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Tayect Tamaziyt

Tasyunt n Tiddukla Tadelsant

Tamaziyt deg Marikan

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www.tamazgha.org

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By Louiza Sellami

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Since the recognition of Tamazight as an official language in Algeria and Morocco a couple of decades ago, the Amazigh people have witnessed a revival of their culture. This recognition inspired other Amazigh communities in Tunisia, Libya, and the Canary Islands to demand the same. To this effect, several universities offer courses in Amazigh studies at the undergraduate and graduate levels. Additionally, in Algeria Tamazight is taught to children starting in primary school through high school, albeit limited to Tamazight speaking regions, such as Kabylia. It is even offered as a subject on the Baccalaureate exam.

Though these positive developments initially gave the people reason enough to be optimistic about the future of their culture, a closer look at the ideological background of Arabo-Islamic nationalism that is being constantly pushed upon the Amazigh population casts doubts on any serious government intentions to guarantee the promotion and development of the Amazigh language and culture. In fact, the governments' concessions may indeed be stalling these very developments judging from the meager budget allocated to the teaching of Tamazight and the linguistic field research, and the crackdown on Amazigh activists.

Given this situation, it is rather the organized grassroots efforts of dedicated citizens and activists that have contributed the most to the advancement of Tamazight, especially in literary production. Despite the hurdles and impediments writers face in publishing their works, many have managed against the odds to put out to the public a promising number of quality publications, including unilingual and bilingual dictionaries, language, history, poetry, fiction, children's books, and games. These efforts are commendable and need our encouragement and financial support for the Amazigh literature to thrive. In this respect, the Amazigh Cultural Association in America (ACAA) has teamed up with the Canadian based foundation *Tiregwa* to award young writers in various categories and recognize them publicly for their prize worthy publications.

Thanks to the Internet, Tamazight has gone worldwide! A plethora of information on everything Amazigh is readily available at everyone's fingertips, including Tamazight language learning and lexicon, and more recently English-Tamazight and Tamazight-English translator services.

Another area that is key to preserving and promoting Amazigh culture is translation, as a language is much more than

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The Amazigh Voice

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The cover page picture of the children holding books was taken at the children book fare that was held on June 23-25 at the village of At-Saada, Yattafen, Tizi-Ouzou, Algeria.

Photo by Rabah Seffal

Tirga n Temzi

Syur Idir Bellali

Tirga n temzi

Seg wasmi id-kkrey d amecṭuḥ
Tudert ur-ṭ-ṭwiy ara
Ayen urgay mačči ciṭṭuḥ
Urgan-t irkel di tmura
Fell-as i ṭsebbilen ruḥ
Si zik mačči armi d ass-a

Urgay win yellužen yerwa
Ma d win yeffuden yeswa
Anebdu yuḥal d cctwa
Ṭṭredqen laewanṣer n tliwa
Uzzlen waman di tregwa
Yekker leḥcic di tzegwa

Urgay win ikerfen yelḥa
Ma d win i iezgen yesla
Urgay win yedreylen yezra
S kra n win ihelken yeḥla
Nnan-iyi ur shetrif ara
Ak fyent akk tirga mxalfa

Nnan-iyi asmi ara nemmet
Acemma ur d ay-yetḥxaṣa
S kra n wayen yelhan yecmet
Di dunnit ur yettdum ara
Kul cci at in-naf di lḡennet
Targit agi ur tt-ḥekku ara.

Rêves d'enfance

Depuis mon enfance
J'aimais bien la vie
Mes rêves étaient tendance
Tous les peuples en rêvaient aussi
Beaucoup se sont sacrifiés
Jadis et aujourd'hui

J'ai rêvé, les affamés rassasiés
Leur soif étanchée
Les étés en hivers transformés
Les sources et les fontaines coulaient
Les ruisseaux d'eau débordaient
Les herbes dans les forêts poussaient.

J'ai rêvé que les paralysés marchaient
Les sourds entendaient,
Les aveugles voyaient
Et tous les malades guérissaient
On m'a dit : « ne délire pas
Le contraire se réalisera ».
On m'a dit qu'une fois morts

Nous ne manqueront de rien
Et que le bien et le mal
Ici bas ne dureront pas
Tout sera dans l'au-delà
« Tes rêves ne les racontent pas »

Childhood Dreams¹

Since childhood
I have loved life
My dreams were trendy
All peoples dreamed the same
Many sacrificed themselves
Then and now

I dreamed the hungry were satiated
Their thirst quenched
Summers into winters transformed
Springs and fountains flowed
Streams of water overflowed
Grasses in the forests towered.

I dreamed the crippled walked
The deaf heard,
The blind saw
And all the sick healed
I was told "Do not be delirious
The opposite will happen."

I was told that once dead
We would not lack anything
And that good and evil
On earth would not last
All is in the afterlife
"Your dreams, do not speak of them"

¹ Translated by Louiza Sellami

Idir Bellali was born in Tala Toulmout, Tizi-Ouzou, Algeria in 1956. He graduated from the University of Algiers with a degree in sociology. He is a singer, songwriter, and a translator. He also teaches Algerian labor law, communication, and research methodology in a trade school.



The New York Forum of Amazigh Film

By Wafa Bahri

On May 3rd, 2022, the New York Forum of Amazigh Film (NYFAF)¹ wrapped up another virtual edition crowned with significant success. “The last edition garnered overwhelmingly positive reviews and many attendees in the audience sent encouraging testimonials,” said Dr. Habiba Boumlik, a Moroccan Amazigh anthropologist and co-curator of NYFAF along with her colleague and best friend Dr. Lucy McNair, a translator of North African francophone literature and English professor (See Website: nyfaf.com).



Fig.1. Logo of the New York Forum of Amazigh Film

This year’s event screened a featured film *Myopia*, directed by the exceptionally talented and adept Moroccan Amazigh filmmaker and actress, Sanaa Akroud. *Myopia* traces the journey of *Fatem*, an Amazigh pregnant woman, wife, and mother who travels from her remote village in the High Atlas Mountains of Morocco to the metropolitan city of Casablanca to repair the sunglasses of the village’s elderly religious authority, and the only educated person. During her journey in the city, *Fatem* loses her baby to a miscarriage. The incident brings *Fatem* into the public eye to find herself peppered with intrusive questions by the police, a journalist, and even human rights defenders. They all approach her with ideological and political assumptions while failing to listen to her needs and the basic reason for which she comes to the city. Those encounters symbolize the *Myopia* of an entire system incapable of seeing and accepting differences, explains Olivier Barlet, a French journalist, translator, and film critic.

The story of *Myopia* resonates with not only margin-

alized people but also artists and filmmakers from the Amazigh communities who continue to suffer drastic exclusion from funding opportunities and the field of visibility and attention. “*Fatem*’s baby miscarriage is a symbol of the sacrifices Sanaa was forced to make [lack of funding and State institutional support] in the making of this film,” said Mohamed Merouazi, actor, and co-producer of *Myopia*.



Fig. 2. *Myopia* poster by Sanaa Akroud (2020)

The New York Forum of Amazigh Film, held each spring in the Little Theater at LaGuardia Performing Art Center, LaGuardia Community College², is cognizant of the challenging reality. Therefore, it frames its mission as a space where filmmakers, artists, and scholars, whose work focuses on indigenous Amazigh identity and culture, can gather yearly to share their knowledge and enthusiasm with a diverse audience and foster dialogue across local, transnational, and global issues.

The choice of calling this event ‘forum’ is actuated by the desire to reclaim a space of inclusivity and acceptability where Amazigh talents can thrive, and cinematographic voices can be heard which will eventually expand the possibilities of what can be learned about and from Amazigh films. As McNair and Boumlik put it in an article published on Translational Moroccan Cinema and entitled “*Looking for*

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¹<https://www.nyfaf.com/>, Facebook: <https://www.facebook.com/AmazighCinema/>

²<https://lpac.nyc.ny-forum-of-amazigh-film-2018>

A Man's Unique Journey to Tamazight

By Rabah Seffal

Note: I was amazed by the extraordinary life journey of Habib-Allah Mansouri after watching his interview with Rachid Beguenane on the Internet TV TQ5 out of Canada. I wanted to find out more about his interest in Tamazight, his publications, and his ideas for promoting the Amazigh language, culture, and history.

Before that interview, I had never heard of him. I was curious about his journey to Tamazight. Thus, I contacted him and spent close to an hour talking about his journey and his achievements.



Habib-Allah—against all odds—learned Tamazight as an adult, taught it, and continues to write about it. Born in Oran in 1968, Habib-Allah grew up in a home where only Arabic was spoken although his mother and father—Kabyles from the village of Tawermit near Djaffra and

Adrad N Sidi Yidir in the Bordj Bou Arreridj region, respectively—did not speak Kabyle at home. It was at the age of 14 that his father moved to that main western city of Algeria where his mother joined him when they got married.

After graduating from high school in Oran, he attended the university of the same city and majored in history. There, he joined other Kabyle students and met promoters of the Amazigh language such as Kamal Naït-Zerrad¹ who was then a professor of electrical engineering in Oran. As a result, he became interested in his mother tongue which he never learned as a child. He became a founding member of the cultural association Numidya, which promoted the Amazigh language and culture in Oran. Habib-Allah explained that the revival of Algerians' interest in their Amazigh identity had been triggered by Le mouvement culturel berbère [the Berber Cultural Movement] organization in the 1980s.

It was only at the age of twenty-four that he started

to learn Tamazight. In 1992, he moved to Tizi-Ouzou to attend graduate school and obtained a Master of Arts degree in Amazigh Language and Civilization. In 1995, he became one of the first teachers of Tamazight and taught it at the Amirouche high school in Tizi-Ouzou for two years. He also taught Tamazight at different junior and high schools from 1997 until 2009, at which point he became one of five school curriculum evaluators of Tamazight in Tizi-Ouzou.

Habib-Allah's intense interest in Tamazight and his thinking outside the box have led him on an incredible life journey. He realized that, unlike the post-independence generation of Algerians who read mostly French, the new generation mostly reads Arabic after the country's language policy which replaced French with Arabic in primary and secondary schools in the early 1980s. Consequently, he foresaw the need to reach the younger generations and educate them about Amazigh language and culture by translating several books about their Amazigh heritage from French into Arabic. In 2002, he translated Salem Chaker's² book *Berbères aujourd'hui (Imazighen Ass-a)*. He pointed out that he was able to reach not only Arabophone but also Amazighophone Algerians. In fact, his book was well received and even attracted the attention of readers in the Aurès and M'zab regions of Algeria where Tamazight is also spoken.

Interestingly, Habib-Allah wanted the new generation to learn about the history of Algeria and understand the existing ambiguous compromise in language and cultural issues. He knew that the young generation would not find many references in Arabic that write positively about Tamazight. Indeed, some Algerian authors such as Othmane Saadi and Ahmed Ben Naamane, just to name a few, publish works that actively undermine the Amazigh language and culture and impede their promotion.

