

CE QUE NOUS APPREND L'ANTHROPOLOGIE

MOUSSEM

Un film de Jacques Willemont



Description et transcription des textes et sous-titres

Français - anglais

Production

UNIVERSITE DE STRASBOURG (DUN) / ESPACES

	Transcription texte français	Traduction	
00.00.00	<p>01 – introduction – 00.20</p> <p>MOUSSEM* 22 minutes, 1969</p> <p>Viviana Pâques, considérant que « <i>A partir du moment où les gens ne l'ont pas vu, ça n'existe pas</i> », décide de faire réaliser un film sur les rituels des Gnawa du Maroc. Elle rend ainsi hommage à son informateur, Al Ayachi, <i>moqaddem</i> des Gnawa de Marrakech. Liane Willemont assure la prise de sons. La réalisation est assurée par Jacques Willemont.</p>	<p>01 – introduction – 00.20</p> <p>MOUSSEM* 22 minutes, 1969</p> <p>Viviana Pâques, considering that "As long as people haven't seen it, it doesn't exist", decided to make a film about the rituals of the Gnawa of Morocco. Thus, she pays tribute to her informant, Al Ayachi, moqaddem Gnawa of Marrakech. Liane Willemont ensures sound taking Directing is assured by Jacques Willemont.</p>	<p>MOUSSEM 22 minutes, 1969</p> <p>Viviana Pâques, considering that "<i>As long as people haven't seen it, it doesn't exist</i>", decided to make a film about the rituals of the Gnawa people of Morocco.</p> <p>Thus, she pays tribute to her informant, Al Ayachi, the <i>moqaddem</i> of the Gnawa of Marrakech.</p> <p>Liane Willemont ensures sound taking Directing is assured by Jacques Willemont.</p>
00.20.06	<p>02 - Le mythe – 01 :58</p> <p>Tout commença, selon les Noirs du Maroc, lorsque la <i>dunya</i>, le serpent de lumière rouge qui entoure le monde à l'aurore et au crépuscule, dressa sa tête, qui est le soleil, et tenta de pénétrer le firmament.</p> <p>Alors le <i>hajjaj</i>, un double tourbillon de sens contraire, la décapita. Le soleil sacrifié tomba sur la terre. Avec lui tomba la <i>zedra</i>, ce buisson que vénère toute la région de Marrakech.</p> <p>De même, l'esclave noir Bilal, le muezzin du prophète, viola le ciel lorsqu'il monta au sommet du minaret pour lancer le premier appel à la prière. Maintenant, dans la vie quotidienne, ce mythe est le modèle des gestes sacrés de l'existence.</p>	<p>02 - The founding myth – 01 :58</p> <p>It all began, according to black people of Morocco when the <i>dunya</i>, the red serpent of light that surrounds the world at dawn and dusk, pitched his head, which is the sun, and tried to penetrate the firmament.</p> <p>Then the Hajjaj, a double whirlwind of opposite directions, beheaded it. The sacrificed sun fell on earth. With him fell the <i>Zedra</i>, this bush that all the Marrakech's region worships. Likewise, the black slave</p> <p>Bilal, the Prophet's medina, raped the sky when he ascended to the top of the minaret to launch the first call to prayer. Nowadays, in everyday life, this myth is the model of the sacred gestures of existence.</p>	<p>It all began, according to black people of Morocco when the <i>dunya</i>, the red serpent of light which surrounds the world at dawn and dusk</p> <p>pitched its head, which is the sun, and tried to penetrate the firmament.</p> <p>Then the <i>Hajjaj</i>, a double whirlwind of opposite directions, beheaded it.</p> <p>The sacrificed sun fell on earth.</p> <p>With it fell the <i>Zedra</i>, this bush that all the Marrakech's region worships.</p> <p>Likewise, the black slave Bilal, the Prophet's medina, raped the sky when he ascended to the top of the minaret</p>

