



**“ El Burda” the poem of the scarf as phonetically adopted in Kendsa,  
Algeria**

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**Abstract**

our research paper presents a version of “the poem of the scarf” ,” El Burda” , phonetically adopted in a region of the Algerian south, Bechar , where the religious festivities are still celebrated in a special way, one of these festivities “ El Mawlid Enabaoui” , the prophets birthday, in which the inhabitant , mainly men, read this poem in a phonetically adopted version to the local dialect, this version is adopted even by well structured people in Classical Arabic, because this poem is now a part of their heritage and traditions more than being an Arabic poetry.

**1) Introduction:**

El Burda ,Well known as ”THE POEM OF THE SCARF ”is one of the noblest poems in the Arabic literature of the Post-Islamite time, wrote by poet Sharfuddin Abi Abdullah Mohammed bin Sa'eed al-Misree, was well known by his surname Busaree from Bushire, to which one of his parents belonged, the poem is about the prophet Mohamed « peace on him » , where he is represented as the best and highest model of human perfection it is easy

enough to see that the representations and the pictures in these poem possess the rare feature of not exceeding the bounds of propriety and reason.

In Knadssa, the Zaoui Ziania brought an excellent religious culture: traditions and good habits, the celebration of the birthday of the Prophet Mohamed is one of the important traditions in Knadssa reading el Burda is an indispensable way of celebration,

the Burda actually and since a very long time is taught to youngsters from their parents and grandparents not exactly like they have receive it first but with a certain phonological adoption, learners and readers of el Burda in Knadssa do not all know how to read and write they learn it by heart they went just to the “Madressa” or mosque where they learn Holly Quran the way they read is not exactly as the classical Arabic pronunciation they adopted the Burda to their local pronunciation, to their dialect (the of the Ksoria) with its specific characteristics of the Urban dialect.

## 2) El Burda the poem of the scarf :

Sharfuddin Abi Abdullah Mohammed bin Sa'eed al-Misree well known by his surname Busaree from Bushire, to which one of his parents belonged, was born in 608 and died in 695 A.H and cultivated the art of penmanship with great pains, and followed it as his profession, earning great distinction as an excellent calligraphist. He also took a good deal of interest in the study of oriental languages and usages. His fame, however, depends not so much on his proficiency in calligraphy as on the several eulogistic poems, which he wrote about the Prophet Mohammad, (Peace of God be on him); the occasion that led to the writing of this poem was an event in his life, when he was affected seriously with paralysis which deprived one-half of his body of its vital powers and motions. He then thought of offering another tribute of devotion to the Prophet and wrote the present poem.

This poem is one of the noblest poetical productions of the seventh century after Islam, where the Prophet is represented as the best and highest model of human perfection, short only of divinity, he is admitted to be, after all, but a man and a servant of God, It gives a very authentic picture of the Prophet. El Burda contains such poems as were composed and recited in the defence and the support of Islam, they go far to prove clearly that Islam was never based on violence, force or use of the sword, but was only a form of religion founded on solid reason and pure morality, and quite in unison with the doctrines of God.

### **3) Sociolinguistic variation and diglossia in Bechar:**

The sociolinguistic situation in Bechar, is said to be complex because of the multiplicity and the diversity of the dialects. There are at least six dialects spoken in Bechar. We will introduce in this work five of them: four are Arabic: the dialect used by the majority, the dialect of the Doui Mnii, the dialect of Ouled jrir, and the one of the Ksoria and many Berber varieties, For instance; Bechar's speech community shares the same verbal repertoire apart from some Berber old speakers, who may be presented as a minority group living in Bechar with a very limited intelligibility.

One of the most prominent facts about the linguistic situation in Algeria, and all the Arabic- speaking communities, is the existence of two varieties of the same language, each one used for specific functions with clearly defined roles.

In Bechar Classical Arabic is in contact with Colloquial varieties, which are presented as the spoken dialects in the region, and here we may speak about diglossia, religious speeches in mosques are said in MSA (Modern Standard Arabic), to clarify things the Imam switches to dialects, in Kenadsa El Burda and many other religious writings are read or sang in MSA. Bechar regional radio, also presents most of the programs in MSA except those related to traditions and Folks, and for sympathy with auditors the radio presenter switches

sometimes to regional dialects. In their daily conversations speakers of all the varieties in Bechar use dialects. In their daily conversations speakers of all the varieties in Bechar use dialects, but they shift to MSA at work, university, or primary, complementary and secondary schools.

#### **4) Dialect of Knedsa (Dialect of Ksoria) :**

The “Ksoria” or “Ksorians” refers to people living in the Ksar of Kenadsa and of Bechar or “Takda”. The Ksoria are of different origins like Ouled Sidi Mohammed, Ouled Dekhissa and even Jewish families, this tribe did not take part in wars and conflicts .Kenadsa was the centre of commandment of Bechar. Sidi Mohammed Ben Bouziane came to Kenadsa and founded the Zaouia Ziania and became the spiritual leader of all the region, he brought many Imams to teach Ksoria about Arabic, Islam and history, and Ksoria , in spite of their different origins, formed one cultivated and civilized speech community. Ksoria use some terms and expressions, especially songs which result from the contact with some Jewish families who lived in Kenadsa

The dialect of Ksoria is the nearest one to Moroccan ones from all the Algerian dialects, and here are some examples:

[a zidu:hu: xəbza xra] (give them some bread)

[a] had el 3i! bəlli 3lija məblu:l](what is this couscous like! I think it is wet)

However some words exist only in Morocco and in Kenadsa, these words were brought with the first comers to Kenadsa, and are still used by the Ksoria here are some examples: [xizzu:] “carrot”, [ɣtar] for “slate” [mati]a] for

“tomato” and especially the word [waxa] which means “yes” or “ok”.

