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ABSTRACT

This research aims to study the play "The leaky Masks" by Azzedine Djellaoudji culturally, in order to uncover the hidden pattern within its deep structure and bring it to light publicly. It also aims to demonstrate the effectiveness of this approach in studying the theatrical discourse of Azzedine Djellaoudji, which is considered as a endless fertile field for creating cultural subtexts and connotations. The play "The leaky Masks" by Azzedine Djellaoudji has constituted a cultural event, employing linguistic and aesthetic construction to embody a values conflict reflecting the culture of paradox of the collective pattern. It reflects its reality laden with contradiction and difference, considering it a formal pattern that creates power and the counter world. This is a result of the dominance of negative values and the marginalization of positive ones.

Keywords: Azzedine Djellaoudji, The " Leaky Masks" play, cultural criticism, cultural pattern, conflict of values, negative values, positive values.

INTRODUCTION

The topic of values has intrigued many philosophers and thinkers since the beginning of human thought, because they are acquired from society and through them one's thinking and behavior are determined. They also define the nature of one's relationship with others, and through them, people preserve their continuity and existence. However, these values may disappear or change through the adoption of new values due to the transformations that have occurred in reality due the demands of our era. This can lead to a conflict between inherited values and new ones, 'resulting in the dismantling and collapse of social organization'(Diaa, 1984:9). Since values are an ideological concept, 'they contain dialectics and conflicting patterns. Each pattern seeks to affirm its identity and centrality, and thus impose its dominance on the changing reality' (Alimat,2015:2).

Therefore, investigating the problem of this value conflict appears to be an active path in cultural criticism, 'especially since one of the goals of this cultural criticism is to explore the ideological functions of texts in various historical periods and in diverse cultural practices' (Hamouda,2003: 259). Furthermore, in dealing with literary texts, 'it attempts to highlight the perpetual class conflict, where each social class seeks to reinforce cultural values that serve its interests. In this conflict, the nature of social relationships is determined, and consequently, the nature of cultural production is defined' (ibid:262) . Thus, the text becomes, according to the cultural critical approach, 'a means and a tool for exploring patterns such as narrative systems, ideological problematic, representational patterns, and everything that can be distilled from the text' (Alimat,2008:1366), It is also a condensed aesthetic formation reflecting numerous conflicts and contradictions that the most important of them are questions about self, value conflicts and questions about identity. The objectives we seek to achieve through this article include attempting to delve into a postmodern critical study, and approaching it with Algerian theatrical texts to assess its engagement and its ability to represent cultural criticism. Additionally, we aim to study the pattern of value conflict manifested in the play "Leaky Masks" by Azzedine Djellaoudji, because it is one of the patterns that have gained popularity in cultural studies that try to uncover its formations and centrality in this play . In this study, we have used the methods of cultural critical approach as they are more suitable for exposing the tricks of Azzedine Djellaoudji and revealing the hidden cultural pattern in his theatrical discourse. We have also used other methods, such as semiotic and deconstructive approaches, to delve into the deep structures and uncover the hidden messages of Azzedine Djellaoudji's theatrical discourse .Through this article, we attempt to solve the following issue:

- What is the nature of the binary pattern behind the discourse of the play "The leaky Masks" by Azzedine Djellaoudji ?

- How did Djellaoudji manage to express the pattern of value conflict through his theatrical discourse?

What techniques did Djellaoudji employ to convey this pattern through his aesthetic discourse?

The pattern in cultural critical discourse

There are many definitions and concepts that have included cultural criticism within postmodern critical approaches that they study hidden cultural patterns behind aesthetic discourses, through 'the pursuit of interrogating textual structures as cultural phenomena, and attempting to conceal their dimensions and their patterns that are closely intertwined with the contexts and historical circumstances that produced them' (Alimat,2008:165).

Thus, the assigned task of cultural criticism 'becomes clear; it focuses on transfer from the critique of texts and their stylistic and structural aesthetics to the critique of the patterns which cover them'(Ibrahim,2014:47). in other words it highlights the hidden cultural tricks in the literary discourses.

These patterns have been described as 'a set of residue formed by the cultural and civilizational environment that can hide themselves in various texts. They are present in the fragments of spoken and written languages mechanically. The recipients are attracted to them without their awareness because they have become an important part of their mental and cultural structure'(Himadi and Nacer,2013:17). Because these patterns excel in concealing and hiding, they are characterized by 'the aesthetic exploitation to convey their dialectics and underlying meanings, which can only be revealed through careful reading, and cannot be fully grasped except through the formation of a comprehensive conceptual apparatus' (ibid:9) . The awareness of these patterns will only occur if the systemic critic adopts strategies saturated with thought and culture to encircle the ideas infiltrating discourse, adorned with aesthetics, which vary between customs, traditions, religion, culture, and history .