Habib-Allah believes that there is much to be done to connect and educate the North African younger generation about their Amazigh heritage. For instance, he mentions that in Morocco, Ahmad Assid, a pro-

¹Kamel Nait-Zerrad also holds a Doctorate in Amazigh linguistics from the Institut national des langues et civilisation orientales (INALCO), Paris, where he is a full professor.

²Salem Chaker is a professor emeritus who created the Berber Research Center at the INALCO, Paris, which he directed until 2009.

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The Current State of Tamazight is Very Encouraging

Translated from French by Rachid Dahmani

Note: This is a translation of an interview given by Kamel Bouamara to the Algerian newspaper *L'Expression* on April 7, 2021, about the current state of the Amazigh language (Tamazight) in Algeria. Kamel Bouamara is one of the pillars of research in the field of Tamazight. Author of several books, he also created the first unilingual dictionary of the Amazigh language.

L'Expression: Can you tell us about your latest book titled *Tislit n Wenzar*?

Kamel Bouamara: It is a documented collection of traditional Kabyle tales and other oral texts or translated from French, such as André Gide's *Le retour de l'enfant prodigue* (*Return of the Prodigal Son*) whose translation was made in the early 1990s, but was never formally published. Now it is done! A good part of this collection is composed of a total of 15 *timucuha* or tales. The versions of this collection are not all completely oral.



L'Expression: How did you go about developing this anthology?

Kamel Bouamara: It was based on French translations made and published by great authors, such as Leo Frobenius, a German Africanist who became interested in Kabyle folklore from the beginning of the 20th century, Taos Amrouche, Mouloud Mammeri, and others. For each tale, I tried to provide, in footnotes, some information about the variants already published and their authors. One will also find other old texts, such as those attributed to the wise man or sage Bou Amrane or to Djeha, and other interesting oral texts.

L'Expression: Why did you choose this title?

Kamel Bouamara: This is the title of one of the tales, *timucuha*, that this collection brings together. This is the Kabyle tale that Mammeri had first translated into French under the title *La fiancée du soleil* [The Sun's Fiancée] and published in France in 1980. As a reminder, the majority of these *timucuha* have already been the subject of a publication on lulu.com under the title *Tamacahut-iw lwad lwad*, "My story is like a

stream," said Taos Amrouche.

L'Expression: The tale occupies a huge place in Kabyle oral literature. Can you tell us about it, in your view as a researcher and author?

Kamel Bouamara: Traditional storytelling and oral literature are no longer what they were at some point in our history. As a way of living and thinking, orality is now a part of history. We are living in a pivotal phase of "transition" towards something akin to the acculturation-deculturization of society. Luckily, there were a few culture "smugglers," who did some salvaging. As I mentioned above, a good part of these *timucuha* has already been collected, transcribed, and translated into French mostly, but rarely into other languages. The example of Leo Frobenius that I have already cited is atypical. A German, specializing in the folklore of Africa, undertook to stay in Kabylia around 1920 to establish a collection of Kabyle tales; he translated everything into German and published several booklets under the title of *Volksmärchen der Kabyle* [Kabyle Folktales]. By the way, this German collection hibernated for decades in German libraries, until 1999 when Mokrane Fetta translated everything into French in the form of four volumes. Another singular example is Auguste Moulières, a *pied-noir*, born in Tlemcen in 1855, who collected and transcribed several tales and other Kabyle oral texts and published several booklets in the late 20th century in their original Kabyle language. This collection remained unexploited until 50 years later: it was, in fact, "unearthed" by Camille Lacoste-Dujardin in the mid-1950s, translated into French and was the subject of an ethnographic study that she later published. We can cite other collections, all interesting, but what struck me a lot here is the fact that rare are the authors, such as natives like Taos Amrouche (1966) and Mouloud Mammeri (1980), who included the original texts to their translations.

L'Expression: Why did they not, in your opinion?

Kamel Bouamara: With hindsight, we understand why: on the one hand, Kabyle was not used in schools; on the other hand, the French publishers of these collections had no interest in publishing texts written in an oral language. In all Algeria, the very word "Amazigh" was banned from 1962, until the early 1990s. Let us remember Taos Amrouche was

banned from singing in public in 1969 in Algiers, which was then called “Mecca of revolutionaries” and Mammeri was prevented from holding a conference at the university of Tizi-Ouzou, in March 1980, around his book on old Kabyle poetry, which was published in France. Since then, “things” have changed a lot, fortunately for the better, for the survival of our language.

L'Expression: Being the author of many books, has your career as a university professor been decisive in your career as a writer?

Kamel Bouamara: Maybe yes. But there are many professors who have not published books. I mean there are very few who publish them. I believe that the desire or, better, the ardent desire to write was already in me before I became a professor and researcher at the university. Just an anecdote: when I was a child, in the absence of my older brothers, it was I who wrote the letters to my father - the mail at that time was the only way to communicate with the outside world. At the end of a letter that I wrote and that my father sent to an uncle, I signed: “writer: K. B.” I did not yet know what the word “writer” meant. My uncle, who noticed it right away, wanted me to become a writer. To answer your question, I would say that my job and intellectual environment helped me a lot; he kindled that little inner fire and kept it alive. Why do we write? I cannot answer that. Anyway, it is not to earn a living.

L'Expression: You are the author of an Amazigh (Kabyle) language dictionary, *Issin* (2010) and *Issin wis sin* (2017), can you tell us about this experience, how long did it take you, and how did the work leading to the creation of this dictionary take place?

Kamel Bouamara: The story of *Issin* is rich in lessons. Let us remember that before its publication in 2010, there was no unilingual dictionary (Kabyle or Amazigh). All the dictionaries were then bilingual, of the French-Kabyle type. I found that absurd! How, I told myself, could one teach and learn a language without a unilingual dictionary? The bilingual dictionaries that were available are good for bilinguals and foreigners. Going further in my reasoning, I said to myself why teach our language in another? It is, I believe, in this eternal problem of “Tamazight, a simple object of teaching-learning” that *Issin* (2010) must be placed. I first tried to gather a few people around me, but the enterprise of working as a team did not succeed. Team spirit was not and still is not part of our culture. I worked on

my own starting in 2007; at that time my goal was modest: to develop a unilingual pocket dictionary containing a maximum of 1000 words. Subsequently, there were several revised and expanded versions; the latest being the one published in 2010, and it contained some 5 to 6000 words. Shortly after the release of *Issin* (2010), I met Paul Anderson, a young Scotsman, a lover of Tamazight in all aspects, a computer scientist by profession and living in *Bgayet*. It was he who developed a computer database for me for *Issin wis sin* (2017). I realized then how much computer tools are essential in the development of dictionaries. Without a team of several dedicated people, including computer-linguistics specialists, we would not have been able to make significant progress in this long-term undertaking. But, I admit that I am happy to have opened the door to the great project of unilingual Kabyle-Kabyle lexicography and, in turn, that of Amazigh lexicography.

L'Expression: When it comes to the Amazigh language, we very often confuse between a dictionary and lexicon. Can you enlighten us on this subject?

Kamel Bouamara: The lexicon—in the sense of a book; the other meaning of the same word is vocabulary—is a manual, with a double entry, which contains words from one language, Tamazight for example, and their equivalents in another (French, English, Arabic) facing each other. Most of the time, these are new words in the language, called neologisms or, better, specialized terminologies (linguistics, computer science, etc.). A lexicon can also be bi- or plurilingual. But, it will remain a lexicon regardless of the number of lexical units it contains: 100, 1000 or even 100,000. A dictionary is quite another thing, and it is not the number of words that differentiates them. The science that studies dictionaries is called lexicography, which is a discipline of linguistics. Today, we talk about meta-lexicography and lexicography: the first being the science, an academic discipline, that describes and analyzes dictionaries; the second is the art-science of making them. A dictionary, which may be, moreover, uni- or bilingual, is composed of two main parts: on the one hand, the macro-structure which deals with the word-entries and the related problems; on the other, the microstructure which deals with the numerous and diverse information that the lexicographer adds to each lexicographic unit of his work.

L'Expression: Your old books, such as the transla-

tion of *Jours de Kabylie* in Tamazight, have never been republished, why?

Kamel Bouamara: Yes, *Ussan di Tmurt*, first printed thanks to the financial assistance from the HCA [Haut Commissariat à l'Amazighité] in 1998, then published by Enag in 2006, has not been republished since. The relationship between Algerian authors and publishers, public or private, being what they are, today in 2021 I don't even know how the sales are going. I have to seriously think about it.

L'Expression: Can you tell us about your other books?

Kamel Bouamara: In 2018, I published a collection of scientific journal articles which appeared here and there; I puttogether six articles, written in French, reflecting on Kabyle literature. In February 2020, I co-authored with Allaoua Rabehi a book on the comparative stylistics of Kabyle and French. But most of my free time was spent on the *Issin* dictionary.

L'Expression: Your doctoral thesis published in book form was devoted to Lbachir Amellah, can you tell us about it?

Kamel Bouamara: In 2005, I published part of my thesis devoted to this great poet-singer, who was nevertheless very famous in his time (1861-1930). In the early 1990s, that is to say 60 years after his death, only old people aged 70 and over had heard of him. Living conditions in general and those of the transmission of our language and culture in particular have changed a lot. It was necessary to work on memory, rescue and transmission and, consequently, to fight against the oblivion that awaits this kind of “oral things.” I could not do better, I could not approach, for example, the ethnomusico-logical aspects of the muso-poetic and anthropological tradition from which Si Lbachir took up. But I am very happy to have contributed to “reviving” this author’s poetic repertoire. Today, the name Si Lbachir is widespread. Although it is an academic study and therefore a book that is hard for everyone to understand, it has been republished at least three times (Talantikit, 2005, Samar, 2009 and finally Tira, 2017). This iconic character deserves to be brought to the screen. We talked about it, A. Bouguermouh and I, at his place; he had it among his projects.

L'Expression: What do you think of the situation of the Amazigh language in the literary field today?

Kamel Bouamara: The situation is very encouraging, at least in quantitative terms. In addition to sung poetry, a traditional thing, poetry that manifests itself in festivals or in the media, we are now witnessing the publication of collections of poetry and various stories: short stories and novels. Their number every year is remarkable, despite the limited resources currently available to authors and publishers. Note that many authors publish their works on their own. As for the quality of publications, we will perhaps see better in a few years, when there will be a stable and critical readership. It is the reader who will choose and define what is “good” to buy and read.

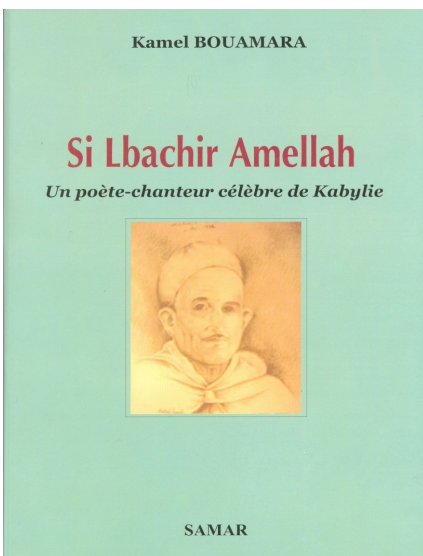
L'Expression: What about school and university education?