	<p>Ainsi, l'étendard noir ou blanc que le <i>muezzin</i> dresse chaque jour vers le ciel, évoque ces deux viols mythiques. Mais aussi la <i>sutra</i> – le voile aux sept couleurs qui s'étendit au-dessus de la terre après que la <i>dunya</i> ait pénétré le firmament.</p> <p>D'autre part, le viol du ciel préfigure les rituels du mariage, et le sacrifice de la <i>dunya</i> ceux de la circoncision. Enfin, ce sacrifice a donné naissance aux sept corporations de Marrakech. Alors, au Mouloud qui commémore la naissance du prophète, les tanneurs offriront aux sept corporations une chamelle qui sera décapitée.</p>	<p>The black or white banner that the muezzin raises up every day to the sky, evokes both mythical rape. But also the <i>sutra</i> - the veil of seven colors which spread over the earth after the <i>dunya</i> had penetrated the firmament.</p> <p>Also, the rape of the sky prefigures the marriage rituals and the <i>dunya</i> sacrifice those of circumcision. Finally, this sacrifice has given birth to the seven corporations of Marrakech. So, at <i>Mouloud</i> which commemorates the birth of the prophet, tanners will offer to the seven corporations a beheaded camel</p>	<p>to launch the first call to prayer.</p> <p>Nowadays, in everyday life, this myth is the model</p> <p>of the sacred gestures of existence.</p> <p>The black or white banner that the muezzin raises up to the sky, evokes both mythical rapes.</p> <p>But also the <i>sutra</i>, the seven colors' veil which spread over the earth</p> <p>after the <i>dunya</i> had penetrated the firmament.</p> <p>Also, the rape of the sky prefigures the marriage rituals and the <i>dunya</i> sacrifice, those of circumcision.</p> <p>Finally, this sacrifice has given birth to the seven corporations of Marrakech</p> <p>So, at <i>Mouloud</i> which commemorates the birth of the prophet,</p> <p>tanners will offer to the seven corporations a beheaded camel.</p>
02.18.19	<p>03 – Le rôle du forgeron – 00.36</p> <p>Les forgerons qui dirigent la confrérie religieuse des Aïssawa, figurent le corps du serpent triple décapité. L'enclume sur laquelle ils frappent, représente la tête tranchée.</p>	<p>03 - The role of the blacksmith - 00.36</p> <p>Blacksmiths who lead the religious brotherhood of the <i>Aïssawa</i>, represent the body of the triple beheaded snake. The anvil on which they strike, is beheaded.</p>	<p>Blacksmiths who lead the religious brotherhood of the <i>Aïssawa</i>,</p> <p>represent the body of the triple beheaded snake.</p> <p>The anvil on which they strike, symbolizes its decapitated head.</p>

02.54.19	<p>04 – La confrérie des Gnawa – 00.53</p> <p>La seconde confrérie, celle des Gnawa, les anciens esclaves noirs, les fils de Bilal, symbolise la tête de la <i>dunya</i> qui ouvrit la porte du ciel.</p> <p>Comme ces esclaves étaient autrefois vendus au marché de la laine, celle-ci devint pour eux le symbole de la <i>zedra</i>, ce buisson qui tomba du ciel.</p> <p>Les confréries religieuses Aissawa et Gnawa vont revivre ce grand sacrifice mythique pendant les sept jours de fête du Mouloud, lors du Mousseem, le pèlerinage aux tombeaux des sept saints de Marrakech, puis à Tamesloht, dans la plaine, et à Moulay Brahim, dans la montagne.</p>	<p>04 - The brotherhood of Gnawa - 00.53</p> <p>The second brotherhood, the Gnawa's, former black slaves, Bilal's sons, symbolizes the head of the <i>dunya</i> who opened the door of the sky.</p> <p>As these slaves were once sold in the wool market, it became for them the symbol of the Zedra this bush that fell from the sky.</p> <p>The religious brotherhoods <i>Aissawa</i> and <i>Gnawa</i> will relive this great mythical sacrifice during the seven days of the Mouloud's celebration, when Mousseem, the pilgrimage to the tombs of the seven saints of Marrakech, Then in Tamesloht, in the plain, and in Moulay Brahim, in the mountain.</p>	<p>The second brotherhood, the Gnawa's, former black slaves, Bilal's sons, symbolizes the head of the <i>dunya</i> who opened the door of the sky.</p> <p>As these slaves were once sold in the wool market, it became for them the symbol of the <i>Zedra</i>, this bush that fell from the sky. (ou this bush fell from the sky ?)</p> <p><i>Aissawa</i> and <i>Gnawa</i> will relive this great mythical sacrifice during the seven days of the <i>Mouloud's</i> celebration, the <i>Mousseem</i>, the pilgrimage to the tombs of 7 Saints of Marrakech, Then in Tamesloht, in the plain, and in Moulay Brahim, in the mountain.</p>
03.48.13	<p>05 – Le départ pour le Mousseem – 02.01</p> <p>Chaque année, ils affluent de tout le Maroc, et même de l'étranger. Le départ pour Tamesloht et Moulay Brahim se fait en processions solennelles, à partir de Marrakech.</p> <p>Les confréries et les corporations se regroupent pour accompagner les animaux qu'ils offrent en sacrifice. Avec eux part la chamelle des tanneurs, qui sera égorgée à Moulay Brahim.</p>	<p>05 - The start for the Mousseem - 02.01</p> <p>Every year they come from all over Morocco, and even from abroad. The departure for Tamesloht and Moulay Brahim is done in solemn procession from Marrakech.</p> <p>The brotherhoods and corporations gather to accompany the animals they offer in sacrifice. With them, leaves the tanners' female camel, which is to be slaughtered in Moulay Brahim.</p>	<p>Every year they come from all over Morocco, and even from abroad.</p> <p>The departure for Tamesloht and Moulay Brahim is done in solemn procession from Marrakech.</p> <p>The brotherhoods and corporations accompany the animals for sacrifices,</p>