Examples:

[ləmrozia] (Carrot)

[zu:nan] (Crumbs of glass)

[mozon] (Lentil)

[qedu:h] (Marmite)

Ksorian has no names for new objects, but borrowed names to new objects. In fact there are a lot of French borrowings in Ksoria dialects because they were in a permanent contact with French people who lived there during and after colonization.

Most of the French who lived in Kenadsa worked in education and teaching they went to cinema, swimming pool and libraries, their objects and activities were taken and imitated by the Ksoria and the names of these objects and activities were borrowed.

Examples:

| Ksorian Dialect | French          |
|-----------------|-----------------|
| [su:nit]        | (Sonnette)      |
| [safajas]       | (Surveillance)  |
| [lbartmu:n]     | (Porte monnaie) |
| [lkantina]      | (La cantine)    |
| [minu:ri]       | (Mineur)        |

These words are still used and pronounced this way even by educated people.

Ksorian is classified as an urban dialect, phonologically speaking the fricative /θ/ (ث) and /ð/ (ذ) are replaced by the dental /t/ (ت) and /d/ (د). Example [tqil] is said for heavy instead of [θqil] and [dhab] for gold instead of [ðhab], some Arabic sounds are not found in Ksorian dialect at all like /ð/ for instance Ksoria don't say [ðalma] (darkness) but [dalma].

Unlike all dialects in Bechar where the sound /q/ is replaced by /g/, Ksorian dialect in some words keeps the sound /q/ like in CA, example: [qalbi] instead of [galbi] for (my heart) and [qrib] instead of [grib] for (near).

Another feature is the use of diminutive forms like [stijəl] a small [stal] (can) and [mtiwi] a small [mətwi] (knife). Ksoria's dialect is also famous for the use of the /e:/ instead of /u:/ Example: [zəbna lhe:t nməlhe:h wə nakle:h] (we brought fish we will put in some salt and eat it ) which is pronounced in all the other dialects [zəbna lhu:t nməlhu:h wə naklu:h].

Proverbs also exist in Ksorian dialect, most of these proverbs have a relation with religion and education which are very important for the Ksoria; examples: [tibaʃire: la tinaffire:] from the original Arabic proverb [baʃiru: la tonaffiru:], it is said to a person who never gives hope to people.

[jakəlha lmsali wəla tarək ssla] (is it for the one who prays or for who doesn't) and it is said for those who cook a small quantity of food for many people.

[zriba tedi laxra] it is said for consolation.

[dkarna lma ou ləhlib wə sidna Mohamed əl ħbib] it is said to a person who is always complaining about pain and illness.

[3bid si:dna dkərna gədamhu: ʔi ssla wə sjəm] it is said for gossip, in front of whom we have to pay attention when speaking.

5)

Many versions had been said about how El Burda arrived to Knedsa, something everyone agrees about and after asking many old people from the region, El Burda exists since e very long time and it was typical to the “El Mawlid Enabaoui”.

This research paper is not concerned neither with origins of El Burda nor in its structure, but a simple study on a “phonetically simplified” version by the Ksoria who got the habit to read it in all the religious festivities, mainly “El Mawlid Enabaoui” . Nowadays most of Ksoria ,young and old, learn El Burda at the religious festivities people who do not learn it are given a copy of it already printed for visitors, what is remarkable is that Ksoria either they learn it or not read it the same way and they unconsciously adopt it to their dialect, even educated ones and with a good level at Classical Arabic read it the same way as old persons who just learn it even if they do not know how to read.

Here are some examples about phonetic adoption of el Burda:

a) the fricative /θ/ (ث) and /ð/ (ذ) are replaced by the dental /t/ (ت) and /d/ (د):

as in:

1- واثبت الوجد خطى عبرة و ضنى

“Love has ingrained two lines of fear, withered your face”

-/atbata/ and not /aθbata/

2- يا لائمي في الهوى العذري معذرة

You who reproach me, regarding my love excuse me

-/ al3odriyi/ and /ma3dira/ in the place of /al3oðriyi/ and /ma3ðira/

b) /ð/ for instance is pronounced /d/ (د):

3- او امض البرق في الظلماء من اضم

“Or it is the lightning struck in the darkness of the night idem”

-/awmada/ and /idamin/ instead of /awmað/ and / iðamin/

The change in reading or reciting doesn't occur only at the level of phonemes but also intonations and sound pitches.

## **6) Conclusion:**

These are some phonetically described examples of the Ksorian adoption of El Burda, giving a particularity by the typical way of reading .

In every religious festivity and especially in “el mawlid” listening to El Burda- and mainly for the first time- in Knadsa persuade you of a local folk it needs time while listening to recognize El Buseree’s Burda , read by both old and young people highly educated or illiterate it is a sign of unity of pride of civilized way of celebrating great religious events a sign of keeping a good tradition away from death and living a regional spam of that universally known poem “ El Burda”

## **7) Appendix :**

Phonetic symbols:

/ʒ/ as in /ʒammi/ “my uncle”

/ð/ as in /ðæb/ “dissolved”

/θ/ as in /θəlj/ “snow”

/t/ as in /ta:r/ “it flew”

/ð/ as in /ðalma/ “darkness”

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