب:
شواذُي انا الليل قاربت بيناتهم والمحاة كذلك... ما رديت الولدة لستا بابها هفت من زرايا...

المساس:
مولتنا يا السي الحبيب... ما زال تحكي لن صار ما صار.

النبيب:
اسمولي... خلطت...؟ ف للهوائي ما ماكين كيف متمن الحديث وحابين يتكلموا... يعطو راهم... شوف كيف يطلبو ميا... ثمدا بالديمقراطية... زيد احكي يا السي الباشي.

المساس:
زرت أنا المسئ مدي الليلة ولكن عيبت ما نحس وعييت ما نحسي ماقدر تلقم هذا الجواسيس... كيف كنت أدبر أنا وراكي؟... خبرني؟

النبيب:
الشبان أحباني يحسوا عليك من برى وبالشاحنة فلدين الليلة يعطوني المعلومات الكافية على تحركاك.

المساس:
خطة والله الى خطة... صار كانوا عساسي على الناس ويين ما نتراك اتبعوا فيها كالاناقة... ويتولوا الا عب ما يحتش يحتلم... ما بالنية نريدك... المائدة توصل للحيوان بالليل ولو تضباب الشعاء والا يدوي الريح... حربنا... يكشف الحال. عادوا الهوائي بعد اسبوعين يضرون على المائدة اللي لديهم من البلدية كاللي دابين الاضراب... محته تحسنت البئرو كالي فهج وخرج عقله... صحة الهوائي تحسنت... شادي ولّي ناشط يزمي النسا يضحك وينفيع للحزبات من جبهتها شادية كل ما عمل البلدية بحترى وليك المائدة تكون تتغ وتدير يديها على عينيها... واحد من ذرئ الراح السكين ما فشل الوضع دار فيها برّه قال فيها حرشوا عليه شادية رواها كل ما تشبهه تقول عليه بالموت بخط من الاذارين بخار يقليها بنا الحميرة ويتبعنا...
الطيبـ:

طلح الحساب.

المساس:

من نهر الخليفة ... غير حيواني الدريبات تدفقت الجزار نشى ذوّر زوج كيلو لحم والابن ثلاثة. من لحم الخوادم وندى للدراري ينقىوا ... قال الدمعة فيها خطرة ... القانون يمنع هذا الشيء ... والبيطرى نرتي ... وهذا االأجنبي قلته له وأشر دخل في هوايش الجزائر ... البيطرى ردّ على طبيب الهوايش ، اتصلوا بشكما بابياً ارباب بابياً ... اللي راح يعطي اللحم للهوايش ناوي برحبه بلا شيء ما سمح طبيبيين على اللحم اذا ما يحترش مدرجين يزعمهم البارر ... هوايشاً مرفقين الخضراء الخامسة والدخالة الخاملة ... الا مرييا الباشاي وقع بالليل . رمسي بالليل أنت هو المسؤول الوحيد ... حقد ما قام معاك الخلافة ... حضر بالبلد ما ترقدر. رواي فيه السبق بسيارة البلدية ... وليت لي لنابي للدمى قلته ربا نريد في منام الطفولة . حرم على الديس في ذلك النهار والليل كله وأنا بجي داخل الحديقة كانوا وحدين زوج بيجو من الليل ليرعوا طوام تحت السفاح وبسرفوا على السياسة خطرة على خطرة يساريون بكاس ساخرين باشرت في جنايب ... طردتهم ... قالوا لي غلاش تنظر فيها بديرو جامع في الحديقة ... قلت لهم الوقت راح شين زفختهم على اللحم ... حتى هما حلفوا لي سمن جهتهم ... راك أنت ... بنفسك تقولوا احنا داجم زيزون ، قول ، وخبز الزرع ... ها بالله يرون من عج صريح شادي في سجنه شادية صاحبة محمايش يفزوا ببيضهم بشتر ... البكمى أبجيل ... حارز كيف دار شادي ... حل السجنة دخل على جارته ويلع زراه الباب ... النحاسيا سيدى ى حتى هي خرجت من سكنها ... سبامياً لا تحمس ... تزيل جوايـه السهيرت الكبير ... تشى وتكسل من زراها شاب يبست ويقع فيها خطوة بخطوة ...
الحبب:

إذا في خبر يا السي الباشي أحكي لي كيفاً حتى أصبحت البلدية خليفة على جامع.

المساس:

صايرة كبيرة يا السيد الباشي رأنا جابيل الخبر بالحرف على كل شيء.
سابحان الله كنت تائمك للدار باشي، تداير على في هذا القضية... شوف الكتاب اتاعي بيّ لو ماشي... شوف فيه قبلي ما أمشي... السي الباشي الحبيب هو وح الدعوة راه هولهم وصايحة كبيرة... نصرم بدأ لك مسن.

الحبب:

إذا سمعت أنت تحمكي أناد الماكالة للهباشي، كيف ما قالوا ناس "وا زمان الهمزة والملز... ما البرانية اللي جسيماً قنبلة وفختها... جابيبها للزراكية السكينة... أيوي... شوف ما أزعمهم فيها...".

المساس:

هذا شهر بالترطيب كنت رأدت تلوح في روعي نشري في الطوفان وكاد خان طيني... الدراي يديرها على رئاوة تشرل لي طيبتها طلبه لا ينحرف الشحم ها، بالنية أنا مكاك رآد بعد رهبة الليل حتى زعمزعي المرأة فطلت مخلوق تالى...

سألن الحدائق جاء يحوس عليك... بالخليجة فاطمة لراه شام راية الطوف قالف خف رحك راه بيران حلق... نحن كالي مخطوف خير ان شاء الله عمرو ما جاوي للديمة... خرجت له مفتون في عيانة وعرضت عليه يدخل يشوب قهوة... قال حلق... سألني يجهد أنت اللي اعطلت للهباشي يأكلوا بالليل؟... رديت نحن رح بنيد شادى شوية مطلع ولطابوس جوبيت زينون... حاجة ثيلة اللي شاهد علي من المشاء شفوي... تال نيش نتكلم على المطلع أطلعهم اللحم "الفطيط" اللحم ؟... ما عرفت كيف يبرر روحي حلفت له... والله ما دخل لداري اللحم هافر ثلاثية وعشرين يوم...
يا حبيبي:

أنا هو الحداد الأكمل المذنبي... عامل ملك في البلدية... ما البطاقة... ترب... وهك شوف يدّا... جبت شوية ماكلا للهويش راهم ضاهين ساكين ما دمت عيب.

المساس:

على هديك الماكلا اللي رانا تسوا في الجواسيس. نعم... على هديك الماكلا راه صاير ما صاير... على الماكلا البلدية طلوعا والمجلس في حيرة.

الحبيبي:

أيوى... صار هكذا... قطعو...؟

المساس:

نح واقفين واقفة صحيحة... هاك البطاقة ما تحرش نتري... الصورة اللي تهيبا تشبه لك على كل حال ما تبقى رجح ما يبطش زيجو رجال المدرع وشوفوك مين جاى... أنت على حساب الشوفة جاى من النشاد.

الحبيبي:

أنا جاى غير من زراء الجنان... أنا جاسوس الفقراء... أنا الحبيب يا خوبا.

وأذا بنيت تحقيق ذرك نحرب تصحيرة يهجوا أولاد الحوبة كلهم راهم فشي

هذا الساحة زراء الشباك تجدين بعضو محطتين على الجيننة...

المساس:

ارى هذا اطلش ساعة على ساعة يجو يلهوتي عم أعمال راها الساعة...

المحطة من فضلك عم من تخطلها... دايرين برنامج حربي راها كالفهييم

بات نص في السلم للجواسيس كاش طيرية عمودية. حط وانا جاسوس يهود بالبراشيت... برنامج حربي على الححتول... درك عاد أهتم باللي

انت هو الحبيب الروحي... اسم لي نسلم عليك... يثروا عليك يا السني

الحبيب عريت في التنظيم... اسم لي أنا خوك... دولوني يا باللي

هولوني...
المساـس:
أحكي... أحقي... أنج جاسوس... نعم جاسوس ما فيها شئ. هكذا ما راما ظاهرة التقدم... جاسوس مخبر خائد للفائدة الإمبريالية... هكذا تحطم البلاد والثورة... أنج جاسوس يا عصا بالليبانيين اللي يخدوا في أزياء أو بالطيبان اللي في بيئة... زيد بالزيادة إذا ما كذبت.. بي شفتك شحال من مرة داخل البلدية تدور بعد الحك sliders القابي.

الحبيب:
اًتوّقنا يا اللي الهاشمي وافر عانا للإمبريالية بأنو خدام هك في البلدية ...
OAD فيها راسى الروحي الحبيب.

المساـس:
الروحي الحبيب... الروحي الحبيب زيد امشت عند هم الحق جاسوس ...
الروحي الحبيب سيدك... أما أنني... اتعبّد راه يقل لي ذاك الراس.
نذرًا للجبيحة جيبان ديرة... الجبال اللي يبرى الروحي في الحما م خير عليك يا خدع وطلك... الروحي الحبيب علاق فيهم مترين وانت راك تبان ... تبالي نصف بنادم ...

الحبيب:
است لي ...

المساـس:
استي... اتعبّد... زيد... واشي بغيت نثول ...

الحبيب:
أنا هو الحبيب الروحي يا اللي الهاشمي ... أنا قصير في الأصل وزيادة راما وراك البركة... ما حرف يبانيين ما حرف طليان من غير الجابي ...