Values as Cultural Components

Values are 'the qualities that people prefer or desire in a particular culture. They take on a sense of universality for all individuals. They are described as behavioral guides or considered goals to aspire to. Desired values are described as positive values, while undesired values are described as negative values. The direction of a value for individuals is determined according to the prevailing cultural standards in society. This means that there are opposing value systems within society'(Derouiche and other,2011:474).

Therefore, they can be considered a set of principles and general standards believed in by the majority of individuals in society. They serve as guidelines for individuals' acceptable behavior, which individuals acquire through the upgrading processes. Consequently, values are the result of the interaction of individuals with their personal capabilities with specific social and cultural variables. They are a fundamental determinant among the cultural determinants of society(Diaa,1984:13).

Thus, values are considered a social concept endowed by society with compelling force and given a foundational status to any culture. We cannot deny that values are the epitome of culture. Through values, we can typify culture and delineate its cognitive and behavioral characteristics (Mokhtaria,2018:9).

Culture is 'the comprehensive whole that encompasses knowledge, beliefs, arts, ethics, laws, customs, values, and other abilities, as well as acquired human habits'(Sardar and Lorrain,2003:8).

This comprehensive definition of culture defines its concept; it is the environment that reflects a certain civilization and operates within its civilized scope ' (Bennabi,2000:74).

From this, we can conclude that values are a cultural product that distinguishes one social structure from another due to their inclusion of regulatory standards and guidance for individuals' behaviors. This is perhaps what makes them unstable and variable, as they differ from one society to another and from one era to another.

Value Displacement; Marginalization and Culture of Contradiction in the Play "The Leaky Masks"

Djellaoudji was able to construct his theatrical text based on the conflict framed by opposing worlds. His vision of reality and conflicting self-relationships enabled him to build a cultural patterns hidden in his aesthetic discourse, reflecting worlds of value conflict and results which is upheaval of balances through the centrality of negative value patterns. We were able to show this type through various forms and pattern.

'Ask me, you idiot, nothing is difficult for me. We must ride the wave. There's no difference between who has left and who has come except in appearances. Yes, appearances Nashnash Nashnash, who had been immersed in what he was hearing, suddenly becomes aware and asks Bouhira: How?

Hadj Fahoum raises his voice at them and ordered them:

I don't like to see you in these clothes anymore, They both stand upright, looking at each other perplexed, so the mouse asks:

-Why, sir? It's been days since you imposed these elegant clothes on us, and we've become dignitaries in them. Now you want us to take them off?

The mouse was perplexed when he asked, and Hadj Fahoum, now appearing more confident, replies:

-You idiot, dance for the monkey in his state and say, 'Alas for what has gone.' It's the smart one who wears his attire for each era. Know an era has gone, and the a new one has begun' (Djellaoudji,2020:30).

In this discourse, Djellaoudji put us in front of a contradictory reality where the idea of superiority and achieving goals through changing roles substitution in life in order to influence and attract others, and gaining

more confidence for oneself. "There's no difference between who has left and who has come except in appearances. Yes, appearances".

Language that uses Djellaoudji in this discourse constitutes a systematic trick. There is no doubt that this apparent meaning implies the value displacement that has affected our societies, which is a seemingly frightening reality that breaks the horizon of expectations and creates clear confusion due to the emergence of false and contradictory appearances among individuals. ("It's been days since you imposed these elegant clothes on us, and we've become dignitaries in them. Now you want us to take them off?"), here he is implying the necessity of paying attention to clothing and external appearance .

The question arises: Why does the culture of deceit prevail despite the fact that the human mind has reached sufficient awareness, rejecting everything that is false and deceitful? This undoubtedly indicates that human behavior is still wavering between reality and imagination, between logic and illusion, between truths and lies (Al-Eila,2020).

Perhaps the reason for this is falsifying and obfuscating the truth. We cannot monitor all the ideas they want to convey to us .We cannot examine to prevent or allow anything from affecting us and forming us. Media, major events, and upbringing build and change us, it form our consciousness, and draws its horizons(Al-Awad,2011:30).

There is no harm in acknowledging that the constraints of the prevalent culture in our societies, which overwhelmed Djellaoudji, and created within him images of alienation and discord, have placed him in constant conflict. He attempts to transcend this struggle, as evident through the speaker's conscience using the pronoun "I", For the purpose of challenging societal norms and shedding light on the prevalent tragedy of a world that Djellaoudji finds himself estranged and detached from, it becomes evident through the use of vocative cases such as "sir" or "idiot," indicating a sense of distance .

The appearance holds value, appearances are deceiving people.

- Do you really mean what you say, sir?

Hadj Fahhoum slaps him on his back.