	<p>Les chamelles sont revêtues de tissus qui rappellent un fragment de la <i>sutra</i> céleste. A chaque couleur correspond une famille de génies, un groupe d'astres, un ensemble d'animaux.</p> <p>Les processions sortent par l'une des sept portes de Marrakech, la porte des Gnawa, Bab Agnaw. Elle est contiguë à Bab er Robb, la porte de Dieu, qui conduit à Tamesloht.</p>	<p>The camels are dressed in fabrics that recall the celestial <i>sutra</i>. To each color corresponds a family of genius, a group of stars, a set of animals.</p> <p>Processions get out by one of the seven doors of Marrakech, The Gnawa's door, <i>Bab Agnaw</i>.. It is adjacent to Bab Robb, God's door, which leads to Tamesloht</p>	<p>whose the tanners' female camel, which will be slaughtered in Moulay Brahim.</p> <p>The camels are dressed in fabrics that recall the celestial <i>sutra</i>.</p> <p>To each color corresponds a family of genius, a group of stars, a set of animals.</p> <p>Processions get out by one of the 7 doors of Marrakech,</p> <p>The Gnawa's door, <i>Bab Agnaw</i>.</p> <p>next to Bab er Robb, God's door, which leads to Tamesloht</p>
05.49.23	<p>06 – L'arrivée des Gnawa à Tamesloht – 00.55</p> <p>Tamesloht dans la plaine. C'est ici que tomba la tête de la <i>dunya</i> sacrifiée avec le tourbillon. Ce village fut fondé comme Moulay Brahim, par les descendants du prophète, les <i>chorfa</i>, de la faction <i>Ait Amghar</i>.</p> <p>Ce sont les derniers acteurs de ce drame rituel : les sacrificateurs qui sont circonciseurs, maitre-bouchers.</p> <p>Dans ce petit village vont affluer pendant une semaine des milliers de pèlerins.</p> <p>Beaucoup campent auprès de la mosquée, sur l'emplacement des anciens abattoirs.</p>	<p>06 - The arrival of the Gnawa at Tamesloht – 00.55</p> <p>Tamesloht in the plain. It is here that fell the <i>dunya's</i> head sacrificed with the whirlwind. This village was founded like Moulay Brahim, by the descendants of the prophet, the <i>Shorfa</i>, of the faction <i>Ait Amghar</i> .</p> <p>They are the last players of this ritual drama: the high priests, they are circumciser and master butchers.</p> <p>In this small village will flock for a week thousands of pilgrims.</p> <p>Many camped near the mosque, on the former site of slaughterhouses.</p>	<p>Tamesloht in the plain.</p> <p>It is here that fell the <i>dunya's</i> head sacrificed with the whirlwind.</p> <p>This village was founded like Moulay Brahim,</p> <p>by the descendants of the prophet, the <i>Shorfa</i> of the faction <i>Ait Amghar</i> .</p> <p>They intervene in this ritual drama:</p> <p>the high priests, the circumciser, the master butchers.</p> <p>In this small village, thousands of pilgrims will flock for a week.</p> <p>Many camped near the mosque, built on the old slaughterhouse.</p>