المساـس:
الروحي الحبيب الحداد في الحق أنا ما نبغيش نخدم بالليل وما شايفيش...
المساس:

من غير هذا الأطلق وكلام الحورة الليل في جرته ضمين ربيحة المرزاز ما كان حتى وحد في الجنان معايا... أصحابي برآ... يندر ناهد يديًا شوهي عيبه.

المساس:
unwrap بالسق رد بالك... تزدد تطبي.. وجد روحك يا ول الدجال... اليوم

تحن يا خذي اللورد نيار العيد.

الحبيب:

خط طريقك وقرب لي نكلوا بالقلع ونفاضروا.

المساس:

بمام بائي تخدمي راك فافطر.. السـي الباهشي اللـي واقف تباهك ما ينبا ع ما ينشري... اذا حتفا "الدرفيز" غير ما كان لا راك تكفل تخويني... احجد.

الحبيب:

أنا ما رجع "الدرفيز" يا السي الباهشي واشنادانا لهذا الكلام..
وردتع... وأش بيا؟

المساس:
شوف قلت لك أوقف... تخطى خطوة زايدة بери عليك الزرواط...

الحبيب:
اذا ترمي عليك الزرواط من نوربا ما تخسي صمتي وجمبها في الزرافه.
علي رادا دري السكينة... اذا غرحت الزراقه نبض يا معايك...
خزرك تفرت... أنا ما عيتش لكن الزراقه يا معاينك تلك الدولة.

المساس:
طلح يدك للسماء قلتلك... بين هي المفارة خاع الهم... بين هي بنت التلبه.

الحبيب:
السي حمد احمد واسم لكلامي... اذا صرت والد(camera) ربت الخيزران عليك.
رام يهجوه هذا الكلاب وهذا القطط لله، ناريني... شرف كيف.
رام حاريسين على زكيف رام يخيرو فيك بتأة شودة... اذا يطيحرزا
عليك يشرشو... صدقي حط الخيزران... قريب القبر بالمثل ما تخافش
يا السي محمد نتفاصوا.

المساس:
شوف قلت لك أوقف... تخطي خطوة زايدة "بري عليك الزرواط".

المساس:
ما كان حتى خاذمة... رهشرك حامل معاك.

الحبيب:
تشفل بحدايا انتريك... قرب... جرب يا السي محمد...

المساس:
 Riders في العزيز اللي على البينة سلاح ياه... سلام يا يتال... ياه.

الحبيب:
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
هذي تقطيعها فيكم. أتم أحرار وتقروا تنطوا وحذكم الافكية.

أما هذو سكان. صبورين. في خدمة البشرية

فشاً عن السياسة. بالمكات والنظم. إحدى ما يفيكم كل واحد

يتم بحثه. بالدالسة ويلا خاج يا ولادي. يبدو ببدو نشاط راسي.

أقرب للإنسان في الصحة. شوف. كيف يضط شوف. جبتلك اليوم شوية صرجل. إذا ما خفت. ربي يذكي تقعلي الشبان

من جنان السي الحاج ابراهيم. مخذر. مخذر السي الحاج

ابراهيم غارق في الظلم. شرف. ما. ما في طيلة لا عند الجيد ولا عند الباشا. كولي يا بنتي كولي.

نثم الليل شايظ على السي الحاج ابراهيم قادر يعيش الريح في

الحياة. الصفرجل هذا يتسم الأولاد تبروا باسم السي الحاج

ابراهيم. ما فيها عيب ضحكراك. ما ديه يا شادي. باك. باك

شو. شوف. كيف يتحرك. شوف. النسر. النسر.

ديه يا النسر. بح. شوية. بنت. يحت.. على الشباك ولم جحيّك

ما. حاول على يدري. باني تحتاجها. هذي ما تكسب. بعد

ما دي هبرة. لحم. هذي بكرت عليها. وشقيت. حتى للبطاور. نثم

الهبرة. ديك زها من السلم البلدي. شوف. شادي كيف يشدك شوف

عجبات كلة. السلط. الدجاج. هو الليل. دبر. هذا الهبرة.

من بال. هذا عطالي خدامة تنسيم له. أحسن يسكي آدلا لحم للدراري

تالي. حتى إذا عند السي النسور. يا السي اليومي. عندي ستة تبر الله

في الدار. ينضموا يأخذوا الهبرة. ما. زيد. شوية دجاج. ترفه

تشبيه. غير بالسياسة عليك. بدات ترجع فيك الريح. عمل

شجع. التعلب. يبي كيف يا التعلب. يا. بين. يعني. يعانق شحال

شينة. تسبر. ما. ما. هاك. اللحم. أنت. داني. ما مما

الجهاز. اللي تجعم باثر. تتي شئيك بعد النشاء. تعيب بالأقل

ما. ما. ما. ما. ما. ما. ما.
النبيب الحبيب

في ختام الدراسة خاد الربوحي الحبيب الحداد مرتضى، وذهب على حلل
للنجدة عن كثرة تحضيرية وتحليل أمج الشبان في العملية. عاد كله
يوم رقبة العقرب يلوا كل ما يقدرنا يحملنا عليه من مآثرهم. لحم
دجاج. عظام، قمح، نخيل، هزاء، حشيء، فاكهة. وحين ما يحلو الليل يدخل الربوحي سريا للاختفاء يلتحي يبتلع المضباء، يفرق على السجورين أكثر من شهير وهو يجيالهم في المأكلا.

في الميمنة داخل الحنان يلتم عليه يجري ويتخطى من زراء الشجر خوفا.
إذا الحسن اللبي بحثي يلتهب رضفه المرة. الحيوان والضو
الربوحي الحبيب الحداد، عاد يجهزه ويشتره رحمة من بعيد. عادوا
كل ما يوصلهم يشترى بيه يجربوا بيه أحسن رهام. الظروف تضحت
كالنزاعات كماتها وترسم رشدها العلمن لوحات عفية. البينما ينطبق
بالماء... أهلا... أهلا هدوى الجوه، القرد يحتذ زاهي يقر ردير
"كميراس" في السما والطاب... البطل يوقت لأنه قانب بتصفيقة
حسارة.

النبيب:

أهلا... أهلا يا راغبة من سواء الخبر عليهم.