-Do you think I am lying, you idiot?

Nashnash rubs his eyes in disbelief. The mouse says:

God forbid, sir, I also didn't believe.

Hadj Fahhoum doesn't care about their doubt and continues speaking.

You must visit all the villages... all the rural areas... for every tribal leader, five million, and for every individual, fifty dinars in exchange for an election ballot.

We will carry out the mission perfectly, and we will crush them in the elections." The mouse responds as he prepares to stand, Hadj Fahhoum redirects the conversation and ask:

-How about Sheikh Salem?

He is currently in custody, and he will be accused of drug trafficking fabricated against him. The punishment will not be less than five years'(Djellaoudji,2020:73).

This discourse mirrors Djellaoudji's emotional turmoil and frustration amidst a chaotic and fragmented reality. He perceives one of its most prominent features as the breakdown of values and the rise of extremism. And thus, he deliberately seeks to uncover it. He monitors its violations by creating an implicit pattern.

It's no wonder that Djellaoudji has become consciously aware of these negative transformations affecting his society, which he rejects.

This is evident through the questioning tone used in this discourse: "Do you really mean what you say, sir?" and "Do you think I am lying, you idiot?" These questions indicate concern and anger resulting from the transformations in society both negative and positive.

The social reality in the Arab world currently witnesses severe youth problems taking various forms, in terms of their content and severity, especially the shaking of values and the disturbance of social and moral standards. This is clearly manifested in the increasing diversification of deviant behaviors and the spread of behaviors that were previously unfamiliar, posing threats to social security and stability (Thalayja, 2020:2).

Such selfish and anti-social values give rise to behavioral patterns that promote and spread degraded social relations, such as opportunism, exploitation, corruption, and illicit means of quick wealth acquisition. Moreover, these values have formed a segment of society that has not disregarding the boundaries set by ethical and moral principles, individuals are able to amass millions through deceit, fraud, exploitation of their positions of authority(Diaa,1984:47).

"Djellaoudji" continues to depict the radical negative transformation that has occurred in society, reaffirming his unequivocal rejection of this moral decline. He expresses his dissatisfaction with the changes in time and societal culture by the use of negative form ("I do not believe, I did not believe, he does not care"), considering himself a witness to all these violations and resulting marginalization of noble values. These values seem to still persist, as implied by the present tense actions described (he rubs, he says, he slaps him) .

Thus, he seeks to understand the social transformations and uncover truths that do not appear directly, where rights are taken away from their rightful owners and given to others. In this way, injustice prevails over truth,

fairness, and justice, indicating the continuation of oppression and tyranny in society.

'Hadj Fahoum stands, takes the mouse's trousers, which remained discarded on the ground, using the end of his stick, and throws them away, saying: Life is a jungle, so let us be eloquent in it. And whoever is not a wolf will be devoured by wolves. In life, oh mouse; there is no place for mice.' The mouse stutters in distress, waving its head, saying: 'You speak the truth, for this is the era of beasts' (Djellaoudji,2020:40).

This, in turn, reveals to us the clear presence of irony in various aspects of life, providing us with an opportunity to reflect on what our eyes see or our awareness notices regarding the surrounding contradictions and disparities. It compels us to search for the relationships that connect the elements. that form what we see, and the coherence or harmony between them (Al-Rawashdeh:14)

We can see here an implicit critique of his dissatisfaction with the transformations of time and societal culture, and the resulting prevalence of negative values and marginalization of positive value. In this, we observe "Djellaoudji" immersed in a state of anticipation and deep contemplation, portraying the destiny of Arab society as it gradually succumbs to the overwhelming influence of change, contradiction, and the unfamiliar. 'Hadj Fahoum tries to erupt angrily, pleading'

-Everyone is hypocritical... a nation of hypocrisy... If they knew that, why didn't they revolt? Why didn't they confront me? Why didn't they scream in my face.

He falls silent for moments, struggling to breathe, coughing repeatedly, and then continues .

Why do you make criminals and surround them with care? Why!? Why!? ' (Djellaoudji,2020 :152)

Unfortunately, this culture still dominant, it is imposing its control over the society. 'Djellaoudji' sees that the society is complicit in its own reinforcement, as it stifles its conscience.It granted it legitimacy, rationality, and acceptance. This is following a time when people committed to modesty and rose above subservience, refraining from yielding or openly admitting weakness and neediness, leaving what belongs to others to them. These were values that prevailed, existed, and then faded away. Whoever Today, those who adhere to and uphold these principles are considered backward, as they have not kept pace with their era (Boumakhlof,2013:73) , as expressed by Djellaoudji through Fehoum's words:

'Suddenly, he erupts, shouting at everyone, his brow covered in sweat: 'I am not the only criminal, you are all liars, thieves, hypocrites, greedy... You are the ones who create criminals, tyrants, and oppressors... All of you are Hadj Fahoum... All of you are me... And I am one of you'

(Djellaoudji,2020:40). Here, the Arab society appears to be deeply characterized by these values, as indicated by the exaggerated terms used in this discourse (liars, thieves, hypocrites, greedy...). This may result from our departure from our principles and inherited traditions, prioritizing foreign values with blind allegiance.