06.44.22	<p>07 – La famille d’Al Ayachi, moqaddem des Gnawa – 00.39</p> <p>D’autres se pressent dans des maisons de location.</p> <p>Dans cette famille Gnawa, la vie s’organise autour du premier sacrifice du bouc.</p> <p>Ils mangent en brochette le foie grillé sans sel, la nourriture des génies.</p> <p>Dans ces lieux sacrés, tout prend une valeur de symbole, jusqu’aux jeux en apparence profane de ces enfants.</p> <p>Les Gnawa y voient la représentation du coucher et du lever du soleil, image de la mort et de la résurrection.</p>	<p>07 – The family of El Ayachi, moqaddem of the Gnawa</p> <p>Others hurry to rental houses.</p> <p>In this Gnawa family, life is organized around the first sacrifice of the billy goat.</p> <p>They eat on a skewer the grilled liver without salt, the geniuses’ food.</p> <p>In these sacred places, everything takes on a symbolic value, up to that seemingly profane children’s games.</p> <p>The Gnawa see in that game the representation of the sunset and sunrise, image of death and resurrection.</p>	<p>Others hurry to rental houses.</p> <p>In this Gnawa family, life is organized around the first sacrifice of the billy goat.</p> <p>They eat on a skewer the grilled liver without salt, the geniuses’ food.</p> <p>In these sacred places, everything takes on a symbolic value, up to that seemingly profane children’s games.</p> <p>The movement of this ride evokes sunset and sunrise, a image of death and resurrection.</p>
07.23.16	<p>08 – Les processions dans le village – 02.15</p> <p>Pendant trois jours, les processions se succèdent sans interruption. Elles font une halte devant la maison des chorfa <i>Ait Amghar</i>, fondateurs du village, pour y présenter leurs offrandes.</p> <p>Ensuite, elles se rendent au tombeau de Sidi Hajj u Brahim. A l’entrée du sanctuaire se tiennent les Gnawa, les gardiens des portes. Leur instrument à cordes, le <i>goumbri</i>, appelle et conduit les génies.</p> <p>Cette femme porte le voile blanc, couleur du génie qui la possède.</p>	<p>08 - The processions in the village - 02.15</p> <p>During three days, processions follow one another without interruption. They stop at the house of <i>Shorfa Ait Amghar</i>, founders of the village, to present their offerings.</p> <p>Then they go to the tomb of Sidi Hajj u Brahim Hajj. At the sanctuary’s entrance stand the Gnawa, the gatekeepers. Their stringed instruments, the <i>goumbri</i> calls and leads the geniuses.</p> <p>This woman wears the white veil, color of the genius that possesses her.</p>	<p>During three days, processions follow one another without interruption.</p> <p>They stop in front of the house of <i>Shorfa Ait Amghar</i>, founders of the village, to present their offerings.</p> <p>Then, they go to the tomb of Sidi Hajj u Brahim Hajj.</p> <p>At the sanctuary’s entrance stand the Gnawa, the gatekeepers.</p> <p>Their stringed instruments, the <i>goumbri</i>, calls and leads the geniuses.</p> <p>This woman wears the white veil, color of the genius that possesses her.</p>