شت غير باسيا... المبه سرية... كت سكتوا... أنت بحدود
عليا... يلبي بكم من بعد... شت راكم والفتر تهجوا؟ على) ورايا...
الروحي الحبيب الأسر والاسود في طبيعة الأغلبية. الحداد الاسر والاسود، الى درجة عالية في الحنانة وخدمة الاغليظة، في الحنانة، التراجع والتقاطع حتى في اللبكة ظاهرة على الحبيب البساطة، سائر جده، بثاب في اغلب الأحياء باللية، في الابوان زرقاء. عادة، والا تقفية، فوق الثواب للتفاليف يديه. البرسو كان صيفاً أو كانت صناء* البرسو مشيط في قلبه في الابان جيباً سريةً، يقال فيه هذا الطبيعة من وقت الثورة السلامة، سنتي دوك الجيبا جيب الظبيحة. شمل على ساعة يد، فيما للأطفا لـ الحلوة. قبل ما يفسر عليهم حتى يترحم، يقبل صباه، لو يدبيه خشية مخرج من "البرسو" الحلوة كالي ساحراً الحيوياً يحتي بؤع بضاف الابا يتناش معاهم وبلاطعهم يمثك ذلك بكبار المسنة سكان الابا يقفهم دمّ على رئة ويجذب معاهم، في ما يخشى بضاف تحذوا مهاب طويل أفراح وأشكال له على حديقة المدينة. كلله طويل على الحيوانة القليلة الالي فيها. قال له خصارة عليكم. صحاب البلاد مخليهم جياع في كل شهر تخضعهم داية: الذئب في حالة خطيرة، مخرج يديه من السجنة للصداق. الذئب مدّر على الابا ويعقوب والسر يتدوير وينازع محول، عينه على جارته الطاووس يستقل فيها تسبي وتخرج من الشكي راسها. الرحيق الحبيب الحداد. تحل بالقضية قال لهم من أجلهم وفاء محكم، ولو بقطع الرأس تنجذب وتلمزم بالحجة. التوجه من ذاك زار الحديقة وحقق شاف همه الحيوانات توجه صاية، معي الزوار يتلعفو على حالة المدينة. نس على وعود قاعدتين يضحكاه ويربوا للقد الحجرة. بعد الزوار درس القضية. درساً بدقة وعول على خطة، في أولها قصد الكاتب وتكلم مع بعض من الأداريين في البلدية. الأول قاله: الله غالب وما عندى طاقة، وما عندى ما يديه للهوايبر المرتبة الالي راني
الروحى الحبيب في الهمة خدّام في ورشة من ورشات البلدية.
في الستة يعتبر كبير ماء عام في عام حظر على الستين، في القاعه تصير
شوقا. السندان والطريق خالٍ فيه الازدمة. نظير أسير بلوط. وسِيّمة وهذه
واقتية جدرتها تيان وزوج غلبيين. شعره أسيب كرد مروم والشيّب ما حرق
شعره إذا عنقل الناشئة يظهر كأنه يسف فوق رأسه تين يابس مرت يشتي.
الروحى الحبيب الحداد مشري الخلق، رائع محبوب، بالكثير عند الخدامين
تراينة. عمّ اليناء البلدية والوحدات الصناعية. مميز بالقوة عن اللدسي
معلبهن السكنة. الروحي الأسر حديثه مصهر كان ماء زمر نقشر.
والكلمة تخرج من قلبه مصوحة تلمع مرؤوفة في النقاب. وحلفاء في النغمة من خلال
الصواب التي تحارب معاها. والتجارب الدينية التي شرب منها حجر في داخله
فواز ومعلومات كثيرة، البابئ؛ التي يقودوها والواقعية الذي يأخذها محروفة
لدى الجميع، وجه واحد في الوسع وفي المدقة، الخطة التي يشي
عليها وآلاً. التي يقترحها مما كانت الظروف، فتح حول التقابة
اضراب من أجل الخلاصة ؟ أو جيران متخاصين على الماء صالحة خيدة.
تحليله يوضع ووري للبعد يدقّق كأنه رائد معا تراية الهند. الروحي
تدبره يخرج ذات الأجل قصير أو طويل. حتى كلمات ما تعرش أو أننا
نافظ حلوين في ظل ونقبلوا بسكونه، لما واحد من الجيران يسأل زوجته
بمهم على خيار السي الحبيب الروحي ترد عليه: تعبان كلامداد ؟
تحمل المشروق بصابينا. وبماكلا السفنا انا.
أنا جمّع
مع أصحابه يذدوه. وإذا تفيت عليهم بهار يقضده لدّد ر
وبخروجها. اللي وطُلعه وهو يسبح في البحور ويعذب في
الحول على خيري يا ناس مستشار البوماء.
كل ما يدخل للدّار يدخل معا تضاية جديدة.
دوك اللي يخدمها أسواتهم مختفية
أيامهم مزودة وجهودهم مصرفية
قول كيف بارت هذا الساحة وبقات مرمرة
الي نتجوها في أضراب حالة ضومية
عمال القطاع العام يحوا على اللثمة
سلحة الخارج سيدي كسر السومية
أصحوا للعجبين ديراً على كلامهم
 stadیین يتعزوا ويتظوا وجوعكم
عمل الرُجال ناشط ماهر في الكنيس
حين يصل قصته ويرفع وسخ النسا
يمر على الشارع الكبير زاهي حسام
بأض ينزج بحد الشقاء يهرب شوى للوسواس
لما يكمل اللحبة يشمل اقتراح
وترك المدينة بالزربة قاده لـداره
هذا السلعة غالية ولو بدعـة جديـدة
خدمتها يا سيدة صعبة ذوـية حديد
صアニメ محظى بالثار في سخانة شديد
حافضاً على الفقير يصبغ ما يحقق فوق المئذـة
السلعة الزينة غيرها علاش مخزونـة
قافرة خلاص يا سيدة ونعتها مفتوحـة
يغنين منتجها في الحما معجـنة
شوفوا للخيل أشواق راما هتنـوبة
طـلزل الزّبال ناـشـت ماهر في الكنـساس
حين يصب قسمه ويرقد وسع الـناس
يرفع الـشـارع الكبير زاهي حـواس
باهش ينفف بعد الشتاء يهرب شوى للوسوـواس
يحبـس مرات باحش يرحب من ثقل الـبـعد
يحبـي الـناس في طريقة يشالي مبـسوـو تـة
يدخل معـمد الأروـقة في كمال الشـمـو طـة
ويدور وسط البـضائع ويسقوـى ما مـحوـطـة
طـلزل الزّبال ناـشـت ماهر في الكنـساس
حين يصب قسمه ويرقد وسع الـناس
يمرّ على الـشـارع الكبير زاهي حـواس
باهش ينفف بعد الشتاء يهرب شوى للوسوـواس
الصابيات على الحزام والخطوة خفيفـة
زايد يضحك والناس راحية من خايفـة
التي يعد نيفه ويقول فيه ريحـة الجيفـة
والتي يحسون عونه ويدعي له بالشيفـة
هـذا السـلعة مخدوة تبان خشينة سـحوتـة
صبع الـقطاع الخاص يا سـيدي للـروـقـة
علل الزبال ناشط ما حسر في النكتاس
حين يصل قسمته ويرفض وسغ الناس.
يمر على الشارع الكبير زاهي حوضوا س
باش ينزع بحد الغد يبرب شرى لاموساس.
يرشق قارو برومو تحت الشاشية.
يكسف صدره كالجلي ملق الحاشية.
وراء الظهر يتي الذراع ويتقل الميمنة.
كأنه رجل جالك في حريته خاسرة.
يخطى فخور للرخصى ما عليه دكشة.
ويست من بعيد في الحويةت المساحة الخشبة.
كأنه يراقب في الطيبة والهدوء...
معجب بالخترات خذت تراودته في إنورشة.
على البغال ناشط ماهر في الكتاس.
حين يصفع قسمته ويرفض وسغ الناس.
ير على الشاعر الكبير زاهي حوضوا.
باش ينزع بعد الشقاق ببرب شرى لاموساس.
يوقف مارا مهتم وقير في البيرماح.
يتعاطى على الجرب باشي يدب الطورة.
يسأل نفسه وجواب قكي البادر.
يضحك بجهد وعالى يضأل هض الخضر.
PAGE NUMBERS CUT OFF IN ORIGINAL
الخديلة مزمنة

يا خدلية مزمنة ومحمد مزمن يعسلسلين رجين ورا ك
خلاء من خلاء ما يكون خلاء غير بالتقاليد والرضا
هذه دبزة رفيعة لا أحقق دبزة فتى-
للمثيرية ماتيجي غير بالكفاءة-

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الخطا مزمن.

يا خدلية مزمن ومحمد مزمن يعسلسلين رجين ورا ك
خلاء من خلاء ما يكون خلاء غير بالتقاليد والرضا
هذه دبزة رفيعة لا أحقق دبزة فتى-
للمثيرية ماتيجي غير بالكفاءة-

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عمّال من الشعب بالخدمة الى كل شيء يبدأ بعُرَّة جبينه.

وأما فيما ترقبته ۱۰ دهم يشكومن من المحسنة اللي غلتها

ا الخدّاء أسست؛ السّدّات راء زاد في الخبز والزيت.

و واحد من الخدّاء أسست؛ مشي غيّر الخبز والزيت، الخبز

و والزيت والسكر واللحم.

أخطر حتى من الدخان والقاز.

مرة السّدّات تقوم وساد الشعب تجبرت يعمردها واحد

من الشعب ورَمْعا (ها هي مّرة السّدّات).

وأ من الشعب: ها هي مّرة السّدّات الخبيث.

واحد آخر، وأمضها؟ آخر بنى؛ بنى. أخر بنى;

الشَّماج الشّمّاعين بنى الشّمّاعين (سّلّامه) مظفر.

مظفره، بنى الشّمّاع مرويّان بنى الشّمّاعين.

َِيْد خل السّدّات تمتّوّب بوجود عسكر بما تساله النّاس على الشعب

السّدّات، الّمستوى فورًا (الشّمّاع بالخدمة، يهتمّي ينادي بالثورة)
لا سند ياسب بين عمري راك مستنى، أعلان هذا التحريض.

السفارة: أرواح الجنة في معركة كوكب

يا سامي عمري أعلان منتشر أرواح الجنة في

(هذه الدبارة من السدا عوالة سد لصليك مكة الكرمة)

يا سامي عمري فلي الحمد صل التقبل فوق الضرر، لكن فا في به

شمش، همزة الصرتية، الحروبة طويلة شخروح،

زاده إلا تلال الحروبة منح روبه،

كلهم مرسيك

مصير

إذا الشمس برقيت في بحار الشمالي

ومددت على الله نسيب موج الدم، وما البصر في عين البصائر

وغا بالترق في الخساوته، ود وا يَپ

يا سامي يا دا ياح يا يا اله منسية، ما فيش لك دليل غيّر.
هذا حزب الشبيبة، هاربين إيا الصبالاء،
أرض الشيطنين، اختلالات وارتخائان فشلات
على الأسد والسجنيندات على الأسد والسجنيندات
السادات والسجنيندات الحزينا والحزينة
وجميع السجنيندات، الأسد والسجنيندات
حرية وخراب السجنيندات راكضين في السجنيندات
وجميع المشتر بسنت يتمثل في السجنيندات
والكلب عامي تفسر السجنيندات والسجنيندات
يد ضع الأسد والسجنيندات هذا يدير على كاتب يدير لكان شا فسحتش ولا
مني سحش شاهد شاهد يهمي، لم الآلهة الطالح.

الأسد
يا بي عمري، ما مشتت اعلا هذة التشكين.
أرواح الجنين، وهديك لك في ما بي عمري اعلا من مشتت
أرواح الجنين،

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الأسد، سوريا، دخل لبنان، سوريا، دخل لبنان.

الأسد: يا سر، وبركاء من يا سر، عفرات الخضوع ليس ورثاء يا سر

وبسكرات

تسلم الشعب الفلسطني من ارتفاعات الحرب، سلام، يا يام.

الشعب الفلسطني ينذر، يا أيها تي تتزعم، شفتها الوحدة العربية.

غزة: الشعب أيقظ! وسط في كل شاتية.

كم تسمر، يا بالبر، باللوك ينشغلون في الحمايا.