Kamel Bouamara: Schools and universities have the role of teaching people reading, writing, and criticism. For our language which has been taught only since the 1990s, this will take several decades.

L'Expression: The problem of the choice of language transcription resurfaces from time to time in favor of political struggles, when these are exacerbated, what is your opinion on this question?

Kamel Bouamara: My position on the “choice of transcription” has not changed in decades. I say that we are completely in the wrong era and that

the people who continue to talk about it must retrain and update themselves. For our part, we try as best as we can to pose “the problem” differently. In the last article of my book titled *Introduction à l'étude de la littérature d'expression kabyle* (2018) [Introduction to the Study of Literature of Kabyle Literature], I spoke about the process of grammatical structures of Kabyle. In fact, it is not at all or more about “transcription of Tamazight,” but about its usual notation and its gradual linguistic process. By this process, we mean the teaching and learning using linguistic and pedagogical tools, such as grammar and dictionaries. It turns out that Kabyle—whether we admit it or not—is already endowed with these two essential tools. You see! We are no longer in the primitive phase of “transcription,” as if we had just started scribbling



Iguza n Wurfan Tasuqilt n The Grapes of Wrath¹

Aħric wis 19

Syur Arezki Boudif

Zik California tedda yer Mexico, akal-is d ayla n imexikiyen; dya tirebbae n yimarikaniyen iddeb laz bdan la d-serrun. Wwin-d deg wallayen-nsen lhif n wakal dya eummen yef wakal wwin-t, ukren ayla n Sutter, rnan ayla n Guerrero, wwin izuɣar d tyuzza s usxenfer u nnuyen fella-s yirgazen-nni imelluza, ur nesei aħkim; tura s tenguhelin i tteassan yef wakal-nni i d-ħerran. Bnan deg-s ixxamen d ttraħi, kerzen akal u sekkren-d deg-s lyella. Tiɣawsiwin am tigi d nutenti i d-sseaya, sseaya d tin i d tbut n wayla.

Imexikiyen, nutni ddren deg yimassen armi yuɣal iffey-ten wafud. Gumman ad zbun², acku ulac ayen byan di tudert s tcekki n wamek byan imarikaniyen ad seun akal.

Izri wakud, aggad i eummen yef wakal wwin-t bedlen udem, uɣalen d imawlan n tmurt; dya arraw-nsen muqren u ggan dderya n yimanen-nsen di tmurt-nni. Syin akin, ula d nutni, iffey-iten laz-nni aweħci, win-na ikkaten s aqerruy, laz ur nesei tawant n sseaya n tferkiwin, n waman d wakal akked ijiweɗ n yigenni bu-yitij nnig-s, n yimyan izegzawen, n yizuran irwan aman. Tiɣawsiwin-a uɣalen sean-tent s zzyada alammi uɣalen ur ttxemmimen ara akk fella-sent. Ur d-igri laz-nni itezzenen ijeydan n tferka mm-lyella, n tujjma n tgersa taseflalayt akken ad ikrez yes-s, ney zerriea n leali, ney dayen n tisirt n waɗu iddawaren afriwen-is deg yigenni. Dayen, tekfa tallit n wasmi i d-ttenkaren uqbel ad yali wass akken ad slen i yigdaɗ innudemen mi sfiricen, akken ad ħulfun i ubeħri n tafrara di leħnaɗ n uxxam, makken ttraɣun ar d-yali wass akken ad ttefen abrid yer tferkiwin izdeyen ula-wen-nsen. Tiɣawsiwin-a dayen ruħent, lyella tettuh̄sab s yidulaɣen, iferkiwen uɣalen d rras-lmal akked ubayur i d-ttarran, lyellat nzant u beddelent afus aħal d tikkelt uqbel ad ttwazzunt.

Dya ma txus s̄saba, ma yella-d uyurar, ney tiħemma-lin, mačči d taluft n tmettant ney n tudert, d kra n yidrimen kan ara ixassen. U kra n tayri illan deg wulawen-nsen iskew-it udrim, afud-nni n zik swayes tqabalen ussan iħercawen inneslax di leħsabat n ubayur, akken armi dayen f̄yen annar n yifellaħen, uɣalen d isem̄saren n lyella, d ikennayen³ imectuh̄en i-yef ittuh̄ettem ad zzenzen uqbel ad kennin. Syin akin, ifellaħen ur as-nessin ara i umahil-a n zzenz-tayɗ wwin-asen tiferkiwin-nsen wid-nni itewlen deg

umahil-a. Akken ibyu iħrec uterras, akken ibyu iħemmel ad ixdem akal, ur ittizmir ara ad tt-isɗill ma yella ur itwil ara deg umahil n tħanut. Ar tag-gara, d isem̄saren i yuɣalen d imawlan n wakal, tiezibin la ttnernint di temyer, maca am̄dan-nsent⁴ la yettudrus.

Tura Tafellaħt tuyaɗ d tamguri⁵, u imawlan n tferki-win ɗefren abrid n Rome, maca ur ukin ara deg yimanen-nsen. Ihi ruħen sekcemen-d aklan, xas ulamma ur asen-semman ara aklan: si tmura n Chi-na, Japan, Mexico, Philippines. Učči swayes ddren d rruz akked llubyan, i d-nnan isem̄saren. Ur ħwaɣen ara ayen nniden. Iwumi sran i yiɣrad s xilla n yidrimen? Ih, walit kan amek ttidiren. Ih, walit d acu tetten. Yerna ma bdan ttnadin ad fehmen, err-iten ansi i d-kkan.

Semmal ileħħu wakud, semmar ttimyurent taɣzibin, u semmal am̄dan n yimawlan-nsent ittudrus. Ma d ifellaħen msakit, kra kan d imex̄da i d-igran deg tferkiwin-nsen. Ixemmasen-nni i d-wwin si tmura nniden, la ttayen tiyrit, sseylin-d fella-sen rrehba u nyan-ten s laz armi kra deg-sen uɣalen yer tmura-nsen, kra deg-sen kkren ad qamren tagnit. Wid-nni ttwanyan ney ssuffeyen-ten si tmurt. Tiezibin kem-melent la ttnernint ma d am̄dan-nsent ikemmel la yettudrus.

Lyella dayen tbeddel. Isekla n yigumma wwin amkan n yigran n yirden, tibħirin i tuɣut n tzegezwt swayes ara seččen amaɗal la ttimyurent la renunt: cclaɗa, azizaw akernennay⁶, aqernun, lbaɗaɗa, tigi akk d lyellat ittuxdamen s kennu. S ibeddi i yes-secdac uterras amger urumi, lmaɣun, ney tazzert; maca ilaq-as ad immured am uħerbebba gar idrefan n cclaɗa, issefk ad isseknu aerur-is u ad iskerkir acekkar-nni-ines ayezzfan gar idrefan n luqten, issefk ad yuɣal yef tgecrar am win telzem tkeffart ma yella di tlemmast n tmazirt n uzizaw akernennay.

Iwwɗ lħal armi imawlan n tferkiwin dayen ur xeddemen ara deg taɣzibin-nsen. Tafellaħt-nsen yef lkayɗ; armi uɣalen ttun d acu i d akal, rriħa-s, amek igga, ttmehtin-d kan dakken d ayla-nsen, ttmehtin-d kan d acu i d-rebbħen seg-s ney d acu xesren. Llant dayen taɣzibin innernan mačči d izli armi yiwen urgaz iman-is ur izmir ara a tent-isselħu, wwɗent yer yiwet n tididi armi d tirebbae n

yimsidan⁷ i yessaḍanen abayur i d-ikkan seg-sent ney ayen xesrent, laqen imusnawen n takrura akken ad sebrurzen akal-nsent, akken a t-yubben, iqurray ara iḥassen akken ur ttakren ara taqejjirt irgazen-nni iknan gar idaren n lyella, axeddim issefk ad ittuxdem s temyawla akken i as-tezmer tfekka-nsen. Dya bab n taɛzibt am wa dayen yuḡal d asemsar, amzun d taḥanut i yessefrak⁸. Ixelleṣ ixeddamen-is, yerna izzenzasen uḫči, dya ijmeɛ-d idrimen-nni i asen-ifka. Ar taggara, yuḡal ur ten-itxelliṣ ara maḍi, meqqar is-senqes leḥsabat yef uqerruy-is. Di taɛzibin am tigi, ula d uḫči s usureg. Izmer urgaz ad ixdem u ad d-iḥelli tiram-is; izmer dayen lḥal m'ara ifakk umahil-nni, ad d-yaf iman-is uterras tettalas-as tmunt idrimen. Ugar, maḫči kan imawlan n teeziḥin ur xeddemen ara din, tugti deg-sen werḡin walan tieziḥin-nni i lan⁹.

Dya di tallit-nni i d-wweden wid iwumi ttwakkesent tferkiwin i d-iwwi tmeɛ n tmeddurt mm-lefcuc deg utaram—si Kansas, Oklahoma, Texas, New Mexico; ney si Nevada d Arkansas, tiwaculin, tiqbilin, ttuqecceent-d, ixxamen-nsen iḥadda fella-sen umserdab. D izumal, tikeṛṛusin, ticariḍin ḫčurent s yimelluza iwumi ur d-igri kra; warem n yigima (20,000) d semmusat n yigima (50,000) d twines n yigima (100,000) d snat twinas n yigima (200,000). La d-serrun akin i yidurar, inya-ten laz d ɛayyu—ibeddi ulac, amzun d awettuf, la leyyun la ttnadin amahil—ama d anerfud, d adegger, d askerker, d llquḍ, d anegzum—ayen illan, kra n wayen illan d taekemt yef wiyaḍ, i wazal n tiram. Igurdan lluzen. Tamezduyt ulac. La leyyun am uwettuf yef umahil, yef telqimt, u nnig wannect-a akk, yef tjiwedt n wakal.

Ur llin d iberraniyen: ṣa n tsutwin yer deffir seg wasmi nella d Imarikaniyen, uqbel aya d Irlandiyeṣ, ney Iscoṭtiyeṣ, ney Ingliziyeṣ, ney d Ijermaniyeṣ. Imezwura-nney ttekkim maḍi di tegrwla n uzaruḡ¹⁰, rnu-yas aṭas deg yimezwura-nney llan di ttrad-nni ayaṛim¹¹, di sin leṣfuf, d Imarikaniyeṣ.