	<p>Un groupe Gnawa arrive, puis entre dans le sanctuaire pour y sacrifier des boucs à Sidi Hajj u Brahim, leur patron.</p> <p>Le <i>moqaddem</i>, chef religieux, présente le sexe du bouc au ciel, comme se dressa la <i>dunya</i> avant le sacrifice. Il recueille le sang dans un bol pour leur cérémonie de possession.</p>	<p>A Gnawa group arrives and enters the sanctuary to sacrifice billy goats in Sidi Brahim Hajj's name, their master.</p> <p>The <i>moqaddem</i>, religious leader, presents the billy goat's phallus to the sky as was erected the <i>dunya</i> before the sacrifice. He collects the blood in a bowl for the possession ceremony.</p>	<p>A Gnawa group arrives and enters the sanctuary to sacrifice billy goats</p> <p>for Sidi Hajj u Brahim, their master.</p> <p>The <i>moqaddem</i>, religious leader, presents the billy goat's phallus to the sky, as was erected the <i>dunya</i> before the sacrifice.</p> <p>He collects the blood in a bowl for the possession ceremony.</p>
09.38.11	<p>09 – Le sanctuaire de Moulay Abd El Hsein – 03.11</p> <p>Les processions se dirigent ensuite vers le sanctuaire de Moulay Abd el Hsein, le fondateur de Tamesloht. Il symbolise le sacrificateur.</p> <p>Les groupes sont si nombreux, que dans la cour du sanctuaire, ces Aïssawa voisinent avec cette femme Gnawa, qui apporte les vêtements des génies.</p> <p>La prêtresse Gnawa tient le plateau sacré, la <i>tbiqa</i>, insigne de ses fonctions qu'elle a reçu des <i>chorfa</i>.</p> <p>Chaque procession va tourner trois fois autour de la fontaine. Le taureau est le sacrifice réservé à Moulay Abd El Hsein, mais tous les animaux sont acceptés par les <i>chorfa</i>, qui les revendent ensuite.</p>	<p>09 - The sanctuary of Moulay Abdel Hsein - 03.11</p> <p>Processions then head to the sanctuary of Moulay Abdel Hsein, founder of Tamesloht which symbolizes the high priest.</p> <p>The groups are so numerous, that in the sanctuary's courtyard, the Aissawa are side to side with this Gnawa woman, who brings the geniuses' clothes.</p> <p>The Gnawa priestess holds the sacred tray, the <i>tbiqa</i> a sign of her functions which she received from the <i>Shorfa</i>.</p> <p>Each procession will turn three times around the fountain. The bull's sacrifice is reserved for Moulay Abd El Hsein but all animals are accepted by the <i>Shorfa</i>, who then resell.</p>	<p>Processions then head to the sanctuary of Moulay Abdel Hsein, founder of Tamesloht.</p> <p>He symbolizes the high priest.</p> <p>The groups are so numerous, that in the sanctuary's courtyard, the Aissawa are side to side with this Gnawa woman, who brings the geniuses' clothes.</p> <p>The Gnawa priestess holds the sacred tray, the <i>tbiqa</i>, ensign of her functions which she received from the <i>Shorfa</i>.</p> <p>Each procession will turn three times around the fountain.</p> <p>The bull's sacrifice is reserved for Moulay Abd El Hsein</p>

	<p>Les Gnawa dansent le grand tourbillon, le <i>hajajj</i>, qui fit descendre autrefois sur Tamesloht les génies, jaillissant avec le sang du sacrifice.</p>	<p>The Gnawa dance the great whirlwind, the <i>hajajj</i>, that let down, once, on Tamesloht geniuses, gushing from the sacrificed blood.</p>	<p>but all animals are accepted by the Shorfa, who then resell them.</p> <p>The Gnawa dance the <i>hajajj</i>, the great whirlwind,</p> <p>which, in the past, sent down Tamesloht, geniuses gushing with blood sacrifice.</p>
12.49.08	<p>10 – L’offrande des deux chameles – 04.40</p> <p>Ce sacrifice, prélude au mariage et à la circoncision, sera représenté symboliquement le dernier jour dans la <i>kucina</i>, l’ancienne cuisine de Moulay Abd El Hsein.</p> <p>Les Gnawa, assis devant la porte, ouvrent la voie aux génies, présents au sacrifice. A l’intérieur de la cuisine, les <i>chleu</i>, les <i>Oulad Mtaa</i>, préparent une bouillie sans sel, d’orge et d’huile.</p> <p>C’est dans leur famille que le fondateur prit sa première femme. Plus loin, une prêtresse Gnawa lave rituellement le vieux plat en bois de Moulay Abd El Hsein. Ce plat s’appelle <i>lalla freha</i>, « madame la joie ».</p> <p>A l’autre extrémité de la ville, deux processions s’organisent pour accompagner deux chameles, qui symbolisent les deux femmes du sacrificateur.</p>	<p>10 - Offering of two female camels</p> <p>This sacrifice, a prelude to marriage and circumcision, will be symbolically represented on the last day in the <i>kucina</i>, Moulay Abdel Hsein’s old kitchen</p> <p>The Gnawa, sitted in front of the door, open the way to geniuses, attending the sacrifice. In the kitchen, the <i>chleu</i> the <i>Oulad Mtaa</i> , prepare continuously a slurry of barley and oil.</p> <p>It is in their family that the founder took his first wife. Further away, a Gnawa priestess is washing Moulay Abd El Hsein’s old wooden dish. This dish is called <i>Lalla freha</i>, “Madame la joie”.</p> <p>At the other end of the town, two processions are organized to accompany two female camels, which symbolize the two wives of the high priest.</p>	<p>This sacrifice, a prelude to marriage and circumcision, will be symbolically represented on the last day in the <i>kucina</i>,</p> <p>Moulay Abdel Hsein’s old kitchen.</p> <p>The Gnawa, sitted in front of the door, open the way to geniuses, attending the sacrifice.</p> <p>In the kitchen, the <i>chleu</i> the <i>Oulad Mtaa</i>, prepare an oiled barley porridge, without salt.</p> <p>The founder took his first wife in this family.</p> <p>Further away, a Gnawa priestess is washing</p> <p>Moulay Abd El Hsein’s old wooden dish.</p> <p>This dish is called <i>Lalla freha</i>, “Madame la joie”.</p> <p>At the other end of the town, two processions are organized to accompany two female camels,</p>