الشعب، الأسد والصناصين، والسيادات بالتحيا واللبنان

مدا ف، آيات
السلاطين وأمراً، الحر ببنتهم; هذى، ساعة البترول، وسلا حنا هو البترول، انا لسعسوما البترول، انا لسعسوما البترول، كسمجر، يا سلامة الزيت والقول انا اغتنمك بالبترول، وانتا اليوم ارجحتي، قول، ضرّك انتعمك بالقوزل، شعب فلسطين، والنا سالخادعيين، راهم با سو فلسطين، يا اسم الموحّدة، الصرفيّة، نشيد فلسطيني، لو حسبمو على، واحتي المثنى فتات، ماترجم يلو ميننا، والنا، ماترجم، نواحنا مسيديين، من زعمات الحربية، نخرو فلسطين، ويف بينتو، مارفع اليمين، ماعمرنا بمضمون، مارفع اليمين، وفي تل الزعتر والثيلي، ما زن، بصري مارفع اليمين.
زوّة السدات؛ راك وحورت التينان، انتاء هديع ياموسي راك
وحورت التينان، وطلقت راك.
العرب؛ راك مهيرمٍشموشى لصور راك مهيرمارا مهيردٌان
لصور راك مهيرمُو ذجى مهير العرب الحراعيا مايحى (2)
كمسيروقاشموشى (بسماء)
العرب؛ اعليد زدك
المدات برجح لتور مسجيش يحارب ب مسومي يد جنس كشسر
يَضْرَبُوا سموها، زوجة السدات تحلع على ريزها المخليوب
زوجة السدات، حبيبي...
شمءالسنين، ضربه ضربه في رضان، رزم اغلب ولا غلبان
لمح على رآ سمعه.
سلا ابني، العرب كتشسر في مفاهمة بنتشم على البترول
يبيهو وشبيه في رزق الشهد، وسلي 4 أه شعباء الحر، ينموا كرو
مدا نهج وطيات:
• زوجة السادات: هماء المشرب خبيث.
• السادات خليفة نصر الحرية.
• المجموعة: نضرة ضرورة الطلب ونسالك رأسي.
• سوي ذا ديان للعيد، هاذا الشعار ربا لا هك عاهد إبراهيم وثل له تحمل تلك هذه البلا د للذين الأثداء من نصر الشيكل حتى
• نصر الفرات، بلاد الحبيبين، الجرجة شبيين، ولا موريثين،
• والأنجليروين، والفرسبيين، الببا بين، والحوبيين.
• اليهود: هذوا كل أعرب يابورب.
• يد خل الغتي مع الشمالي الحربي.
• السيني: سيرو في ارض الله المين، كموجود ربي الحا لما ليمين.
• فلسابين لنا ولا لثمن.
• ممركزة بين العرب واليبد.
البسملة: ناسمًا ما واجًا السدات، السدات والسبدات، كأنجز مع السدات يستلع ويتعرّك.

كأنبرى، هذه خواص اشتراك أرواح تشتعل ياخذ هيا

امرأة من النار تشتملوك بالد لا لا

السيدة السدات: الدلار الدلا ر

1. الإسد : يا السدات الخبيث ما بشئ حتى حدث (الشیب) الذي

الشیب (النابلی)

السدات: انت رئيس الشام ما عصت ل كلا، وإذا أتمّ تفاصيم

انを使う مع ممّالح

كأنبرى ليا أمير المومنين (وانتي يا الملك حسین) دير

خللوا خلي لمن دير خللو خلي لمنه.

الخرب: الهم، والسدات السدات والسبدات بلحبل، وبئناء أمدا لع
يا بونتيبه، أين يروح شعور ليبن الحزب، اعرفو أحوالت
ليعود، وال HelloWorld ديرهم في الحسن.

المحب، وسأ يسمع يا بونتيبه تلحمتك المصيبة.

وتأت، سلالة عبد الناصر الساحرية (مصر)

يا حبيل يا حبسيليا خيبر! (بابكو)

المغرب ين صبر يا صبر ناصر.

موعش دياب، ابكونو أند بو وشرستناو.

البودي، مناهو دا العز، شاني راهم يبكو.

موعش دياب، ودربيهم؟

شيب البودي، ماتهم ناصر.

موعش صبرة مستحاك! دا ما ما ما ما.

الحرب! ين صبر يا ناصر.

يدخل المداح مع زوجته (الرئيس الجديد، بابش بعد وافتا ناصر)
الشعب، لا يرى ببوتليب للحبب والحبب

بوتليب، ما كان في جنوب إفريقيا حتى خرب بالتحريض.

أمريكا ما هيستتعود على استناد هذا البلد.

تлюд الدر، الندا كما بلغ مديد على الشهابي، لي تغلب سرقه.

الدراة: سرقين。

الشعب، يحيا الرئيس مثبوب، يحيي الرئيس، دم واحد.

حمسا بالله يزيني اراده الشعب.

الجلاب، امتثال ضربنا، يا نستقبلوني إحسابا، سرا ليل.

ياحد حمسا بالله يسكن الشعب.

الشعب، ببوتليب خاين 000 السوت للخياين.

الدراة: سيدي الرئيس الشعب، زالب، راحم يحرقو في سفرات.

المريضان.
هذا هي خد ملكه أن:

الشعب، ملالي ناشئة من أخرى

الشعب، ليتم تحريره أو بلا احتسابًا، وأثناء الذهاب، يهديه

مع الزنوت، وما خفي منها، على الطرقات.

الشعب، أي المعذورون، بما يريدهم.

مع الزنوت، أو ما هذا سامور، لين.

الشعب، الشمل، لما يحبه.

يعد خلقًا مكاني،

بوتفيه، امرأة تباعشتنا الدلال.

الشعب، الدلال، والدلال، الدلال

الفرقة، الذي تنبه بإخماد الشهاب، ليحبب وراء، على الحق، ويكشف الأحاث

الفرقة، ماذا خذ، (يذكر بالشعب)
الحرب، خلّه يشري ضربيه.

تآمر النبي والصها به يكون ضمي.

اليهود، النبي والصها به يكشوفهم.

المعركة تبدأ، موسى يلحم اللبويه، وينفع فيها تآسره برؤية صباه

مع اليهود، ضريه ضرية النباط، إذا يجيء بلا صبوة.

سسسلا

بعد المعركة بنغلس المعرج، يد خل يوته وتدخل وراءه

وسيلة

النبي، ديننا راكياً بحنينه، عاملين موصله

تخرج وسيلة وبيش يوته في الوضاء، الوضاء، صلى جماعة

تمشيزيه ويد خل مع اليهود

مع اليهود؟ وا شراكم الديرو يا جماعة؟

السحيب رواه لنيشخون الرأيس

مع هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذة هذ
Franca
مِركَانِ اسْتِمآيَةٍ لِلهَنَّوْيَةِ اجْتُمَعَ في النَّبَأٍ يَّثُّنَا لِلَّيْتِي اجْتَمَعَ الْرُّوسُبِ لَكَبَارٍ

الثَّيَرَةِ لَلِّي يَنْكَبَبُ لِيْلِسْمَةَ لَكَبَارٍ

سوِيِّ دِيَانٍ وَاِتْرَحِبُ نَا صَرَّا ما يَخْلِفُ النَّشَارُ
مرْكَانِ سَمْتُهُ فَيْنَاء امَّ الْمَلَّتَشَةَ اسْتَخْلِقَ لِلْحَمْكَرِ لَكَبَارٍ

النَّآرَ ضَيِّ الحَرْبَةَ

سِوِيِّ إِسْرَائِيْلِ

الْيَهُودُ إِسْرَائِيْلِ
عرَبُ النَّاسُ فَشَرَبَهُ ضَرْبَةَ الْخِيَانَةَ مَعَ الْروِسْوَالْعَرَبِيَّةَ نَاقِطٌ

أَوْتَفَعَنَّ هُدَى نَارَسِه

الْيَهُودُ إِسْرَائِيْلِ

السُّبُرُ؛ نَازِرُ نَازِرٍ

يَهُودُ؛ نَازِرُ نَازِرٍ، نَازِرٍ، نَازِرٍ، نَازِرٍ

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مركنا، بركنا، وسختونا الكسك لزرى.
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اتلّي: كمادا تضحكنا ندخو نيما البروشيبنت.
فرننا: انتشوعنا لحثو.
موشي ديان، ليط السبلي.
ناصر: اشمايتا تشوغالي 100، وطلولي حتى البو سعيد.
السفبانت، باس الاتحاد السفباني ناحرك تحبوبالثال.
ولا نبصت عليكم ساوح.
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الحرب، عرب، ناصر. 

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الحرب: ناصر. 

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فرنسي، تعيشنا طيارات وبديل للحرب. 

الهآرد: إسرائيل.

الحرب، تسليح. 

مركان: صار المانش بدأ، بل يو أونا هولبيرن ايا خيمو التلال 

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اقليز: اضرب بأجسام. 

فرنسا: روح ازد م.
نسبة فضائيين، امتحاناً الكل فضائيين، لا فين، سما جهنم
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السلاطين، الله أكبر.
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مع الزيتون، صحيماً ملي手続き الا ردن بالدرأ دم الليلي اعيبتي الصباح
اناثي احتست السلاح للقيادة.
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محمد، ومحمد رسول الله (يقتل السلاطين)
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الجنرال، بين {تريون ومصير ديان} متناققين ممنًا.

انجحوا ندوى إلا رأيي انتهاك الفلاحيين اللي خرججم من فلسطين

السدان، لا يهدت نمكلو تمرارادن.

