

farces (8), which were performed at public festivals and whose essential object was to entertain the spectators; moral comedies (7), where the author satirises Algerian society; and finally, comedies of character (5), which describe the failings and vices of humanity. But it is clear that such a classification cannot be absolute, since all these elements, or at least the majority of them, combine, to varying degrees, in each play: there is a plot, simple to the point of being negligible, a depicting of morals and a description of human nature in general, set in motion with the full panoply of sarcasm, with man as a prey to a quasi-tragic contradiction, represented by the blunt and malicious rustic, or one of his rivals, the vagabond, the insecure, the unfortunate, condemned to do battle in the jungle of society and struggling there in his own way, clumsily, nervously, sometimes craftily, his conscience never easy, but at the same time anxious for respectability, secretly longing to integrate himself in the world which rejects him, always ready to accept the situation that presents itself, and even more than this, to be excited by outward appearances, as a means of approaching reality; in short, a Charlie Chaplin figure, drinking anisette and munching Barbary figs.

The comedy of al-Kusanṭīnī depends to some extent on the characters, but more frequently on the situations, and also on the wit of the dialogue, which in most cases is not included simply for its own sake, but with the object of throwing light on a character.

However, without being totally pessimistic, the themes tackled by al-Kusanṭīnī are not primarily light-hearted—a fact not uncharacteristic of a humorist. We find here the naïve provincial cheated by flatterers and mischievous servants, vain bourgeois merchants exploited by swindlers, egotistical parents sacrificing the well-being of their children for their own interests or for social traditions, etc. But this gloom, which should not be exaggerated and which al-Kusanṭīnī, a keen observer, has drawn from his own experience of life, is always concealed beneath his comic sense. At the moment where comedy is in danger of turning into tragedy, farce intervenes, with its sometimes rather crude elements, and brings back the laughter. Predictably, under these circumstances, the dénouements tend to be happy. Al-Kusanṭīnī is no more concerned than was Molière in making his endings plausible. Often, in fact, the dénouement should logically be an unhappy one; but then it would no longer be a comedy.

Al-Kusanṭīnī is a comic author and not a philosopher. It is vain to attempt the discovery of a coordinated doctrine in his works. However, it is not impossible to draw from his plays a group of ideas which make up what might be called a system of morality.

Everything which is contrary to nature and hostile to reason is anathema to al-Kusanṭīnī: the prejudices which trap Algerian society in a stifling traditionalism, the superstitions which divert the faithful from true piety, the hypocritical distortion of religion to favour the machinations of corrupt individuals and profiteers, and the greed which transforms man into a kind of moral monster. Conversely, he is eager to spring to the defence of the young, even when they are not totally irreproachable.

It is clear that such a philosophy might appear to be a somewhat superficial approach to the problems; nevertheless, the fact remains that it is a philosophy closely linked to the life experienced by the mass of Algerians between the First and Second World Wars, concerned with the images that people

saw around them every day, in the street as well as within their families, and this is fairly remarkable.

Al-Kusanṭīnī confined himself in general to making rough drafts, sketching out his ideas, laying down the simple foundations of what was to become a play on the stage. His style also reflects this improvisation: it is a comedy style, meaning that it commends itself better to performance than to reading. It is admirably suited to its purpose, natural, alive, full of ingenious features and significant images, always pleasing and witty, often provocative.

In his satirical verses, which by contrast were written before being sung, the phrases are short and staccato, punctuated by exclamations and rhetorical appeals; it could be said that they represent an almost breathless approach to the pursuit of emotion.

In conclusion, it is thanks to al-Kusanṭīnī that Arabic comedy rose for the first time in Algeria to heights similar to those attained, for example, in Athens with Aristophanes, in Rome with Plautus and Terence, and in France with Georges Courteline.

For his high qualities of theme and of form, in drama as well as in his satirical songs, al-Kusanṭīnī deserves to be long remembered.