<p>Elles partent de la <i>zedra</i> pour faire le tour de la cité en sens inverse, comme le tourbillon qui sacrifia la <i>dunya</i>. Celle des <i>Oulad</i> de Tamesloht vers la gauche, celle des <i>Oulad Mtaa</i> vers la droite. Toutes deux se dirigent vers la <i>kucina</i>.</p> <p>Mais au préalable, le plat <i>lalla freha</i>, décoré de dessins au henné, est porté à la <i>kucina</i>. Autrefois, le plat se déplaçait seul dans les airs, grâce aux trois cent soixante-six pouvoirs de Moulay Abd El Hsein.</p> <p>Maintenant, ce sont les <i>Oulad Mtaa</i> qui l'escortent.</p> <p>La bouillie d'orge est partagée par les <i>Oulad Mtaa</i> entre toutes les familles présentes, comme on procède lors d'un mariage. Comme les grains d'orge semés se multiplient, la consommation de ce plat rituel doit rendre l'union féconde.</p> <p>Mais avant les semailles, il y a la moisson – le sacrifice de l'orge. C'est ainsi que s'accomplit le cycle sacré de la mort et de la résurrection.</p> <p>Les chamelles sont annoncées. C'est celle des <i>Oulad</i></p>	<p>They leave from the <i>Zedra</i> to go around the city in the opposite way, like the whirlwind that sacrificed the <i>dunya</i>. The <i>Ouled</i> from Tamesloht to the left, the <i>Oulad Mtaa</i>, to the right. Both head to the <i>kucina</i>.</p> <p>But first, the dish Lalla FREHA decorated with henna is brought to the Kucina. Formerly, the dish travelled by itself in the air, thanks to Moulay Abd El Hsein's three hundred and sixty six powers.</p> <p>Now the <i>Oulad Mtaa</i> are the ones carrying it.</p> <p>Barley porridge is shared by the <i>Oulad Mtaa</i> among all the present families, as it is done at a wedding. As the sown barley grains multiply, the consumption of this ritual dish has to make a fertile union.</p> <p>But before the sowing, there is the harvest - the sacrifice of barley. That's how the sacred cycle of death and resurrection is fulfilled.</p> <p>The female camels are announced. The <i>Oulad's</i> one</p>	<p>which symbolize the two wives of the high priest.</p> <p>They leave from the <i>Zedra</i> to go around the city, in the opposite way, like the whirlwind that sacrificed the <i>dunya</i>.</p> <p>The <i>uleds</i> from Tamesloht to the left, the <i>uleds mta</i> to the right.</p> <p>Both head to the <i>kucina</i>.</p> <p>But first, the dish <i>Lalla Freha</i> decorated with henna is brought to the <i>Kucina</i>.</p> <p>In the past, the dish travelled by itself in the air, thanks to 366 powers of Moulay Abd El Hsein.</p> <p>Now, the <i>Oulad Mtaa</i> are escorting it.</p> <p>Barley porridge is shared by the <i>Oulad Mtaa</i> among all the present families, as it is done at a wedding.</p> <p>As the sown barley grains multiply, the consumption of this ritual dish has to make a fertile union.</p> <p>But before the sowing, there is the harvest : the barley's sacrifice.</p> <p>That's how the sacred cycle of death and resurrection is fulfilled.</p> <p>The female camels are announced.</p>	<p>which symbolize the two wives of the high priest.</p> <p>They leave from the <i>Zedra</i> to go around the city, in the opposite way, like the whirlwind that sacrificed the <i>dunya</i>.</p> <p>The <i>uleds</i> from Tamesloht to the left, the <i>uleds mta</i> to the right.</p> <p>Both head to the <i>kucina</i>.</p> <p>But first, the dish <i>Lalla Freha</i> decorated with henna is brought to the <i>Kucina</i>.