الجنازة، بين تريلي حتى الفك مخالفة غير الجهة الشرقية.

السدان، ما يكفيه بيزما اطرقت الحينفة.

الجنازة، ما واجه الجنازة لمصري ديان تا يد الجيشه الإسرائيلي

تتفاهم مسجد.

مصير ديان، الشدام.

السدن، السلام.

تعملي انتصلي علي فلسطين باه تكفيهما في هذه السامة

أجديدة.

شمالانيان، والرياان الخدا عين. رام ياعو فلسطين باسم الوحدة

الصبر.

محمد الزهات.

يا جمعة كا دى تنكم فلسطين؟
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السلاسل: كَذَا، اشْرِى صَحِبَتِي.

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السلاسل: ها هك خذ هذا الدراهم، الصباح كنت مخيرًا خلاك لا صيادي تبدأ بشال مشيم، وكن الحمد لله سكري.

أصبه كما اليوم.

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محمد: ما نسرفعاكم بنسب الشر الدور.

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عائلة: توفرت ك تطلعي إيجابي.

محمد: مصباح.

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محمد: طالت الله مصباح.

عائلة: مصباح (عائلة تفسر المنظمة وصرف الماء والكهرباء).

بجاء موني.

محمد: يا بابا الحرام! هل كل كتشفي ما قلت ابنتا خليفي؟

يفني من الستين من دا ره ينثا في سمع الملكه نبعد الله السلاطان راعي

للعيلة.

السلطن نعبد الله! اعوذ به! مع صباح بي صيحا على وجه

الله وحنا رايحين للعيلة.

الجناح: هذا نال منعوم.

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المزين، السلاطان وقيمه عندهم الملاج بانريهودو، والعرب

محمد ناعي الملاج بابانحوره فساين.
بودينار، هذا كوديًا؟

ناصر، لا هذا أحسباً باستضياء كمكّوكوصولاً روباً عليهم

الدراهم والذهب ونحو الصحفين بايلي الضباب لحراً

عمرهم ما يمر شعبًا وحدها من رأس الملك، احتشام

كينست.

المجموعة، باصافاً وأن ساجنيل أنا سانتاجيلوا د البيل

نا صبرنا ناصر، واشترنا صبرنا.

بودينار، واحد فينداً يكمن لنا سفر.

المجموعة، أنا لفيست كورليت البيل بعد في با مصر لميسيل

=المسلة تلا، للصين ولير ، من مع الزينب بدخل يرتين

السني، الله أكبر الله أكبر، الصلا خير من الفحم.

محمد، حتى النعم يا عز وسلام.

عائشة، نورواها الفجر.

محمد، من بند.
غیر مبنی سیاسی، ابرقی، سیاسی تشکیل می‌دهند مانند بحر،
والله سیاست برای حلال الورعی
نسبت به ما نشان داده است زیرا

شیعیان می‌دانند وقتی نمی‌توانند مردمان را به
السلطان بردن، پیاده‌بردن ناصر بودینار بردن، پیاده‌بردن
ناصر به وسیله انسان غایبا نمی‌توانند افرادی از

پدیداران انگیزه انگیزه بزرگی

عند پرداختن به امور مافیا، مافیا، مافیا

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ناصر و شکا بین

پدیداران، الکسراً نمایندگان هم به‌طور مستقیم، مافیا، مافیا

اعمارالفارس، مافیا، مافیا

ناصر، هم این داده است ولایتی بودن مابین، مافیا، مافیا

پدیداران استقلالی نمایندگان، مافیا، مافیا (انتقال)
عمكر البحيرة، الريف، كما

كلمة من موضي دين إلى سنة دينيين.

موضي دين ومسركسكان دينيين وعندكم تسع عيدات.

تخرجون من دياركم.

عمكر اليدوية السكنى في الهدية الجميلة وتهانى كبيرة.

ما عنة في السماء كل تشاوهم.

موضي دين ومسركسكان دينيين وعندكم تسع عيدات.

فلسفيين.

عبر السفائيين، أياً قد أراه نشكر في الشتاء الشدائيين.

ثير مثبت يقيني لمسر وسمز في كل شتاء.

انقلا بنا مع مصر، السدة نوزي، بتات لنا.

الجمعية، بما، بالبيض، وان با، جميع إذا مفتشي للواء النيل.

انا لقضي كريسي ولى البيت البعيد علي با مصر.

بودينا ونيل الساكن لمدينة أديدة ما صنعنا غيره.
رودفلم، بعد هذه الحرب ما يثبت حتى استعمار، فما
يمنسورية، ولبنان دينقل عا هادم، لا ستقل، ظناً انسداد
في الدعيه، ضرره اعيب فنيدرو يقرول، فأز يبمسه نمطيكم
أريحا دول رفي البيئة، وتدهوركم تيجت اظهال فيه 750 أكم.
وبار ديناميلك مصببتي، لبقي لك هذا الكرسي الذي، الحايزالي تكسب

تكسب في حيثي.

شحب القنودر، وسع كرهش في السواد، والأرض، وهو العالم الحكم.

النهر، مين، وين، وين يعيد الحب.

موشي ديان، لحرهما يينين، وتلتز را يحسين، معنا مطلقين

بترى الحرب من قبل سلطين.

انطليخ، خذ هذا السلاح وسمب للشج.

موشي ديان للحرب.

موشي ديان، خزيم الربيدة، فيما يتبحم من دار المبودية

من يد نزرون ملك مصر الربيدة، عيونا.
عبد الحسنى محال عند الحصار والإفساد أور Injectable.

وزالت ملحية من هذا الشيء، حيث تشكيلك على الحرب، تحت جو

مرأة أو ورسات بدء السفينة منحة بعبوة السلاح ومنذ بينا

محطتك كبيرة للطاقة وتل الحرب.

عبد الحسنى، واجد يا خالد، يا ياسى البروسدان، ولكن

ما تحسى حتى حكم أجنبى كأنما في مصر وسوريا والعراق،

وزالت، ما دمتم رأيكم على مانسح خيرًا ما تسهده على

الصحابي الصربى.

عبد الحسنى، ما نسبي حتى شيره، تكولكم إلا رأسي المدن

خفر اسمين، ونصيبي من السلام يرجع ليما

وزالت، حشاشة naleb مستمع ما تتجموش على أحيا بنا في العالم

وبرمالي القوى هجومات العدو.

عبد الحسنى ومنتجوتمكن أكوينو كفع لدوبهلا مستقل.
روزفلت: ليجدون اللُي هابسّين عندما في أمريكَّا نحو
يرجمون للسلامين.

عبد الحليم: محال.

روزفلت: ليجدون إثلاً في وسائط الحرب، يحاكم
في كل خِبَّةٍ ونالاخضري الزراعة، وهذا الشيء، واحد ناجحين
فيه.

عبد الحليم: ليجدون أعلَّمهم الدلا ربالسلايين، ولوكان
أعلمهم للحرب يد يد كينكعم ولا أكثر منهم.

روزفلت: المجزم إثلاً يمتد تداس من مليمون يبيولي
عبد الحليم: وهذا الناس لا زم تئّحهم ماشي على ظهر
لحرب، ليجدون مسلحين من عند كم إثلاً مايبيرخوش
يحاير واً إثلاً وتحت يتباهد دو على خوشنا في فلسطين.

روزفلت: العالم الحرام يتشكّل على شخصيتين المشتركة.
بلخصوس أنت عسا على مكة المشتركة بيت الله الحرام.
يا عبد الحمزين، بين وبين وبين

موسى، منين بناء هذا السبالة؟

محمد، هذا السبالة كبير جيشاء يبورخاي.

وداه خيمة فوي البيبر. بات يتنصم ويتنصم. و

ينتم الحواء، كما مولاه في الصحرا.

موسى، عمرنا ما أشعنا هذا النبي؟

محمد، مخلوق كماد رئيساً مرسكاً أكبر دولة في العالم.

يطلب، هو بنفسه يستقبله في وسدة لبحيرة.

روملته، للملك، كشرفلنا بك.

عبد الحمزين، اثنان.

روملته، وانحنبي اندملته؟

عبد الحمزين، الغامبيسي لبريزمدا، للي خبي، انشوفتي.

واذا وانحنبي اندملته؟
عائشة، حرب محمد عمرو السلام وليهود مسلحين
من الشرى ومن الخرب.
المركان، موسى اربع في الدورة الأولى.
الهدود، اسرائيل اسرائيل.
الحرب: اولو
مركان، ما تتقلصوا انتم فاركوس واركوس اخرين.
فرنسا حكماً.
لقيمة أشد، حكمها.
المركان وفردوس ولفقيه نصره وعمال النباهة اللام ديبر فما فرعا التدف.
با دريبيه، والسلام.
قد م وفراء تببيك ولام السلام.
الهدود، اسرائيل اسرائيل.
الحرب، نوره سربه بالشوارب، زاد صرعه موش ديان
تربة سربة بالشوارب كسره، اس.
محمد: يا أخي حالة أمي سليم عنزي وخمسينات

سليم سلم هكذا واتخلينا.
المنفي; يا أيها اللذين أشتقوا تسندوا الله بنصركم
وينبغي ان كنتم.

الحرب; سيفناً يلمح إمين سيف النحاء إمين
سيفناً يلمح إمين.

لقيهم بلزم الصبيبوتاءن ميخلصوه لحرب بمستقله
نرناه: بلزم لحرب يكلمها إسرائيل بإناه صنعاً

ما خبرنا في بلادهم
مثلهم مشافتين.