Bibliography: S. Bencheneb, *Le théâtre d'Alger*, in *R. Afr.*, nos. 364-5 (1935/3-4), 72-85; R. Bencheneb, *Textes arabes d'Alger*, in *ibid.*, nos. 396-7 (1943/3-4), nos. 398-9 (1944/1-2); *idem*, *Le père du théâtre arabe en Algérie: Ksentini*, in *Afrique Littéraire*, Tunis, no. 29 (June 1944), 3; *idem*, *Le grand Ksentini n'est plus*, in *Dernières Nouvelles*, Algiers, 13 August 1944, 1-2; *idem*, *Rachid Ksentini (1887-1944)*, *Le père du théâtre arabe en Algérie*, in *Documents Algériens*, no. 16, Algiers 1947; *idem*, *Aspects du théâtre arabe en Algérie*, in *l'Islam et l'Occident, Cahiers du Sud*, 1947, 271-6; Fr. Bonjean, *Le père du théâtre arabe en Algérie*, in *TAM*, Algiers, no. 273 (25 October 1947); E. Dermenghem, *Les plus beaux textes arabes*, Paris 1951, 516-8 (translations by R. Bencheneb); El Boudali Safir, *Théâtre arabe en Algérie*, in *Simoun*, Oran, 1953/6-7, 56-62; S. Bencheneb, *La littérature populaire*, in *Initiation à l'Algérie*, Paris 1957, 307; J. B., *Du balbutiement à la maîtrise ou l'essor du théâtre arabe algérien*, in *Alger-Revue*, 1961, 46-8; M. Blanchet, *L'art dramatique en Algérie*, in *Le Journal d'Alger*, 24 August 1961; anon., *Rachid Ksentini*, in *Alger-Ce Soir*, 11 March and 1 April 1965; J. M. Landau, *Studies in the Arab theater and cinema*, Philadelphia, 1958, Fr. tr. Paris 1965, 94; G. Wiet, *Introduction à la littérature arabe*, Paris 1966, 305; A. Roth, *Le théâtre algérien de langue dialectale 1926-1954*, Paris 1967, 64-71; M. Bachetarzi, *Mémoires (1919-1939)*, Algiers 1968, *passim*. (R. BENCHENEB)

X KUSAYLA B. LAMZAM, or KASĪLA was, in the tradition of the Massinissa and of Jugurtha, one of the most eminent figures in the struggle of the Berbers to preserve their independence. In 55/674, at the time when the *mawlā* Abu 'l-Muhādījir Dīnār came from Egypt to replace 'Uqba b. Nāfi' as governor of the recently-conquered province of the Maghrib, Kusayla was certainly "king" of the Awraba, a broad alliance of tribes of the Barānis group, for the most part sedentary. The territory of the Awraba was centred at that time on the region of Tlemcen, called Pomaria in antiquity, and it probably stretched from west of the Aurès range to Walīla (= Volubilis) to the north of Fez. It may be recalled that Idrīs [q.v.] was brought to power by the Awraba of Walīla. At the time of the conquest, the majority of the latter were no doubt Christianised. In fact, according to al-Bakrī their

البيانات المعربة

في أخبار الأندلس والمغرب

لابن عذارى التركشي

Alism
Termede
Alism

Türkiye Diyanet Vakfı İslâm Ansiklopedisi Kütüphanesi	
nyit :	5909-1
asnif No. :	364 I.Z.A.B.

الجزء الأول

تحقيق ومراجعة

ج. س. كولان و ل. ليفي بروفنسال

دار الشهادة

بيروت - لبنان

رؤساء العابدين، وكبراء الزاهدين. فترك القيروان آمينة، وانصرف عنها. وأقام بها كثيراً من أصحابه.