</p> <p>In the past, the dish travelled by itself in the air, thanks to 366 powers of Moulay Abd El Hsein.</p> <p>Now, the <i>Oulad Mtaa</i> are escorting it.</p> <p>Barley porridge is shared by the <i>Oulad Mtaa</i> among all the present families, as it is done at a wedding.</p> <p>As the sown barley grains multiply, the consumption of this ritual dish has to make a fertile union.</p> <p>But before the sowing, there is the harvest : the barley's sacrifice.</p> <p>That's how the sacred cycle of death and resurrection is fulfilled.</p> <p>The female camels are announced.</p>
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	<p>de Tamesloht qui se présente la première. L'autre groupe, celui des <i>Oulad Mtaa</i>, défend l'accès à la porte de la <i>kucina</i>.</p> <p>La chamelle des <i>Oulad Mtaa</i> arrive enfin. Le rituel veut qu'elle pénètre la première dans la <i>kucina</i>. Le premier mariage symbolique est ainsi consommé. La seconde chamelle peut désormais entrer. Autrefois, toutes deux étaient égorgées. Le sang qui coulait était comme celui de la vierge déflorée par son époux.</p>	<p>from Tamesloht comes first. The other group, the <i>Oulad Mtaa</i>, are defending the access to the <i>Kucina's</i> door.</p> <p>The camel of <i>Oulad Mtaa</i> finally arrives. The ritual wants it enters in the first <i>Kucina</i>. The first symbolic wedding is so consumed. The second camel can now enter. Formerly, both were slaughtered. The blood was flowing like the blood of the virgin deflowered by her husband.</p>	<p>The <i>Oulad's</i> one from Tamesloht comes first.</p> <p>The other group, the <i>Oulad Mtaa</i>, are defending the access to the <i>Kucina's</i> door.</p> <p>The camel of <i>Oulad Mtaa</i> finally arrives.</p> <p>The ritual wants it to enter first in the <i>kucina</i>.</p> <p>The first symbolic wedding is consumed.</p> <p>The second camel can now enter.</p> <p>In the past, both were slaughtered.</p> <p>The blood was flowing like the blood of the virgin deflowered by her husband.</p>
17.29.24	<p>11 – Le sacrifice de la chamelle à Moulay Brahim - 04.32</p> <p>Tandis que les cavaliers courent le long de l'oued de Tamesloht au rythme du galop des génies, un autre sacrifice a lieu dans la montagne, au sanctuaire de Moulay Brahim. Il est le petit-fils de Moulay Abd El Hsein, le fondateur de Tamesloht.</p> <p>Alors que la cérémonie de Tamesloht évoquait le mariage mythique, le sacrifice à Moulay Brahim de la chamelle offerte par les tanneurs de Marrakech, symbolise la première circoncision.</p>	<p>11 - Sacrifice of the female camel at Moulay Brahim</p> <p>While the riders run along the wadi of Tamesloht at the rhythm of the geniuses, another sacrifice takes place in the mountains, in Moulay Brahim's sanctuary He is the grandson of Moulay Abd El Hsein, founder of Tamesloht.</p> <p>While Tamesloht ceremony evoked the mythical marriage, The camel's sacrifice offered by the Marrakech tanners to Moulay Brahim symbolizes the first circumcision.</p>	<p>While the riders run along the wadi of Tamesloht, at the rhythm of the geniuses' gallop, another sacrifice takes place in the mountains, in Moulay Brahim's sanctuary, the grandson of Moulay Abd El Hsein, founder of Tamesloht.</p> <p>While Tamesloht ceremony evoked the mythical marriage, the camel's sacrifice to Moulay Brahim,</p>