Lluzen u yenya-ten wurrif. Demeen a d-afen anida ara gren iqurray-nsen, ay d-mugren ala xawsu¹². Okiten, ur ten-ḥemmelen ara imawlan n wakal acku nutni ulwan ma d Okiten yur-sen afud, nutni ṛwan, ma d Okiten lluzen; ney ahat ulsen-asen-d imezwura-nsen aḫal ishel akken ad as-tekkeseḍ akal i yiwen ma yella yulwa ma d keḫḫ tqbḥeḍ, telluzeḍ yerna tekkateḍ uzzal. Keḫhen-ten imawlan n wakal. Di temdinin akked tudrin dayen, imawlan n tḥuna ur ten-ḥemmelen ara acku ur sein ara idrimen ara seṛrefen. Ulac win keḫhen imawlan n tḥuna ugar n win ur nesei

adrim, acku ayen akk isean azal yur-sen d ayen ur sein imdanen-a. Wid-nni immucueen di temdinin, am imawlan n bankat, keḫhen Okiten acku ur illi kra zmeren a d-rebḥen seg-nsen. Ur sein acemma. Agdud n yimyiden dayen ur ḥemmelen ara Okiten acku aterras illuzen, d tamara fella-s ad ixdem, dya ma ittuhettem fella-s ad ixdem, ma ilaq-as ad ixdem, winna ara t-issexdemen ur as-ittak ara ayen yuklal umahil-ines; ihi a d-ddun akk di lḡeṛra-s u ad ttuxelleṣen ddaw n wakken uklalen.

Akka, izawaliyeṣ d yiminigen, bḍan la d-ttmirin yer Kalifornia: snat twinas semmusat n yigima (250,000), kraḍ twinas n yigima (300,000). Icriken-nni igran yer deffir, ixeddemen tamurt d tamnaṣeft, wweden-ten s imserdaben d ijdiden yer tferkiwin d yixxamen u dḍan-d fella-sen. D wigi dya i d-iggan tissi nniden deg yiberdan, irbaeen imaynuten n wid isruḥen kra sean, ssqfat-nsen d igenni, iddeb-iten lḥif, yer deffir ur ttwexxiren ara, zemren i ccwal.

Makken imezdayen n California ttnadin aṭas n tyawsiwin, imassen, cciea deg tmetti, tukksa n lxiqu d umerreḥ, lefcuc, aṭas n yidrimen di lbankat tuḥsinin, imentariwen-a imaynuten byan kan snat n tyawsiwin: akal d wuḫči; yerna yur-sen, snat-a n tyawsiwin d yiwet. Wayel¹³ ayen byan imezdayen n Kalifornia iwlelles, ur ifriṣ ara, ayen byan d wayen iwumi ttqissin Okiten ha-t-an yer tama n ubrid, ibrareḥ din u walan-t akk medden: D tferkiwin-nni n leali isean aman ara d-ssalin, d timizar-nni n leali i-deg tella tzegezwt, s akal-nsent itteftutusen gar iḍudan, d tugga ittnaesisen, ney d izemzumen-nni n uzekkun izmer ad ifezṣ umdan alamma iḥulfa i yizim d aqesḥan d azidan immar d akessar deg tayect-is. Izmer uterras ad immuqel yer kra n tferka iqqimen d asuki u ad issugen deg wallay-is amek aseḡri n waerur si kennu ney iyallen inneetaben ara d-iskeren iqurray n ukrambiḍ, ney tiyedrin n ukbal-nni awray aḍidan, ney lleft d zrudegga.

Yiwen urgaz amellazu ur nesei axxam, inehḥeṛ deg ubrid, tameṭṭut-is yer tama-s akked igurdan, i-deg ur d-igri ala aglim izdi iyess, di teḥnayt n deffir, immuqel yer tferkiwin-nni iqqimen d asuki i izmeren a d-fkent lyella i wuḫči xas ulamma abayur deg-sent ulac, argaz-a izra dakken d abekkaḍ ma yeqqim wakal n tfellaḥt d asuki, ney akal ur nett waxdem d tirmeggit¹⁴ mgal igurdan-nni iddeb laz. Argaz-a inehḥeṛen yef ubrid itciḥwi-d akal-nni illan yef leryaf-is akken a t-iyellet u ad ikkes laz yef tarwa-s u ad irnu ad yefk ciṭṭuḥ n twafit i tmetṭut-is.

Lemcihwat-a werġin ffyent allay-is. Wwint-as ul-is tferkiwin-nni, am wakken dayen i t-sehherent ssaqyat -nni s waman izeddeganen ittmirin.

Yer tama n unzul, iwala tiċinatin-nni iggan am urey ijgugelen yer tsekkan n yisekla, tiċinatin-nni timecṭuḥin tiwrayin yef yisekla izegzawen uḥmiqen; akked dayen imḍafen s ibeckiden ittawin ttarran yef tlisa akken argaz ur iḥebbes ara a d-ikkas taeeqqayt n ččina i yigurdan-is imeḍeufa, yerna ččina-ya ad ttuḍegger ma yuder wazal-is di leswaq.

Argaz ikcem s tkerrust-nni-ines tacertalt yer yiwen n yiyrem. Ihuff-d akk kra yellan d taēzibt yef umahil. “I wanida ara nens id-a,” i d-isteqsa urgaz?

Anida? Illa Hooverville dihen yer yiri n wasif. Ad tafed din arbae n Okiten zwaren.

Inher takeṛrust-is tacertalt yer Hooverville. Ur iēawed ara isteqsa anida-t acku illa Hooverville di leḥnaḍ n yal ayrem.

Iyrem-nni bu-igerbiyen ha-t-an din kan yef yiri n waman, ixxamen d iqidunen, igurbiyen s uyanim, ixxamen n ukertun, idumman ggan igemmunen. Argaz-nni issawed tawacult-is yer uyrem dya rnan yer yimezday-nni n Hooverville—akka i asen-semman akk, Hooverville. Argaz issuli taqidunt-is din maḍi yef yiri n wasif; ma d wid ur nesei ara taqidunt, jemeen-d ikertunen s ugudu n yiyrem akken ad ssalin yes-s axxam n ukertun bu-iberdiyen. Dya ma yewwet -d ugeffur, ixxammen-nni fsin u wwint-ten tḥemmalin. Argaz issers igerwajen-is di Hooverville u ihuff tamurt akken ma tella yef umahil, dya ciṭṭuḥ-nni n yidrimen i as-d-igran ruḥen di tumast akken ad inadi amahil. Mi d-tewwed tmeddit, irgazen tnejmaeen akken ad mmeslayen yef tlufa i ten-iceyben. Akken s uqummec yef tmeccacin-nsen, awal-nsen yef tferkiwin walan ass-nni.

Llan azal n kraḍat n yigima (30,000) n yihiktaren n wakal akka yer utaram n umḍiq-a. Qimen d asuki. “Rebbi izra acu zemrey ad xedmey s wannect-a n wakal, ula semmus (5) ihiktaren deg-s! A qessam, yili iwwi Rebbi laḥ-iz,” i d-inna urgaz.

Wissen ma terram ddehn-nwen? Di taēzibin ur telli tzegzewt, ur llin iyuzad ney ilfan. Ala yiwet n tyawsa i tezzun, a nini, luqten, ney llux, ney cclada. Deg umḍiq nniḍen ala iyuzad. Syin akin a d-ttayan ansi nniḍen ayen zemren a d-skereen deg taēzibin-nsen.

- A Qessam, ad xedmey laḥgeb s sin yiflan!

- Aha kan, ur telli d ayla-k, ur tettuyal d ayla-k. Deg ugrir, awal ittenfufud seg yimi yer tmezzuyt: “Illa umahil deg Shafter. Dya id-nni lqečč yuli yer tkeṛrusin, iberdan ad leyyun, rfeḍ mmi-k sers illi-k, yer umḍiq-nni n uxeddim. Di Shafter, imdanen d izumal, semmus (5) n tikkal n wayen ḥwaḡen. D timezwirit yer uxeddim. Deg yid i senseren imanennsen, terkeb-iten lḥerna yef uxeddim. Dya din yef yiri n ubrid i yella ayen akken tmennin wulawennsen, d tiferkiwin d tmizar i-deg tettemyi tgella.

- Yur-s bab-is. Ur illi d ayla-nney.

Wi izran, ahat ad ay-d-iṣaḥ deg-s uḥric. Ahat, tjiweḍt akka d tamecṭuḥt. Dihen kan ukessar-inna, tjiweḍt kan. Akka tura iččur d acikaw¹⁵. A Sidna Eisa, di tjiweḍt-in kan zemrey a d-sekreḥ azal n lbaṭaṭa ara iqidden tawcult-iw akken ma tella!

- Mačči nney. Anef-as a d-imyi deg-s ucikaw.

Mačči yiwet n tikkelt i tedra, argaz yaered a d-ifres ciṭṭuḥ n wakal; ikcem xmat xmat u ifres-d azal n tmazirt, u yebda la yettearaḍ a d-yaker seg tmurt ciṭṭuḥ n lyella. D urti uffir di tlemmast n tferka ičča uhicur. Kra n iēaqquyen n zrudegga akked kra nniḍen n lleft. Izza icelman n baṭaṭa, ikeččem s tuffra mi d-teyli tmeddit u yenqec-d aḥmil deg urti-nni ur nelli d ayla-s.

- Ur tekkes ara tugga illan yef leryaf, akken yiwen ur izzer d acu nxeddem. Rnu eḡḡ kra n uhicur, ayezzfan-nni iqwan, di tlemmast.

Yal tameddit, s tuffra i ixeddem aqwir-is, ittagem-as-d aman di kra n tcabcaqt iṣeddeden. Dya yiwen wass, iwweḍ-d yur-s unmazul n *Sheriff*:

- Wali kan, d acu teudded txedmed?

- Yak ur durrey yiwen.

- Eusseḥ-k. Akal-a mačči d ayla-k. Aqla-k tekceded yer wayla n medden.

- Akal iqqim d asuki, yerna ulac win durrey.

- Ulac lemlih deg-wen ay Okiten uxessar, tekkatem ad takrem ayla n medden. Ur tetteattilem ara ad euddem nwen. Imir-n ara tiweir fella-wen teswiet. Acku ad teuddem dayen tḥerram-t-id. Ayya, erz sya.

Imyan-nni izegzawen n zrudegga akked widak n lleft eadmen, ttwarkeḍent. Dya acikaw d tugga nniḍen uyalen ččuren tallunt i asen-ittwakkesen. Maca, amsaltu-nni yur-s lḥeq. Ma isker-d yiwen

lyella deg yiwet n tferka, d win i d tbut n ssəaya. Dayen ma yella aterras inqec taferka u ičča lyella i as-d-tefka, izmer ad innay yef wakal i as-iseččen tagella.

- Suffey-it tura uqbel ad yegg izuran. Ma ulac ad ieuadd d ayla-s. Izmer ad iqbel ad immet yef tmazirt-nni i d-isban gar tugga d ucikaw.
- Twalam udem-is makken i as-iqlə tidegyar-nni n lleft? Izmer ad yeny yiwen. Issefk a ten-iqegged yiwen ney ma ulac ad əummen akk yef tmurt. Ad kecmen akk tamurt.
- D imennejla, d iberraniyen!
- D tidet, yiwet n tmeslayt-nney, maca nemgarrad. Muqel kan amek ttidiren. Xemmem kan ma yella izmer yiwen deg-ney ad yidir am nutni? Ur uminey illa wamek!