مركان: 1000000 تحمل اربينprojection اتامريكا تي جايبإجديد
مزالو مانينونينير.

شركة تبدا اليهود يمليو.

عائدة: يا محمداء
محمد يدور يخر بيوس

الحرب: الله
محمد: يابني حالة أتيا مليمون عربه وحمراء ماعليين
وكتبي اتمنى هذا الرسالة ما هو جامع وانتساك بكسرة واحدتي في الصميم، اللهم صل على محمد وآل محمد
عَمَّارُ هُنَا،

مَرَّكَانِ، بِاسْمِ القَنْنَةِ تَأْمُّرَكِ مَا نَطِفْتُهَا إِسْرَاءِلُكَ

الشَّرَابِ، وَخَذْتَ نَمِيْهِ يَا بَخَبِيْيَهَا، مَرَكَانِ، مَا تَوْسَعَتْ

إِلَى حُكْمِهَا، شَكَّلَتِ الْحُرَّ وَالْيَتِمَّ وَيَسْرٌ عَلَيْهَا مُحْرِكَةً

السَّرَادِ، احْتِرَمْنِي أَرْضَ مُقْدُسَةَ، المَجْمُوعَةُ، إِذَا وَأَوْ

مَرَكَانِ، أَخَلَاء مَجْمُوعَةِ السَّرَادِ، إِنْدُورَ وَهَا سَبُورُ بُوْکَسْ

دِيْزَةٌ، لَجْمَةٌ الدُّوَّالِ لِكِبَارَ اقْتَنُوا وَتَحْتَمِلُ مُحْرِكَةً

اَكْبَرَهَا، مُحَمَّدُ الْزَّيْتُوْنُ عَلَى مُوسِى الْكِتَابِ.

الْيَهُودُ، إِسْرَأِيْلِ، الْوَلَدُ، فَلِسْدِلِينَ

الرَّبِّيِّ، فَنَفْسَا مُوسِى مِنْ صَنْدَرِي وَايْطَّلُمُّ تَكُونَ

يَكَسُورُوْنَ، وَلَكِنْ لَيْدَهَا، رَبِّيِّي، لِيَنْتَهِي الْحَادِثَ اِحْتَمَارِيْنَ

مَنَ البَيْلِ لِلْجَبَّدِ.
السبت: إسرائيل

الجواب: فلسطين

المكتب، ياللي، زكية أسدوك ياشمو، زهرو، واذاجيو

عجبو انحناءه زلد، لحروراشوينت

نريء: ينحو، مشي، ما، خبر، للطرف، للمحترقة؟

مركان، ياكل السردوكان، المشتوب، وحده، والراي، يبيبحو

نريء: ينحو، تشل، ابحب كلر ليه،

المركان، اته خلونجها، الأمة المتحدة،

لتليز: كني، اتحال، باحمد راد، الدافع، الاستقلال.

جامعة: أليى، يامحمد.

لتليز: موسى، نستلي، تريح، غير، عللي، الوقت، باشر، انطبع

الحرب،

الرب، لحلوا، موا، له، اليهود، إسرائيل.

الحرب، فلسطين.
المملكة العربية

الربى: كل أرض تختصصها سلطانكم تكون لكم.

المجموعة: كل رم تختصصها سلطاننا تكون لنا.

الربى: واحد ما يتقن بشدة قداً مكم.

المجموعة: واحد ما يتقن بشدة قداً منا.

الربى: مسكون الشام، اللي دفعه ملك رحاله ولا

تشفون عينك عليكم.

المجموعة: ولا تشفون عيننا عليكم.

الخليفة: سيروفي ار تى الله العرب كنبو بندود ربي الدائمين

فلسائي لسمى وياتر

بد دخل فلسطين، وموسوة سحد وسردوا.

اليهود: إسرائيل.

العرب: فلسطين.

للمجني: هذا الذي سحر جيه (البيةودي).

البريده: إسرائيل.

للمجني، المحمود، الخم الكيل 20 من

البيشود: العرب، فلسطين.
الربي: شلوم

محمد: من جهدة انطليذي ومن جهدة صديقوني كان يندب ولا Mundow

شريرت: أم انتم خسرتمكم في المناصرات بين بالي مشروعي أقرب، عندكم ربي وعشر ياسب سامع بإلي

تخارابل: ألرقي: تتمعي بروحك صديقي وتحا وزخول موسى

لبخربال:

رمية موسى برفع ويلقى شيلخ، أستخذي الشعر

الربي: شلوم

مربرع: شلوم، موسى، شلوم

محمد: سار هنا أستحمر شوك، موسى، امدرم الرب

محمد: تحسيني الله غيراناندر، دا انت تملك

ساسي: موسى وانا واشترحي انا باني

محمد: امل مثني ولا عماشي أنا يموعنا

زهريرت، شلوم، حبموه.
غير خلية ودينك ما شغتم عليه

محمد: يا حبيبي، يا حبيبي، يا حبيبي الحبيبي، حبيبي

غيرك في هذا الدين

موسى: يا عبيد، يا حبيبي، يا حبيبي، يا حبيبي.

محمد: يا بركاناتي الرفيق.

الرفيق: ياكفر معلق علي، ياكفر معلق علي.

محمد: يا حبيبي، يا حبيبي.

موسى: ياكفر معلق علي، ياكفر معلق علي.

محمد: يا بركاناتي الرفيق.

موسى: يا عبيد، يا حبيبي، يا حبيبي، يا حبيبي.

محمد: يا بركاناتي الرفيق.

موسى: يا عبيد، يا حبيبي، يا حبيبي، يا حبيبي.

محمد: يا بركاناتي الرفيق.

موسى: يا عبيد، يا حبيبي، يا حبيبي، يا حبيبي.

محمد: يا بركاناتي الرفيق.
الجمعية: موسى اهْرَب، قا نتْئيك: رأي اتجوز على محمد
قل لي يسكت اهتًاء؟
المجموعة: أيه ما هو مشايخ، هَد هذا الحريق وانا
انروح انحساده.
فانتئيك: الحيلة؟
المجموعة: هذا حَدَّة ذات ينبع يلمع، واتئيك؟ هد.
فانتئيك: عش محمد وما طبلتاه.
محمد: واشريك تتغيرة واجرح مع الحريق مكره؟
فانتئيك: رأي مكال الحريق لا يلمع ونستنى في عشير
موسى القبيح، محمد: إذا كان لا زملك مكال الحريق
اركِيزاً بذه الشاء، فانتئيك: يصني هذا راي. محمد:
محمد: هات أنشوف (ياخذ محمد الحصا ويلصليه شربة)
بالحصا) فانتئيك: أي ابي، محمد: نفت كماله،
الحيد لابي، مرحلة وما هو من محتاج بهان كماليه
امثال الحيد.
الحرب، اتلاقجناه في أتلاقجناه، كتلاقجناه في أتلاقجناه
وتنام الجماهير في الجماهير

البئر: الموضع: الحرب، بنية الهيكل، الهيكل: النصر للحرب، لمبقة بين الحرب والبدوم.

محمد: لإبراهيم، يشترط في الكعبة، البليغي، سى، اليهود.

موسى: على حبيبنا، انتركل، حتى أنا، ليهود.

حسبو: عرب.

محمد، هام، يحرث، فا، دارك، دارك، دارك، دارك، را، تحرثت، (لمتمنى محمد، يبالي، يبالي).

انطلق، نزل، نزل، نزل، نزل، نزل، نزل، نزل.

معكم يا بني إسرائيل.

الحرب، البئر، الموضع: على الهيكل، النصر، للحرب.

فانتبكي، واسى منهما، الحمراء التي، يا إسرائيل، موسي؟
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
唇 كان من جليد حضرة وسماح جيدة. فلاح هذا وا شقانا.

بودينار، وا هذا السماح، القديم، لمحمد هذا السماح القديم لميرجع هذا ما نكسب هذا وا سما لي.

السيّرة، خكر نشيِّن الدار يلمزك نخلتي السماح كما راه.

بودينار، وا غراينيز.

محمد خشى ولا أدرى كله في السماح، تمسكنا لمحمد.

بودينار، هذا ينور سوا، وينير.

مساحة: عكس إلزابيا سنات، 47، هام، تمسكنا، ويبنر ان مسحة، فنيد.

بودينار، أبت هوا.

يدبقي: ليس سواري، في خبر، 47، هام، وضعت السماح ولا ينور تكيلكم.

د. رغفاء: لغة بودينار، في مسكة؟

سي بودينار، ما ستكملة المسحة؟

بودينار، عندي دارينة.
الطابِّ: اني انتِلِ أحبِّت.

محمد: وأنتِ تحسن.

الطابِّ: انتِ المدا فقط ربي. 

محمد: اطلبع معي.

الطابِّ: علي وبن ربي اغسلني مردي.

محمد: الله يحسبنا ليلر تي حدا صل في روحي.

الطابِّ: امل انعاب ش طلحنتي ممته.

محمد: وانت انعاب شلحنتي؟

يزر محمد مع انتِ المدا بابديدرب، يدخل بودنار.

بودنار: هذة الدار للبيع؟

محمد: المم سيدي.

بودنار: تخليك فيما 100 دنار

محمد: التَّجارة ما شلي خرفيتي. مجي كان مي جيمه خداد وين جيمه.