	<p>Les Gnawa sont là comme toujours pour ouvrir la porte aux génies. Derrière le mur de cette place, il y a la mosquée et le tombeau du saint. Le forgeron est présent. Une porte a été percée dans le mur, comme chaque année, avant la cérémonie.</p> <p>On fait franchir la porte à la chamelle.</p> <p>La tête tranchée est trainée par les rues en escaliers de Moulay Brahim. Elle doit arriver au bas de la montagne encore frémissante.</p> <p>Cette descente symbolise la chute du prépuce lors de la première circoncision... la chute de la <i>dunya</i>, sacrifiée lorsqu'elle viola le ciel. Tout commença, selon les Noirs du Maroc, lorsque la <i>dunya</i>, le serpent de lumière rouge qui entoure le monde à l'aurore et au crépuscule, dressa sa tête, qui est le soleil, et tenta de pénétrer le firmament. Alors le <i>hajjaj</i>, un double tourbillon de sens contraire, la décapita. ...</p>	<p>The Gnawa are there as always to open the door to the geniuses. Behind that wall, there is the mosque and the saint's tomb. The blacksmith is present. A door has been drilled in the wall, like every year, before the ceremony.</p> <p>The female camel has to go through the door.</p> <p>The head cut off is dragged through the streets of Moulay Brahim. It must get to the bottom of the mountain still quivering.</p> <p>This descent symbolizes the fall of the foreskin during the first circumcision ... the fall of the <i>dunya</i>, sacrificed when it raped the sky. It all began, according to black people of Morocco when the <i>dunya</i>, the red serpent of light which surrounds the world at dawn and dusk pitched its head, which is the sun, and tried to penetrate the firmament...</p>	<p>symbolizes the first circumcision.</p> <p>The Gnawa are there as always to open the door to the geniuses.</p> <p>Behind that wall, there is the mosque and the saint's tomb.</p> <p>The blacksmith is present.</p> <p>A door has been drilled in the wall, like every year, before the ceremony.</p> <p>It is through the door to the camel.</p> <p>The head cut off is dragged through the streets of Moulay Brahim.</p> <p>It must get to the bottom of the mountain still quivering.</p> <p>This descent symbolizes the fall of the foreskin during the first circumcision ... the fall of the <i>dunya</i>, sacrificed when it raped the sky.</p> <p>It all began, according to black people of Morocco when the <i>dunya</i>, the red serpent of light which surrounds the world at dawn and dusk pitched its head, which is the sun, and tried to penetrate the firmament...</p>
21.40.24	Alors le <i>hajjaj</i> , un double tourbillon de sens contraire.....		

	<p>Générique</p> <p>Direction scientifique Viviana Pâques</p> <p>Prises de vues Jacques Willemont</p> <p>Prises de sons Liane Estiez</p> <p>Assistants Jean Beyris Nicolas Cazelles Véronique Madelenat Jahid Mouley-Driss Anne Vogler</p> <p>Voix Liane Willemont</p> <p>Nous remercions les autorités marocaines des facilités accordées pour la réalisation de ce film.</p>	<p>generic</p> <p>Scientific Direction Viviana Pâques</p> <p>Director Jacques Willemont</p> <p>Sound engineer Liane Willemont</p> <p>Voice Liane Willemont</p> <p>We thank the Moroccan authorities for the facilities granted for the direction of this film.</p>	<p>Scientific Direction Viviana Pâques</p> <p>Director Jacques Willemont</p> <p>Sound engineer Liane Willemont</p> <p>Voice Liane Willemont</p> <p>We thank the Moroccan authorities for the facilities granted during the direction of this film.</p>
22.02.07	Fin		