خروج زهير الى برقة وكيفية مقتله بها

ثم رحل زهير الى المشرق في خلق عظيم. فبلغ الروم خروجه من إفريقيا الى برقة؛ فأمكنهم ما يريدون. فخرجوا اليها في مراكب كثيرة، وقوة عظيمة. فأغاروا على برقة؛ فأصابوا فيها سبياً كثيراً، وقتلوا ونهبوا. ووافق ذلك قدوم عسكر زهير الى برقة من إفريقيا؛ فأخبر زهير بخبرهم. فأمر عسكره بالمسير الى الساحل، طمناً أن يدرك سبي المسلمين، فيستفدزم. فأشرف على الروم، وإذا هم في خلق عظيم. فلم يقدر على الرجوع^(١)، وقد استغاث به المسلمون وصاحوا، والروم يدخلونهم المراكب. فنادى بأصحابه النزول؛ فنزلوا. وكانوا أشرف العابدين، ورؤساء العرب المجاهدين، أكثرهم من التابعين.

فتزل الروم اليهم وتتلقونهم بعدد عظيم. والنعم* القتال، وتكاثرت عليهم البروم؛ P. 18 فقتل زهير - رضه - وأشرف من كان معه من العرب. ومضى المسلمون الى دمشق؛ فدخلوا على عبد الملك بن مروان؛ فأخبروه أن أميرهم وأشرف رجالهم قد استشهدوا. فعظم ذلك عليه، انفضل زهير ودينه. وكانت مصيبته مثل مصيبة عتبة قبله. فاجتمع أشرف العرب، وسألوا عبد الملك أن ينظر لإفريقية من بسد نغرها، ويصلح أمرها. فقال لم عبد الملك: «ما أرى أحداً كفوياً لإفريقية كحسن بن النعمان!»

وفي سنة ٢٧٤، مات عبد الله بن عمر بن الخطاب - رضهما - . ذكر أن الحجاج بن يوسف سمه، في خبر طويل.

1) B. الركوع.

2) Tout ce passage, jusqu'à la fin du chapitre, manque dans B.

فبلغ كسيلة بن كزيم قدومه اليه، وعزمه عليه. فجعل لا يبأه ولا يخاف منه وكان كسيلة في خلق عظيم من البربر والروم، أضعاف ما مع زهير مضاعفة. فدعا كسيلة أشرف البربر وقال لهم: «إني رأيت أن أرحل عن هذه المدينة؛ فإن بها قوماً من المسلمين، لم علينا عهد. ونحن نخاف، إن أخذنا القتال معهم، أن يكونوا علينا. ولاكن ننزل على موضع منس^(١) وهي على الماء^(٢). فإن عسكرنا خلق عظيم؛ فإن هزمنام الى إطرابلس، قطعنا آثارهم؛ فيكون لنا الغرب الى آخر الدهر؛ وإن هزمنوا، كان الجبل منا قريباً والشعراء؛ فنحصن^(٣) بها!»

ذكر محاربة زهير بن قيس البلوي مع كسيلة ابن كزيم البرنسي

لما رحل كسيلة عن القيروان، نزل عليها زهير بن قيس^(٤) ثلاثة أيام، ولم يدخلها؛ وفي اليوم الرابع رحل عنها حتى أشرف على عسكر كسيلة في آخر P. 17 النهار، فأمر الناس بالنزول. فلما أصبح وصلى، زحف اليه. وأقبل كسيلة ومن معه؛ فالتقى الجمعان، والتحم القتال بين الفريقين؛ ونزل الضر وكثر القتل في الفريقين، حتى يس الناس من الحياة. فلم يزالوا كذلك حتى انهزم كسيلة وقتل. ومضى الناس في طلب البربر والروم؛ فلحقوا كثيراً منهم، وقتلوا، وجدوا في طلبهم الى وادي مكيبة بالقرب؛ ففي تلك الوقعة ذهب رجال الروم والبربر المشركين، وقتل ملوكهم وأشرفهم وفرسانهم. ثم انصرف زهير الى القيروان؛ فأوطنها. فنزع منه أهل إفريقيا، واشتد خوفهم؛ فلجؤوا الى الحصون والقلاع. ثم إن زهيراً رأى بإفريقية ملكاً عظيماً؛ فأبى أن يقيم بها، وقال: «إني ما قدمت إلا للجهاد! وأخاف أن تسيل بي الى الدنيا فأهلك!» وكان من

1) A. مسير. B. ميسر. 2) Sic dans A. et B.

3) A. et B. تحصنوا. 4) حرب A.