اخي فلاح هذا وا شخلتا.
محمد؛ التجارة هي التجارة
تدخل عائلة في يدها قدرة ينبع هلا محمد ود راحلا فون راسا
عائلة; وا شريفة اهبطت 
محمد ؛ التجارة هي التجارة ؛ باشت كل خيريا قرب الحشكة ؛ احتشم عن
على الوقت با ش انببعك ؛ قبل ما تببعك يلازمني ابيفك ؛
محمد يخشى ؛ يب ببض في دار 
دا والبيضا بالا حببم ؛ أنا عربي مظلومون ؛
يبدع الطلاب 
 الطلاب ؛ يا احيا برسي يا ابني كلاب ؛ اسمع
محمد ؛ وا شريفة 
الطلاب ؛ اهبط 
محمد ؛ رني مشحبل 
الطلاب ؛ قلت لك اهبط
محمد ؛ قلتلك راني مشحبل
وسام، اجتمع سريًّا ولا رأى إلا إحسناً.

محمد، انتقالنا باليد تجبر، عم اللي دارو السدنة.

وسامه كحيح، لحنله الذي لم يحش، أهلوه الأسفل.

محمد، أدرك أنني لمحبهة ركشة حتى لبضع بلمام.

وسامه، أكل وأنا أتكي في البيت، كيف لبضع لمحسور.

بيربيرة، يدخل عائلة تشيكي.

آنانس، أنني لي.

محمد، وأشربه؟

با باستثناء مر والد.

محمد، اسمع، هدئاً، أنت رجل، بلسكاً، تسلفو، الضحك، والبكاء.

استم، روجي، ابنك، على يا بله، وخلصني، أًتمنى صحي، سبي.

تخرج واً، تمرد، تشيكي.

محمد، ما تجبرته، بسموعه احساني، لا شيء ولا شيء، ما تنمض، ما مضم، ما يلم.

لحسن، إنها، لبضع دإ، التجارة في التجارة.
محمد: أبوا، فكلو أنا تسبب فيها، ينحني هنا.
ا و أوابك تأتيه أسمارها، تأثريت.
موسى: أبوا، أبابك تبكيه أسمارها تأثريت.

يدخل الربن ينحني على موسى.

النبي: موسى أرواح أبدا، بدنا موسى دي، موسى كان ياعي في المنف.

النبي قبلي ما ياق دولة أسرأ، تأثريت، تمر بالمسار أنتععيه.

واختطوه من الحرب.

يا يخو، وسن بعد يريح محمد يعيش.

محمد: فلسطين كنفتال حرب، أيوشرب، أيوشرب.

داج الإذبي مشبكًا، يعمر، يعمر، يعمر.

موسى: أيوشرب، أيوشرب، فلسطين كنفتال حرب.

أحب روحي الرجاء في الألفة العمال.

موسى: الحق وحالة جماعة.

محمد: يا فراندي بالمسار هذا؟

موسى: وأنا يا فراندي باستخذال؟

محمد: يا بوم مهنا؟
محمد: ينتمي إلى ربي الله يرك، خوئنتني كن
جيت احصار المذشي كنت تحرر استبين جيت هذه المسما
ا بـ: 
محمد يرجع البرمة الموس.
محمد: ما هي البرمة انتاعك.
موسي: راك انتاعك حب العالام.
محمد: بومشاك كنت بالكرش هذا وأض سأبت مبروك
عليك.
موسي: ياخي مدعو.
محمد: قل لي ما تصفح استملفي لحصار انتاعك
موسي: اه ها احصار الربي لوكان ينفو عربي راك
عليه اسحنتي من خدمتي في جامع اليهود.
محمد: موسي راك تس متحيه استحنتي احمار
موسي: لحصار انتاع ما تجرى وين راج
(تميل حارثة)
عائشة: ائتجم تأكل واحدة والآخرين فاعبثوا؟

محمد: وأخذت البريمة انكسرت؟

عائشة: ياك ما ضي بريتما.

محمد: ما اسأل اشتاع من؟

محمد: عائشة للفترة الأخيرة انسلقتها من عند الجار فترك دالك دالك.

روح أجببها من عند رجلها.

يروج محمد يجيب البريمة.

محمد: السلام عليك يا موسى.

موسى: السلام.

محمد: ائتجم البريمة انسلقتها.

موسى: هاك اتكسل.

محمد: بدأ يأكل بريتي لحم بكار بأكل محمد.

محمد: اتكن مرشدك انته؟

عائشة: خليصي بترك هذاك احذار الرفي.
السمتي: جاهل
المجموعة: جاهل
النفي: خاين
الجنبة: خاين
المجموعة: خاين
النفي: غيبت
المجموعة: غيبت
قد مثل عائشة:
عائشة: جمعت بالجوع
محمد: أي باب يسمى الله
عائشة: تمسك بربي - الحب، ف-multiplied- النبلاء
محمد: يذكر شهير بارع، ارتباطه ما يجمع شريك العلى
عائشة: ماركتها، هذا امتنان لملك بالبركة بالسره
محمد: يا وحنى علية يا طما نزل: الزمان والبشر، إطعمة وعلم الإسلام
إذا سلحت رسول
المجموعة: هي التوجهات المشتركة
يحيى السناسي سياساً للدين خلف أمين صيف الدين خلف أمين صيف الدين خلف أمين
محمد هذا هو geli الكبيرنا في بلدنا، ولا يعجبنا كل شيء
المجموعة، يا بار، الغني متنا بالشر والخير في جماهير غامض أديتي نخدم
عندكم
الصليبيون يتغزمو الأزقة، مسجحنا افتعنا أبلاً لا تخبروا
لا وامن
الثقيت: أنكم يا وألان رأي فهمكم وضمانكم، أيكم قدام الدول كبار
املاً ليبن الحبيب، هندي
المجموعة: يحيى السناسي اتنى عنا، هو لاهب في الحالم العربي، يحيى السناسي
هو اللي دا نعائينا
محمد: الغني بدأ تغزى الباحث بإذاعة ما في طيكم
الثقيت: كافر
المجموعة: كافر.
محمد يسر الزينين في جنة سهف الديب

محمد وزيرة مزينة كنزة ساكن جبل الزيتون وما لممركز في الزيتون

الصل الالملانم يا جننه من عجب، موسى فينيس ناثوري هنا

محمد بلات ببغي. 

يدخل السفتي.

الفتي: إنك من أنت؟

محمد: محمد.

للذي السفتي: انك من محمد؟

محمد: محمد الزيتون.

الذي: راك في جنة السفتي احتها.

محمد: 1 اسئتها. أنا احب اجتنا الله.

الذي: اسدير في الحساب.

محمد: صحي صحي وراني رايح.

الذي: احبنا انجينر أحد وانكت انشقاشنا

المجموعة: الخبر الخدمة الخيال الخمسة
السفن المعدّلة
فاصل
الد و الحك
و(auto)ل التّنّاسية و ابتئات
المسلم الكلا د حب
السهد الزيت
هذه د زرية لحقّد زرية
فلوّح الاشتراكية ذاتي
غير بأكلة هذه د زرية زفري
السهد للجميع من شار والشور
عمل زرية
بدأت القوانين المكتوبة
بالبدين بدين الاجتماعية
ورا سرا عملاء الخمان:
هذه ثورة عالمية
البحريين الفرنسيين رفع
الحلم لحمروجسسوك أبا ادم
ضرره على شربه الرع
ينقلح المبط وسببت الزريعة
هذه د زرية لحقّد زرية
فلوّح الاشتراكية ذاتي
غير بأكلة
ليسالىدوك انتسابي

الإنطليزي، لا سردوك لفظي

محمد، وهاذا داري

الإنطليزي، دواك لفظي

يضاح الإنطليزي، موسي الإسرائيلى وتغامز وعلى محمد

موسي والإنطليزي، دواك لفظي، دوا رأسئلى

ستمدهكة أكتوبر

الجميلة، عمال ولا حين

في روسي

الد و الحكم

هذه ديرة رسمت

الاشتراكية، لم تجي

نظام و لا حين

وجنود شعبين

الإئتلافية
موسى : يا ابسلء وا ناسم د وا رك ؟
محمد : فلسطين يا نات
موسى : اسرائيل
محمد : لو كان هذا السردوك يا يتكلم نقيل
موسى : اسرائيل
محمد : يقيل فلسطين
موسى : اسرائيل
محمد : فلسطين

يدخل الفا الالفونسي
الضابط الالفوني : احبنا يا باسم السلكة البريطانية نامركم اتخيروا هذا السردوك

موسى : سردوك
محمد : سردوك انا
موسى : تمنين الصيغة هي نميدي.
محمد : استبقني.

موسى : تمنين الصيغة هي نميدي.
محمد : رأني ابتساع فيا.
موسى : أون اصلما سمح
محمد : ها هو الدوارة.

يرقد في نهج بعد دقيقة يمسد السردرك يموعش يشعلن،
موسى : امساه هذا السردرك بيا، رم
محمد : حسبت في روحو هذا يجري رواً سردرك ما يكون غير ليسا دوالم،

موسى : حسبت في روحو هذا يجري رواً سردرك ما يكون غير ليسا دوالم
محمد : كمسادي شعرني.
موسى : أين تعزني تكمي، في داره
محمد : رأني في داري.
السماح الثاني : صح رجع

محمد ؛ زاد رحما بي موسى الكاسم ، لطى جال احتره وحسنني بالمرة .