M'ara d-tawəđ tmeddit, a ten-tafed qummecen la ttmeslayen. Dya yiwen deg yirgazen-nni iskuffer wurrif inna:

- Acimi kra n warem (20) deg-ney ur d-tthəllin ara aħmil n wakal? Yak yur-ney tinguhlin. A t-id-nħərri u asen-nini, “Yyaw suffeyet-ay ma tzemrem.” Acimi ur nxeddem ara akka?
- Ad ay-ramin amzun d iyerdayen.
- Ahat, amaəna anita i tent-yifen, tamettant ney tudert am ta? Ddaw tmurt ney deg uxxam n ukertun? Acu i sen-tmennad iwarraw-ik, tamettant tura ney di sin iseggasen akka yer zadat s wayen iwumi qqaren “malnutrition” lqella n tgella? Tezriđ d acu nečča dduřt kamel? D taħelwiđt n uzegduř akked uyrum n zzit! Tezram anida i d-nufa ciřtuħ-nni n uwren i urekti? D aguns n tkeřrusin n tmacint i d-necrew.

Slan dakken ttemcawaren deg yigriren, ha-ten-i imsulta, irgazen at n tesmert iqewwan, tikabusin yef tesqumma ibbelbelen s tassemt, la ttcalin di tlemmast n ugrir: Uqmet-asen-d acu i-yef ara xemmemen. Issefk a ten-id-terrem s abrid ney, ala Rebbi i yezran ac' ara xedmen! Yerna, qessam-nsen, yid-sen i d-ijebbu ccwal am iberkanen deg unzul n tmurt! Ma yella ufan amek ara dduklen, ulac ac'ara ten-iqerreen.

Ger Tamawt: Di Lawrenceville yiwen umsaltu ikker ad isuffey yiwen deg wid itthəřrin imukan, winna yugi ad yay awal u iqumeř-d amsaltu, dya issawəd umsaltu alammi issexdem zzur. Mmi-s n urgaz-nni, mraw d yan n iseggasen di laəmer-is, iřuma-d yer umsaltu-nni s tneghelt dya yenyat.

D tilafsiwin sut nnaqus¹⁶! Ur ten-ttqili ara, u ma yella bdan ttarran-d taqemmuct, řami kečč d amezwaru. Ma yella agrud-nsen inya amsaltu, wi zran ac'ara yexdem umeqran-nsen? Lfayda n wawal, ilaq-ak ad tiliđ tdeyleđ ugar-nsen. Serwu-asen akes-sar d usawen. Ssaged-iten.

I m'ur ugaden ara? I ma kkren-d u rran-d tiyita? Irgazen-a ur teffiy ara tneghelt gar ifassen-nsen seg wasmi llan d imezyanen. Taneghlet yur-sen, amzun d amur seg yigmanen-nsen. I m'ur ugaden ara? I ma yiwen wass sbedden-d igen¹⁷ gar-asen u bdan la tteummun yef tmurt am wakken xedmen iLombardiyen di tmurt n Talyan, ney am wakken xedmen iJermaniyen yef tmurt n La Gaule, ney dayen iTurkiyen yef Bizanta? Wigi akk lluzen akal, ula d wigi ur sein ara uzzal, yerna gumman-asen yignan n yiduba. Ney-iten ney sseyli-d fella-sen rriba, ulac ayen ara ten-iħbesen.

Amek ara tessagedeđ argaz iddeb laz, mačči kan win n ueabbuđ-is maca illa dayen win n ieabbuđ ixwan n warraw-is? Ur tezmiređ ara ad t-tessagedeđ—issen d acu i d tugdin yugaren akk tiy-yađ.

Di Hooverville, irgazen la ttmeslayen:

- Nekk Baba Ameqran, akal isəa ikkes-it-id i ylhendiwen inařliyen.
- Amaəna, ayen akka i d-tettalesed mačči d isey. Ayagi i d-teqqaređ d takerđa. Nekk mačči d amakar.
- Yah? Ur d-tukiređ ara tajlajt n yifki yef umnař n uxxam send idelli tameddit. Terniđ tukređ-d ajaebub n wanas¹⁸ u tbeddeleđ-t-id s cced n uksum.
- D tidet, acku lluzen igurdan.
- Akken ibyu yili, d takerđa.
- Tezriđ ansi i asen-d-ikka waəzib¹⁹ n Fairfield i yimawlan-is? A k-d-iniy ansi. Illa akk d akal n baylek, adabu iřehhen-it. Fairfield amyāar iřuħ yer San Francisco, iħuff-d yef kra yellan d ttberna, iwwi-d syin krađ twinas (300) n yigeswaħen. Yal yiwen deg-sen iřhen-d aħmil n wakal. Syin akin, Fairfield amyāar iseččay-iten u irennu-asen tissit n whisky, armi d asmi i d-wwin lekwayeđ n wakal-nni dya imir-n ikkes-asen-t. Ansi ikka iqqar-as, akal-a ikker-iyi-d azal n uzgen n litra n ccrab i uhiktar. I tagi d acu-tt, d takerđa ney ala?
- Ittusemma, mačči d isey i yexdem, maca ur ikcim

ara yer lħebs fella-s.

- Ala, ur ikcim ara yer lħebs fella-s. Tagi rnu-tt yer temeayt n winna irran taflugt di tcariḍt u yura aneqqis dakken akal i d-iħerra illa ddaw waman imi s teflugt i yezger yur-s, ula d winna werġin ikcim yer lħebs. Ula d imdanen ifkan tijuəal i yimazanen d yirgazen illan deg yisquma n udabu, widak dayen ur kciemen ara yer lħebs.

Ansi tekkiđ deg uwanek, imdanen la sfuġġuyen deg yimukan iwumi semman Houverville. Dya ɛummen-d yimsulta yef igriren-nni n zzeldt.

- Ekkeret ad telħum. Lamer ikka-d si tedbelt n tdawsa²⁰. Igrir-a yuḡal d aeqqur yef tdawsa.
- Aniyer ara nruħ?
- Mačči d ccyel-nney. Nekni iwwed-ay-d lamer akken a ken-nessuffey sya. Yur-wen azgen n tsæet uqbel a nefk times i ugrir-a. Yer tama n wadda iwwed-iten waṭtan n "typhoide". Tebyam ad tessentɛdem akk i medden? Nekni nnan-ay-d suffeyet-ten-id. Yyaw ekkret ad telħum. Deg uzgen n tsæet, a nessery agrir-a.

Am wakken i tt-nnan, azgen n ssaəa kan, ttabux n yixxamen n ukertun, n igurbiyen n uyanim d usayur, yuli deg yigenni, iberdan imeqranen bdan la leyyun s yimdanen deg tkeṛrusin-nsen, la ttnadin yef Hooverville nniden.

Di Kansas d Arkansas, di Oklahoma d Texas d New Mexico, imserdaben kecmen yer yigran d tæzibin, la ttqeddimen medden.

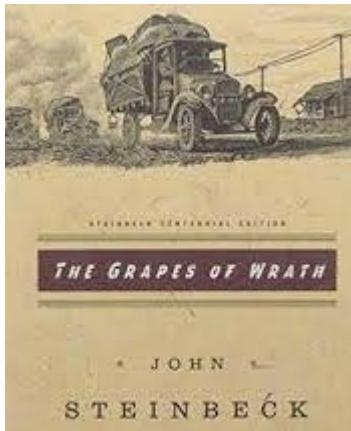
Krađ twinas n yigima (300,000) wweden yakan yer California u mazal la d-ttawden. U di California, iberdan ččuren s wid ittawin ttarran amzun d awettuf, la ttnadin ayen ara skerkeren, ara deggeren, ney ara refden, kra yellan d amahil. Ihi kra yellan d tækemt ara yerfed yiwen uterras, semmus n tyigiwin n yiyallen ara d-izzelen akken a tt-refden; i yal tiremt ara yesserwun yiwen uəabbuđ, semmus n yiqemmac ara d-ildin akken a tt-ččen.

Imawlan imeqranen n wakal, iwumi izmer ad iruħ wakal seān ma tella-d tnekra, imawlan imeqranen i yessenen amezruy, wid isean allen akken ad yren amezruy u ad lemnden seg-s timsirin am ta: ma yella sseaya n wakal igra-d di kra n yifassen imexda, akal-

nni ad yuḡal ad ittwakkes. Tella dayen tilawt-a: ma yella tugti n medden lluzen u yenya-ten usemmiđ, a ten-issiweđ lħal alamma kksen-d ayen hwaġen s zzur. Tella dayen tilawt-a i d-ittiywisen si yal tallit n umezruy: Takriđt yef wid inhafen, ala timerna n ufud d usdukkel-nsen ara d-tessegri. Imawlan imeqranen n wakal zgan seuzzugen yef krađ n tiywisin n umezruy. Akal igra-d gar n kra ifassen imexda, ma d amdan n wid iwumi ittwakkes wakal innerna, u imawlan imeqranen n wakal eudden d asexdem n zzur i d tifat. Serrefen atas n yidrimen akken a d-ayen imrigen, akken ad hareben yef tmunin timeqranin, icekkamen ttwaceyyeeen akken ad fken tamezzuyt u a d-summelen²¹ wid ittmeslayen yef tnekra, u a ten-rzen. Ur ggiren tamawt yer tdamsa-nni yettbeddilen, ur illi kra n uyawas²² akken ad tbeddel tegnit, ala ttawilat i uhuddu n tnekra i d-ran gar wallen-nsen, ur d-clieen deg tmentilin n tnekra.

Imsenzayen i yekksen axeddim i yifellahen, igertyal -nni ittneculumen s imuturen u tteabbin kra yellan d sselea, timacinin i d-ixeddimen isufar, kra din innerna; inner-na dayen umdan n twaculin ittawin ttarrant deg yiberdan, la ssuturen ciṭṭuħ n lyit seg tmunin timeqranin, ccihwan ciṭṭuħ n wakal deg winna ttafen yef leryaf n yiberdan. Imawlan imeqranen n wakal sbedden-d tiddukliwin ara ihareben fella-sen u myagaren akken ad mmeslayen yef ttawilat swayes ara ssageden, ara qehren, ara qameren, yef yirrigen issruyen²³ swayes ara ssexsin tanekra ma tekker. Tamsalt iten-iceyben

d agraw-nni n krađ twinas n yigima (300,000), amek ara xedmen ma iban-d gar-asen umalway, tekfa fella-sen tudert. Krađ twinas n yigima, lluzen u nhafen, lemmer ad issinen imanen-nsen, akal ad yuḡal d ayla-nsen, irrigen akk n ddunit, tingehlin akk n ddunit ur zmiren ara a ten-qerreēen. Dya imawlan²⁴ imeqranen n wakal, si tqacuct n waniyer i ten-tessawed sseaya-nsen, ttban-d tura s sin wudmawen, yiwen anida i d-ufraren yef medden u wayed anida sruħen talsa-nsen, la teddun yer nnger-nsen, la sseqdacen kra yellan d ttawil ara ten-ineħren yer nnger. Yal tikkelt m'ara sxedmen ttawilat-nni-nsen, kra n tikkelt m'ara sxedmen takriđt yef yimeyban, kra n tikkelt m'ara sekren herwel di Hooverville, kra n tikkelt m'ara ihqer umsaltu iminigen deg yigrir-nni azawali, yal ass itegg-as



(Continued on Page 15)

(A Man's Unique Journey to Tamazight: Continued from Page 4)

fessor of philosophy, has written extensively about Tamazight in Arabic. In his interview with TQ5, Habib-Allah says, “We cannot allow the new generations to be taught lies about our language and culture.” He further indicated that even in Tizi-Ouzou, where the French-language newspaper *Liberté*, discontinued on April 7, 2022, and *El-Watan* used to be the most widely read newspapers, the Arabic-language newspaper *Achourouk* has now surpassed both of them in readership.