وكر كان يد خيل النادي ؛ يليشي ابتدل التمة .

موسي ؛ العلم

حمد ؛ السلام

موسي ؛ السلام ؛ هذا ميكون غيرمنسوب .

محمد ؛ العلم من أيما هذا ؛ الصبيبي العامل ؛

موسي ؛ ومن رايح ؛

محمد ؛ للدار ؛

الدارك ؛

محمد ؛ ابن

موسي ؛ ومن تمكن ؛

محمد ؛ الحناء ؛
محمد: موسى وبن هوز إبليس الحمدة رأاه إبراهيم
قدام بابداره وقيله زبلنا الآتى.

موسى: اسألنا بخبار موسى، وراشا تقدم فيه.

محمد: نشتبه، ولكن شاهد فيه يكون صبيوبي
موسى: موسى مهرو صبيونى، وم뿐 حتى زيداء
راباً يتسوير برك 3000، سكنتي، هو ذلك هذا لحمار
محمد: يأخي موسى مرءال سكينة هل هاثب لنا
محمد يلب بحلا مهاري عليه زون إسكاره

السکران الأول، هم هؤلاء حماردان

الثاني، هم هؤلاء الحمادي المشتاق.

محمد: أزوب أجناد أزاب، يأخي الحمارد دير راسك
وحدك، أنا نتسر خير مثل منك
السکران يتفأض مع صاحب

السکران الأول، اسمه ابن إسکك، بالحمار وفداء قري
وراء السکاره.
مساء للسيد موسى

核情壤

核遂

核遂

核遂

核遂
موسى الابن كون مزلف موسى الكتابة نعت نورب نجحا
كاسه
الربى؛ ابابا أبي يشرب ومشكوفاتهما والسبت في
جامع ليهود إ موسي اعمالهم إبراهيم.
موسي، وابن ورو
الربى؛ اتحدا وأع الكنون، اعملهم إبراهيم، بلغما
وازرابه تستنا... 
موسي؛ المصلحة 1000 سلال ماهي مذهبة ربانية
جراء أن فسحتك يا ابن الحرام
يشرب موسى الربى بالحصا ويبصر. إ
يد خلووزين استناد
السكون؛ 1 نبينا موسى هبيل
الاثني؛ أشرب الربى وسره له الحسرار
الراجل: كل ما تجيب، انذرو النبي نتلى الربي والثاجرة عند
الباب، فنغاري في الكريمة. مأربة حبثت أعلو، الذ رأي
هعلوه، وكدن نحن نقول فنجا ونما ونلبي نفي نبيتنا
موسى، نبي بغي الله.

مسلم النبا: من نبأ نكره: الداء وله.

النبي: للجتمع.

يسمر سمر: الإكل ينحو رائف، ما أوعاه,
موسى، هذة خدامة أنبأ نكتذ بناي فائدة التاجر، وفي
الجتمع مع نبي مجنون.

السكون الأولى: هذا أشارة، سكون.

السكون الثاني: هذا، جمعة، إمرىة.

الأول: هم، أحا، مرغبون.

الثاني: وطلاست.

نهاي ببيتنا...
موسى؛ أمثال هذة ما تكون غير اكملت الحضان
اجتماعي برك.

الصبيح; وبيده عيني احصان مانياتري الكوري
موسي: جميع الذبابا تبدأ هكذا
موسي: هذا احصان رياضي جايك في المستقبل، أزرب

روح اتقاكي في عسكر الأخيل.

الصبيح، لله يحفظك يا بنيتنا.

الرسالة: ور، للدولة.

الرسالة: للجميع.

الرجل: يا جوابRecovered.

الصبيح: يا ابنك كلا.

موسى: ياوا، قلبي شراك الدعاء ما حسنت بالقسام في
بيبتك؟

الرجل: وحمة كبيرة وقرى أكبيرة مع الياط الاول.

موسى: خلأنا نحن، كن بيبتك واقتلك الإبراء.
الرجل، بببابانسونر النبی

النی؟ ابتننل

السیبل، بیانبی الله بیت ابترک

موس؛ زور زور زوریاززور

السیبل؛ کنت را قدن فی النبری حتی تخیئدی واحد الشیء

رباً تسکبیمی الحمد ونسبت

موس؛ ما حسبیتش کچی واحد، نسکا على ججینک

هشمئ؟

السیبل، واحد مسکی؟

موس؛ غیریالحبت

السینبول، وشیله

موس؛ کنت تیئیل بیلی، هذی الشیء، سارلک فی النبری

السینبول؛ اببم ابیه
المساء للنّبي للجميع

الرجل، رأني مصطوب رأني مغطوب

يرفع الرجل بعد سبع أيام.

موسى، أيوه

الرجل، أراك جذبأك، سبع أيام، ربيع، البال، والطيب، بتهنئة

مع القطة، الكريستال، بنات، بنات، المسمرة، الكلاسيك، شكرات السلم، الكون

يؤثّر هارب، سجى، شمس، شمس، دعاي، دعاي، بكلّ، الكلّ، الدواي، الدواي

موسى، أيوه، القبلة، والكتب، في، إسماعيل، إسماعيل، مبتدأ، الكتب، المسمرة، دعاي، الدواي

بهم زرّة، إستو، إستو، إستو، إستو، إستو، إستو، إستو

الرجل، أيوه، سدي،

المساء للنّبي للجميع

المساء للنّبي للجميع

المقبل، أي، حبيب، يَا، أبي، كلّ
الرجل:  تارا، وثبيت

موسى: سمعة وكبش

الرجل: نحن أنتم برهم

موسى: وريح وعشرين اثنين

الرجل: ريح وعشرين اثنين 000 يزا،

موسى: وفي اهم بيت نكران

الرجل: هذا سكان

موسى: هذا اجمل من اسم ديرهم في البيت، ويلزم يومنا متكس سبع ايام وسبع ليال، وسبع ليالي السبت

الجاني

الرجل: تحم سبدي

الحسا مرحب الثاني للد ولا

الحسا مرحب الرسول للجانيس
النبي، إربو روح جهирован سنين وحدها حاسحاً
قدام وبليعاً، وواحد عند تجمل الرسول
المجموعة: النبي؟
الرسول: النبي، لا، مايلزم.
الباب: هذه الحق مايلزم.
المساندن يشير إلى: تعميم-STB.
المجموعة: رائق محاسوب، وما داري بلبايب، نويس
الرجل، بيط انشوف النبي.
الرسول: رد النبي، إلا، يسمع تبكك
التاجر: اتهامه اتهام.
الرجل: يا النبي، رائق ساكن بيت وحده يبين بصرتي
واولي مكد ببين على بحنا بحرة، على احصابة
رايكة كمشائي نديرة 2
موسي: ينبي قبا، وكليب.
الجمعية: نحبنا نبينا موسى

البيته، روح سمعه الشعب والمؤمنين بسالى نبينا

البيته، روح بيته، نحن بنتنا هذا الجمع وروحنا وبيته

التا: يا ربي، احفظ نبينا موسى

مسيد، نحن عندم الرحم البيته يقادره برزًه، خلّه

نذل البيته، فاترح يأتنا: نحن نبينا موسى ارجع ورواه

اهتنا بنتنا في هذا الجمع

الثا: يا ربي احمادهك بالي هذا الدعا مع يكون مبني

ببيتى العالم، يا ربي نبينا موسى، وفي خارج

من الدنيا راكمو الموطن

الجمعية: نحبنا نبينا موسى
الرسول: في بيت النبي،سكن حتى هجره على الدراس.

موسى يرقد، النبي يرتح وشد المكسة إتباع موسى.

معنى: الثار الثار

النبي: يا مлечية يا ملحة اليه المصلحة إتباع موسى شعلت فيها الثار.

من عند النبي.

موسى؟ مصدق؟

المملكة: المطلة إتباع موسى شعلت فيها الثار من عند النبي.

موسى صحي.

المجوعة: تترك سيدنا موسى وتقول:

المجوعة: يا سيدنا موسى

موسى صحي.

المجمعة: يحيا النبي موسى
رأى يسريتنا اشکای الرسول
الرسول، سيده موسى كان رامي في السياق حتى شفخت خسحة شملة فيها النار
من عند ربي عليه السلام
المجموعة: عليه السلام
البيرو: مدا موسي اسم سوري جاء من أثر الشبهة فيها النار من عهد

Almohadage

شملة فيها النار من عهد، و...
البيرو: اليوم السبت حتى أيها المراجع مقتضب الملاء
المجموعة: على سيده مام
موسي: آمسة 80000000000000000

البيرو: عند ربي يا رامي، جعل قلبي آسيا، أي كاوء.
الفعل الثاني من ماضي وحاضر الشعوب
فلسطين
الربيع الكبیر افتتاحه بهدف الجمعَة كل واحد منهم في نصف كتاب الريبي
يقول وما يقول...

المجموعة: أبيتا ماطوف
قد معاي قسامتاي
وامضاءت موعود
قلها تبين

افتراء، هو موسي الكساس طويل أحيانه، ودويجم في الصحراء
البي: مدي موسي كان راسي في السيل، حتى شاهتخيبة شعلة فيها النار
من عند ربي

المجموعة: الشلوم سيدئا الربي

انفراد الريبي انشاها وقيل امبيل ليحسبنيا اشكای الرسل
Palestine Tragic

Kateb Yacine

Kateb Yacine

Kاتب يكابيين