Habib-Allah has also translated Akli Haddadou's book *Introduction à la littérature berbère* into Arabic. More than ten years after finishing this translation, he finally submitted it in 2021 to a book contest held by the Algerian High Council of Arabic Language. To his surprise, he was awarded the first prize in the translation category. He indicated that the council accepted his book and did not object to the use of Latin character transcription of the Amazigh words in the book. He stated in the same interview that “They [The council members] were professional and did not show any animosity to Tamazight. They behaved as academics.”

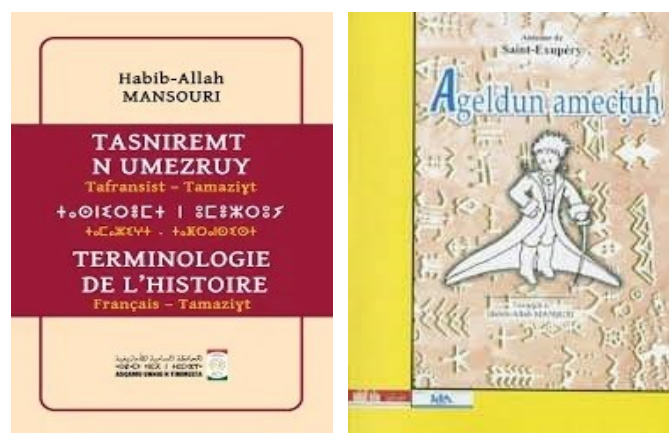
Habib-Allah underscored that many authors across Algeria write in the shadows. Because of the lack of book promotion, publication, and low readership, many manuscripts remain unpublished. Nevertheless, Le Haut Commissariat à l'Amazighité [High Commission for Amazighity] has helped publish and promote many books every year. This initiative ignited a noticeable increase in literary production in Tamazight.

After retirement, Habib-Allah plans to continue writing. He is currently focused on a glossary (*Amawal*) in Tamazight instead of a dictionary (*Asegzamal*), which would include the etymology of words. Another current project he is working on is translating Ibn Khaldoun's *Kitāb al-'Ibar wa-Dīwān al-Mubtada' wa-l-Khabar fī Ta'rīkh al-'Arab wa-l-Barbar wa-Man 'Āṣarahum min Dhawī ash-Sha'n al-Akbār* (Book of Lessons, Record of Beginnings and Events in the History of the Arabs and the Berbers and Their Powerful Contemporaries) from Arabic into Tamazight.

During the interview, Habib-Allah raised the im-

portant question of the use of true modern word cognates as opposed to inventing them in Tamazight, arguing that these are already in use by the general public. For example, he points out “Why do we need *Tilizri* when everyone uses the word television? Many languages, including Arabic, use these same cognates.”

At the end of his interview, Habib-Allah spoke highly of Mouloud Mammeri, the pioneer responsible for the anthropological revival of Tamazight, who wrote and published about Tamazight when it was a controversial subject. “Mouloud Mammeri was a vision-



ary. All we can do is continue to enrich Tamazight,” Habib-Allah said.

Note: It was such a pleasure talking to Habib-Allah, who amazed me not only by his published work but also by his strong and deep love of the Amazigh culture and language, and his perseverance to educate and teach them to the young generation of North Africans. A list of his published and unpublished work follows.

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(Continued on Page 18)

(The New York Forum of Amazigh Film: Continued from Page 3)

Amazigh Cinema – Developing the New York Forum of Amazigh Film. “Within a contemporary transnational context of exchange and production we wondered what evidence we would find of visual narratives and creative re-inscriptions by filmmakers who understood themselves as artists and members of this historically underrepresented and oppressed, yet powerfully resistant and vibrant culture.”

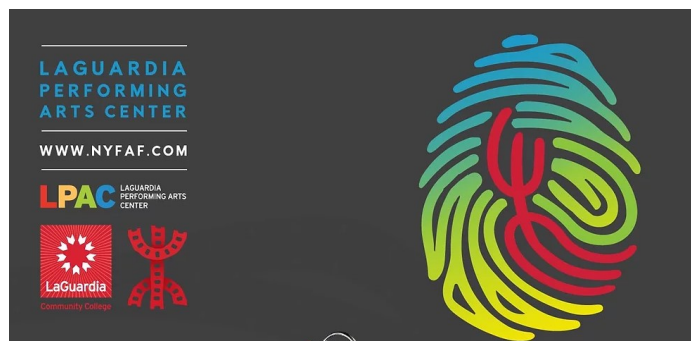


Fig. 3. Logos of theater and virtual program

The forum was founded in 2013, and ever since the program has been framed within two approaches. The first one is pedagogical. Curators along with other professors, instructors, and NYFAF's friends bring their respective classes to the event or get access to educational material designed around the theme of the festival, its films, and the panel or roundtable discussions. It also combines research, readings, and writings about the linguistic and cultural diversity of the Amazigh component in the arena of *Tamazgha*, a territory that stretches from the Siwa desert in Egypt to the Canary Islands in the Atlantic Ocean, all along

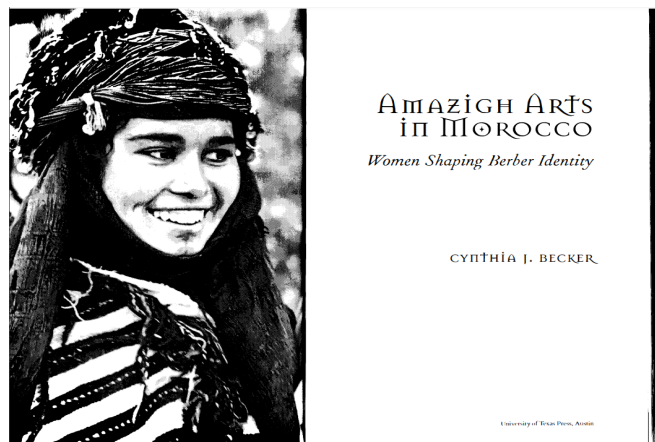


Fig. 4. Example of reading assignment from the fifth edition (2019)

with the Mediterranean coast and the Saharan Sahel.

The takeaway from the assignment is not only academic knowledge, but also practical experience with how 'Amazigh film' is becoming a vehicle to look for visibility and a technique of self-making, resistance, and resurgence in the visual space. The second approach attempts to examine *Amazighity* and cinema in an international and transnational context without falling under the rubric of essentialism or romanticizing and homogenizing the Amazigh subject.

Within the frame of these approaches, NYFAF delves into a search for the characteristics of an Amazigh film while speculating about a definition or typology of a separate Amazigh genre of cinema. According to Lafer (2021), Amazigh cinema exists everywhere that Amazigh populations exist as soon as a movie is produced in this language. By defining an Amazigh film based on the language, other artistic layers, depths, and specificities or idiosyncrasies that intervene in identifying this cinematographic genre are ignored. Imagery, landscapes, narratives, symbolism, and artifacts in many films produced in North African countries, for instance, are often built toward an Amazigh-grounded style even if that remains unsaid or presented and misappropriated as part of "Arabic culture." It is only when the audience approaches these elements of film as *discourse* and analyzes them as expressions and signs with significance that a form of *Amazigh cinema* might be possible to notice. An Amazigh cinema may hence develop into a full-fledged genre or category when filmmakers gain control of their images and combat both stereotypes and the 'camouflaging' of the Amazigh elements in the creative process of national cinema which is often lumped up under the umbrella of Arabic cinema. This understanding aligns with what Sonza (2018) calls gaining *visual sovereignty* as a way of reimagining an Amazigh film centered on self-representation and autonomy from the national or Arab cinema. Based on those two grounding principles and for the purpose of seeking an Amazigh film, NYFAF strives to create a venue where a multiethnic and multilingual audience with little or no knowledge of the indigenous people of *Tamazgha* can explore the Amazigh epistemologies, often valued alongside colonizers' views of knowledge and

(Continued on Page 16)

(Iguza n Wurfan: Continued from Page 12)

llsas i wass-nni i ten-iggunin.

Irgazen ha-ten-ad qummecen yef tmeccacin-nsen, udmawen d uqsihen, laẓ issedǵef-iten maca ifkayasen afud makken i t-ttqamaren, allen gemnent iyešmaren zeyyeren. Akal bu-lyella izzi-asen-d si yal tama.

- Tesliḍ s uqcic-nni di tqiḍunt-inna tis kuẓ?
- Ur sliḡ ara, tura kan dya i d-wwedey.
- Aqcic ittru ula deg iḍes yerna ad ittneqlab.
- Imawlan-is ɛudden d ijirmeḍen i yesɛa deg uɛab-buḍ-is. Fkan-as asafar-nni n useywes²⁵, dya im-mut. Ziḡ d aṭṭan-nni iwumi qqaren “iles aberkan”, i d-iffeyen deg-s. Aṭṭan-a itekk-d si lqella n tgella n leali.
- Ameybun-iw meskin.
- Yerna, imawlan-is ur seɛn ara azal swayes ara tmeḍlen. Armi tmeḍlen di tmeqbert n yigellilen.
- Fhem-itt tura, kečč!
- Dya yal yiwen ansi i d-issuffey taryalt d tame-ctiḡt. Zdat n tqiḍunt n twacult-is mnaglatent²⁶ teryalin n yidrimen s yini-nsent n lfeṭṭa. Armi tent -ufan kan din.

Agdud-nney d imdanen n leali; agdud-nney imdanen-is lhan wulawen-nsen. La nessutur deg Ugellid Ameqran akken imdanen n leali ur ttilin ara akk d igellilen. La nessutur deg Ugellid Ameqran akken igurdan ad ččen s tawant.

Tiddukliwin n yimawlan imeqranen n wakal žran a d-yawed wass imdanen ad ḥbsen tuttra seg Ugellid

Ameqran.

D tin i d taggara.

Endnotes:

¹By John Steinbeck.

²Zbu: resist (Amawal n Tmaziyt Tatrart).

³Ken/akennay/lkenna: fabricate/fabricator/fabricated.

⁴Amḍan: number.

⁵Tamguri: Industry.

⁶Azizaw akernennay: cauliflower (Imagerie Francais-Kabyle, K. Nait Zerrad).

⁷Amsiden, pl. imsidan: accountant (s).

⁸Sefrek: manage (Amawal n Tmaziyt Tatrart).

⁹Ila, ilan, (i) lan: own, owner, that which is owned.

¹⁰Tagrawla n Uzarug: revolution for independence.

¹¹Tṭrad Ayarim: civil war.

¹²Xawsu: hatred (XWS, p.913, Dictionnaire Kabyle-Francais, J. M. Dallet, Ed. Selaf, Paris).

¹³Wayel: whereas.

¹⁴Tirmeggut: offense.

¹⁵In the original English version of the book, the author talks about jimsonweed, a plant with a scientific name of *datura innoxia*.

¹⁶Talafsa: viper; talafsa m-nnaqus: rattlesnake.

¹⁷Igen: Army.

¹⁸Anas: Copper.

¹⁹Aezib: Ranch.

²⁰tadbelt n tdawsa: health department.

²¹Summel: denounce (Amawal n Tmazight Tatrart).

²²Ayawas: plan (Amawal n Tmazight Tatrart).

²³Irrigen issruyen: tear gas.

²⁴Amalway: leader.

²⁵Aseywes: a purge.

²⁶Mnaglat/mnaglaten: piled up (Dictionnaire Francais-Kabyle, Dallet, p.258).

Arezki Boudif works in biotechnology as a chemist. He is an active ACAA member and a regular contributor to *The Amazigh Voice*.



(The Current State of TamazightContinued from Page 7)

in this language. To proponents of the race to the bottom, I strongly urge you to use your common sense. In this language, with variations it is true, there are books of all kinds, spelling and grammar manuals, dictionaries, and computer tools. Reason says that it is up to the laggards to take the path of the precursors, to follow them humbly and, if it is not too much to ask, to get up to speed without further delay.

L'Expression: Given the existence of several variants of the Amazigh language, is the option of standardization the most appropriate or are we moving towards another solution?

Kamel Bouamara: Standardization is the development of the corpus of the language with the aim of eventually developing a “common norm,” a “standard language” or a “reference language.” Standardization therefore becomes self-evident when we want to make

it a teaching-learning language, among other things. The problem arises in these terms: should we proceed in successive phases, that is to say first standardize the existing regional variants (Kabyle, Chaoui, Mozabite, Tuareg, etc.), and then, in a second phase, standardize the first standards, or, as we seem to be doing today, standardize in a single phase and in a single operation all these regional variants? The problem with this last option is that there are few, too few even, people seriously trained in language planning, including at the university, and that there is, for the time being, no academic framework that would take care of it. Instead of thinking about a policy and a strategy to “arrange” the corpus of this language, we are content, for the time being,

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(Editorial: Continued from Page 1)

just a means of communication; it is the expression of an entire society which encapsulates its culture and beliefs. Undoubtedly, translation into Tamazight would open an entire literary world to those Imazighen who are not fluent in foreign languages, such as English, in addition to enriching Amazigh literature while at the same time spurring creativity and innovation in neologisms. Writing about Amazigh culture in any language and translating from Tamazight to other languages would not only expose the world to Amazigh culture and history and learn about the many contributions of Imazighen to the world, but also allow those non-Amazigh speaking Imazighen who, for one reason or another, have lost their identity to rediscover it. As part of a Tamazight learning strategy, though it may not be as modern as other popular learning methods, translation can be a useful tool in engaging the learner mentally and highlighting similarities and differences between languages and cultures.

Imazighen have only recently begun pursuing this avenue, and, thus, few translations into Tamazight exist. A lot of work remains to be done in this area, especially in the scientific fields. As a first step to fill this gap, our very own ACAA member Arezki Boudif who has been working for many years on translating the novels of the well-known American writer John Steinbeck has finally published *Uḥdiq d Wungif (Of Mice and Men)* and *Tameywant Seg Yillel (The Pearl)*. Also, he is currently working on translating *The Grapes of Wrath (Iguza n Wurfan)* of which a chapter is published in this issue of *The Amazigh Voice*. Interestingly, the children of the diaspora willingly have joined this cultural revival by contributing their perspective about their Amazigh identity and actively participating in its continuity. Sarra Seffal, an Amazigh-American professional young woman now serves as an editor of *The Amazigh Voice*. Moreover, Marcella Landri, another US born Amazigh professional young woman, who recently joined ACAA and the editorial board of *The Amazigh Voice*, is working on translating into English some poems of the late Amazigh writer Jean El Mouhoub Amrouche, renowned in French literature. In this issue, we give our readers the opportunity to discover this renaissance movement.

(The New York Forum of Amazigh Film: Continued from Page 14)

suppressed under systemic erasure forced historically first by Arab-Islamic imperialism and then by European colonialism. By providing this platform to display films made by or for Amazigh people, NYFAF sees promises in branding an *Amazigh film model* that will help it transcend the traditional boundaries imposed by Arabic or national cinema into a category that will make it globally acceptable while shedding more light on the Amazigh culture, characters, and values.

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Soubeika Bahri (Wafa) holds a Ph.D. in Linguistics from the Graduate Center-CUNY. Her research interests cover the semiotic and discursive displays of Tunisian Amazigh identity on social media.

(The Current State of Tamazight ...: Continued from Page 15)

with the existence of a signifier, Tamazight in this case, whose content remains to be defined and studied.

Rachid Dahmani is a physicist and served as *The Amazigh Voice* editor and translated several articles in the past.



Louiza Sellami is an engineer by profession. She is currently serving as ACAA secretary.

Youth's Anguish (1928)
By Jean Amrouche (1906-1962)
Translated by Marcella Landri

To Paul Gauthier

Will I have the time to write and weep,
Will my soul's life be able to create,
Will I still have the strength to act and give?

My youth drunk on blood and water,
So strong and drenched in my tears
Will it know to melt time
To sleep in Eternity?

O earth,
Would you, before my body's death,
My soul glorified in the Spirit,
Seal my rosy cheek to your icy lip?
Your arms, abandoned lover's arms,
Will they extend tomorrow,
In the thick of night where flesh dies inside consoling
flesh?

No, Earth!
I do not want to sink in your bed.
My soul is the stars' sibling that dances upon the night.
My heart is full of blood that boils and roils a sea of
desires;
My heart is full of tears and salt
And all the sky's water
Will not extinguish my unquenched thirst.

Come, Night,
Sexton of soft hands and sweet as a sister
Night that cradles, and guides the lover's kiss
Upon my burning brow.

Sleep, drowned, above a bed of sea-green algae,
Dissolve my weeping flesh into the simple night
And my raving soul,
As a broken child.

Angoisse de la jeunesse¹
Par Jean Amrouche (1906-1962)²

À Paul Gauthier

Aurai-je le temps d'écrire et de pleurer,
Aurai-je la vie de l'âme et le temps de créer,
Aurai-je encore la force d'agir et de donner ?

Ma jeunesse ivre de sang et d'eau,
Toute forte et trempée des larmes de mon corps
Saura-t-elle fendre le temps
Pour dormir dans l'Éternité ?

O terre,
Voudrais-tu, avant la mort du corps,
Mon âme glorifiée dans l'Esprit,
Sceller ma joue en fleur à ta lèvre glacée ?
Tes bras se tendront-ils demain,
Tes bras d'amante délaissée,
Dans la nuit dense où la chair meurt dans la chair con-
solée ?

Non, Terre !
Je ne veux pas me couler dans ta couche.
Mon âme est la sœur des étoiles qui danse sur la nuit.
Mon cœur est plein de sang qui brûle et roule une mer
de désirs ;
Mon cœur est plein de larmes et de sel
Et toute l'eau du ciel
Ne tuera pas la soif qui me consume.

Viens, Nuit,
Ensevelisseuse aux doigts doux et frais comme une sœur
Nuit qui berces, et promènes des caresses d'amante
Sur mon front brûlé.

Dormir, noyé, sur un lit d'algues couleur de mer,
Fondre dans la nuit simple ma chair qui pleure
Et mon âme démente,
Comme un enfant blessé.

© Editions L'Harmattan

¹Jean Amrouche, "Angoisse de la jeunesse," *Cendres: Poèmes (1928-1934)*, L'Harmattan, 2000, pp. 13-14.

²Jean Amrouche, alias Jean El Mouhoub (Kabyle: Jean-Imuhub Eemruc), born February 7, 1906, in Ighil Ali, Algeria, and died April 16, 1962, in Paris, was a French-speaking writer, journalist, and radio host. He is the son of Fadhma Aït Mansour Amrouche, the brother of writer Taos Amrouche and the father of Pierre Amrouche, writer and photographer.

Marcella Landri is a Kabyle-American from Chicago. She has worked as an editor, translator, and educator for the past seven years. She completed her master's in comparative literature at Paris IV where she researched Kateb Yacine's seminal work *Nedjma*. Marcella is currently the acquisitions fellow and assistant editor at the University of Washington Press in Seattle.



(*A Man's Unique Journey...: Continued from Page 13*)

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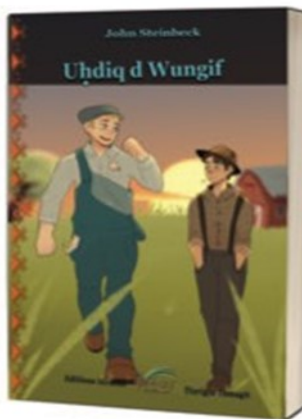
Rabah Seffal is a retired engineer by profession and lives halfway between Chicago and St-Louis. He loves to read, write, and take pictures. He loves eating figs soaked in olive oil. To destress, he plays pick-up soccer with a multi-national group of people who, like him, are stuck in Central Illinois.



New Books Published in 2021-22

Editor's Pick

Uḥdiq d Wungif, Yunyu 2022, by Arezki Boudif.



Deg wungal-a, George d Lennie mgarraden i kra ma yella, maca d imeddukcal, d tawacult. George d awezlan d uḥric, d win ieaddan gar medden. Ma d Lennie, ayen i as-ittwakkesen di laeqel ittwarna-as di tfekkas, laeqel-is, d win n ugrud, d ungif. Iḥemmel ayen mezziyen, ayen icebḥen, iḥemmel dayen ad yurar s yiwersiwen imecūhen. Tameddurt icerken Lennie d George teḥercaw, d tin ixeddamen s wass d taezibin n California deg yiseggasen 1930. George d Lennie icrek-iten dayen yiwen usirem

d abađni: ad ayen taferka ara yuḥalen d ayla-nsen, d axxamsen. Ssaramen ad ikfu fella-sen wawi terređ, umenter deg yiberdan. George yaeređ ad inder Lennie yef wuguren i d-iteddun: mmi-s n bab n taezibt amesbaṭli, ney tameṭṭut-is inya lxiq, ittnadin arfiq. Ihi, tawayit m'ara d-tewwet, tessexrab tirga, tneqq asirem. Lennie inya tamedgarđt, la t-ttseyyiden ixeddamen n taezibt amzun d ayersiw. Iwweđ yur-s George d amezwaru u ixemmam axir ma issawzel-as deg ussan-is walla ma yeğga-t a t-eatteben wid-nni ur nettqili ungif am netta.

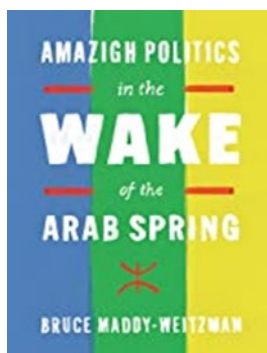
Tameywant Seg Yillel, Yunyu 2022, by Arezki Boudif



Am akken illa Baba-s ney imezwura n ugdud-is, Kino d aseggad n tmeýwanin, i d-issalay si lqae n yillel. Timeýwanin-a, deg umezruy, d nutenti i yeggan cciea, i yesrebḥen agellid n tmurt n Spanya. Ma d Kino, tameṭṭut-is Juana, d llufan-nsen Koyotito, d tudert igellilen i ttidiren. Yiwen wass deg ussan, Kino iydes u yessuli-d tameýwant i tent-yifen akk deg umađal. Tididi-ines d tamellalt n tsekkurt, ticci-ines d tin n waggur. Tameýwant-a teslul-d asirem n tmeddurt m-lefcuc i Kino d twacult-is. Tessaki-d dayen ddyel n wid yuyen tannumi tetten deg tidiwin n wiyyađ,

am akken dayen i d-tesken afud n udrum ma yeddukel, tayri n tarwa ur yesein tilas. Kino, netta, d bu-tirrugza, ur iqebbel tamuḥqanit. Wis ačal i d azal n tirrugza d tissas? Tamacahut-a d tafart, llsas-ines d timucuha ttalsen ihendiwen inašliyen n Mexiko. Gar umeslay d unamek-is, ad tafem dayen tamacahut n umezruy n ugdud n Kino d wassay-ines akked yimnekcamen i ten-irran di rrif.

Amazigh Politics in the Wake of the Arab Spring Kindle Edition, June 7, 2022, by Bruce Maddy-Weitzman.



In this book, Bruce Maddy-Weitzman brings to light the sustained post-Arab Spring political movement of North Africa's Amazigh people. The author discusses the shift of Amazigh activism, as protest, from the arena of ethnocultural recognition to that of legal and socioeconomic equality.

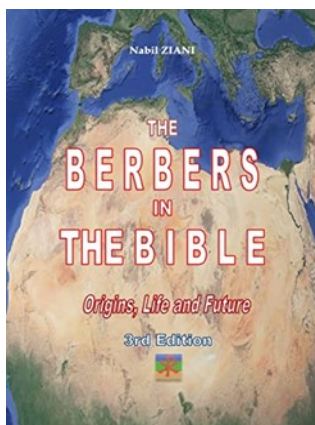
Le Mal-Être Amazigh en Afrique du Nord: Témoignage d'un Militant (Amazigh Malaise in North Africa: Testimony of an activist), May 1, 2022, by Smaïl Medjeber.



In this book, a vibrant tribute to the Amazigh people, the author tries to remedy major historical inaccuracies and distortions in order to establish an Amazigh memory. Drawing on his personal experience, solid knowledge and extensive research, Smaïl Medjeber delivers an in-depth, unpublished and richly documented book in favor of the recognition of

the Amazigh identity.

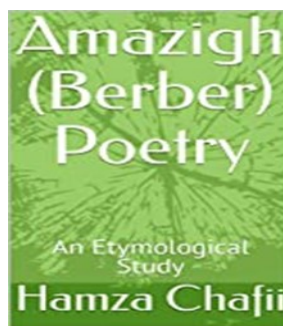
The Berbers in the Bible: Origins, Life and Future, Kindle Edition, April 6, 2022, by Nabil Ziani (Author), Lucien Oulhabib (Preface).



The Bible contains a lot of references to Berbers (Imazighen). In the Torah, and later in the books of Kings, Chronicles, and Prophets appear mentions of the Imazighen before the New Testament takes over with the appearance of Simon of Cyrene in the Gospels. Though these texts have existed for thirty-five hundred years, so far no known author has been interested in the question of the presence of

this people in the biblical text to try to draw substance from it to discover their place and to understand their role in history. In this book, the author aims to lift the veil on what should be "The Amazigh Bible," a document in which Imazighen will find answers to many questions concerning their origins, nature, and their place among other peoples.

Amazigh (Berber) Poetry: An Etymological Study Kindle Edition, March 30, 2022, by Hamza Chafii.



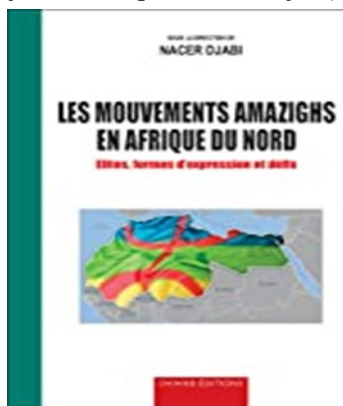
The author discusses poetry as one of the most important forms of Amazigh literature and lists common sub-genres most prevalent in Morocco. Furthermore, he examines based on linguistic and etymological analyses three concepts specific to Amazigh poetry of Morocco and Algeria. The rationale for this study contends that *tamdyast* (poetry) is a linguistically appropriate concept that can be applied as a universal literary term for Amazigh poetry by researchers in Tamazight.

Tala's Big Day, Jamal Benhamou Publishing, March 29, 2022, by Jamal Benhamou.



This is a children's book that tells the story of Tala, an adventurous Amazigh little girl, who loves fun and celebrations. There is one event she awaits with great excitement every year. This event, however, is unknown to many kids. Follow Tala and her adventure to learn about this big day.

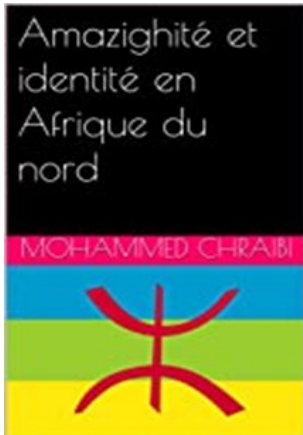
Les mouvements amazighs en Afrique du nord: Élités, formes d'expression et défis (Amazigh Movements in North Africa: Elites, Forms of Expression and Challenges), Kindle Edition, March 3, 2022, by Nacer Djabi.



This book is the first to study the Amazigh movement in North Africa. Comprising five countries, namely Morocco, Algeria, Tunisia, Libya and Egypt, this study is the result of an interdisciplinary collaboration between eleven researchers in sociology, anthropology, and political science.

All natives of the region, they studied samples from nine regions that remained Amazigh-speaking in their daily lives. These range from the Rif and the Central Atlas in Morocco, passing through Kabylia and Ghardaïa in Algeria, the Tuareg regions in southern Algeria and Libya, Mount Nefoussa in Tunisia, to finish in the Siwa oasis in Egypt. This scientific investigation, which lasted two years, focuses on the forms of expression that the Amazigh movements borrow in these countries, the nature of social forces and elites who, while defending a common claim, differ from each other, both at the regional and national levels.

Amazighité et identité en Afrique du nord (Amazighity and identity in North Africa), Kindle Edition, Feb. 14, 2022, by Mohammed Chraïbi.



In this book, the author explains that contrary to the Arab Spring, of which nothing remains, the Amazigh Spring, though having predated it by 31 years, has evolved to become, today, the hope of the North African countries to enter modernity because it espouses universal human values. The author describes the three stages he thinks the Amazigh movement has gone through: human rights, politics, and revolution, and focuses on the question of identity which, he says, will always come back since it has never been settled nor debated properly.

Une Mythologie Berbère (Amazigh Mythology), February 11, 2022, by Hassane Benamara.



Did Imazighen have religions that predated the Abrahamic ones? What remains of the ancient religions that their ancestors would have created or adopted? How did this people with an oral tradition manage to transmit to us its experience of the world? By examining very diverse sources, the author answers these questions and reconstructs a heritage relating to one of the Amazigh mythologies shattered and scattered by the insult of time. In the same

way, he discusses how the Abrahamic religions arrived in certain regions of North Africa, and how Amazigh mythology, cults and rituals adapted to them without being eclipsed or erased.

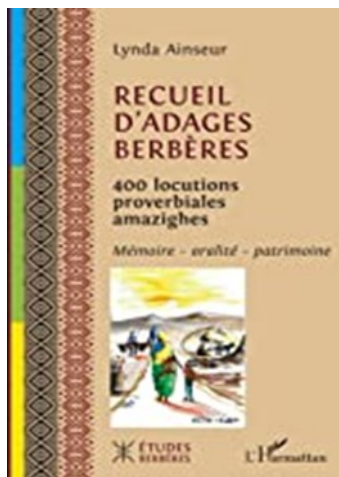
Les Pharaons d'Égypte d'origine Berbère du dernier millénaire avant J.-C (The Pharaohs of Egypt of Berber origin of the last millennium BC), December 17, 2021, by Slaouti Mebarek Taklit.



Egyptian power was in the hands of Imazighen from the first millennium BC until the arrival of Alexander the Great in the third century. In the first millennium, the Amazigh Pharaoh, Sheshonq established his power by associating his family with the clergy and the royal aristocracy. His successors remained in power and partici-

pated in the greatness of Egypt. However, they had to fight against certain pharaohs of Ethiopian origin, with whom they shared power, and later the Assyrians and Achaemenids. The Amazigh pharaohs remained in power until they appealed to Alexander the Great, who later became pharaoh, to help annihilate the Assyrian and Achaemenid enemies.

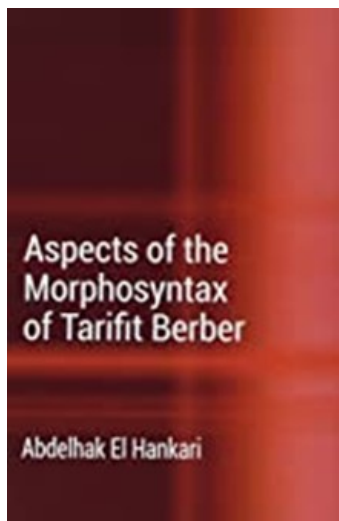
Recueil d'adages berbères: 400 locutions proverbiales amazighes: Mémoire - oralité – patrimoine, (Collection of Berber adages: 400 Amazigh proverbial locutions: Memory - orality – heritage), November 30, 2021, by Lynda Ainseur.



This book presents 400 Amazigh idiomatic expressions (mainly from Bgayet, Algeria) compiled over the years. They are the subject of a future publication in both Tifinagh and Latin-based Amazigh alphabets, to which a French translation is added.

The context of use of each of the adages is specified, and whenever possible, an equivalent French expression, proverbial or not, is included.

Aspects of the Morphosyntax of Tarifit Berber, October 1, 2021, by Abdel El Hankari.



Tarifit is one of the less-studied Amazigh languages. This book is a comprehensive investigation of the overarching themes which lie at the heart of the morphosyntax of Tamazight. This includes a grammatical description of parts of speech, the inflectional classes of nouns, the construct state, word order, clitics, and valency. These topics are investigated within the minimalist approach to syntactic theory. One of the most significant findings of the book is that Tarifit is claimed to have gone through a grammatical shift in

word order from verb-subject-object (VSO), as displayed by the major studied Amazigh varieties, to a topic-prominent system. Novel analyses are also proposed for clitics and the causative system, in order to bring these grammatical aspects within the range of current theories.