This glaringly exposes the contradictions of this reality, where different standards and deviant values have taken hold, leading decent people to live on the margins of life.

'He forcefully jams the headphones in place, muttering: 'He's coming, may curse and disgrace be upon you,' the face of calamities, while he was pounding the ground with his staff.

"Sons of dogs... They all must bow down to me... Money buys the reputations, honor, and dignity of men... I will dress them all in dresses; I will turn them all into apples.

The mouse clasps its hands together and nods its head in agreement.

-You're right, this era society has become more of materialistic, and truth lies with those who possess it.

Hadj Fehoum looks out the window .

As for what we see and hear it's nothing but the lies of preachers and intellectuals... Justice... the court... the state... nationalism... religion... equality... the common good... all these things are lies and hypocrisy' (ibid:40).

"Djellaoudji" tries to present a negative portrayal of reality due to the emergent transformations it has undergone, which, according to Djellaoudji's perspective, have manifested as aspects of corruption, deceit, hypocrisy, and contradiction. Positive aspects seem to have disappeared, replaced by negative values. The name "apple" serves as confirmation of this, as its symbolism reflects his stance on the contradictions that Arab societies have fallen into due to the surrounding temptations. The apple's symbolic meaning is associated with temptation and love, especially as 'it intersects with the meaning of The Golden Legend of the poet" Homer", where the apple symbolizes a the allure and love that led to the famous Trojan War' (Al-Matrdi ,2023).

Regrettably, Djellaoudji perceives it as a grim reality, one that our Arab world is currently enduring, with no way to evade it. This is reflected in the expansive connotation conveyed by the letter "sa" in his statement: "I will transform them". This conveys the present tense from a narrow time frame, the present, to a broader one, the future.

In the midst of these ongoing changes, and amidst life's complexities and challenges, Arab society is confronted with a reality characterized by contradictions and clashes of values, especially between modernization and traditional beliefs. Corruption has proliferated throughout society And everything that is true has become merely a facade. And error has become the norm (Boumakhlof,2013:57) .

However, Djellaoudji's self-awareness has transformed him into a character who strives to inspire determination and create a state of revolution and protest.

He calls upon society to raise awareness and knowledge in order to liberate themselves from these negative

values that have dominated reality, and this can only be achieved by discovering ourselves from within the principles and values we believe in.

"Djellaoudji" continues to describe the drastic negative transformation that has occurred in reality, perhaps searching for answers to alleviate his sorrow over what is happening in the present reality, through a series of present tense verbs: (means, dreams, turns, and springs). Therefore, "Djellaoudji" sees it as necessary to rectify this culture, reflected in the implication of the conjunction "but," and to rid oneself of it, break away from it, and consign it to the past, as indicated by the past tense verb "died." Perhaps the death of the apple is an implicit indication of this, in an attempt by "Djellaoudji" to convey the society of the need to kill this culture, liberate oneself from it, and the necessity of forgetting it.

CONCLUSION

In conclusion of this study, which undertook the task of uncovering the pattern of the concealed value conflict behind the discourse of the play "The Leaky Masks" by Azzedine Djellaoudji from a cultural perspective, we can summarize the most important conclusions reached as follows:

-Cultural criticism is one of the approaches that seeks to move from the critical practice that focuses solely on the literary aspects of texts and studying their aesthetics to exploring the hidden cultural patterns in depth, with the aim of exposing and revealing them publicly. Thus, this criticism emerged as a response to literary criticism, which considers literature as a purely aesthetic, artistic, and formal phenomenon, aiming to eliminate the differences between institutional discourse and marginal discourse, both of which may be equal in terms of underlying culture .

-The cultural pattern adopts strategies rich in thought and culture, often complex in formation and construction. This complexity arises from the accumulation of ideas, culture, and history that infiltrate discourse and cloak themselves in aesthetics. So exposing and revealing these patterns requires a thorough reading into the depths, which can only be achieved through adopting a cultural approach. This approach is more suitable for exposing the tricks of writers, revealing the flaws in their discourses, and reverses the concealed text to reveal its true meaning.

-The value pattern is a comprehensive system of customs and principles that are translated into behaviors and actions that align with the customs and traditions of society. Therefore, they can be considered motivations for behavior within the cultural context, through which the actions of individuals are judged either positively or negative.

-Values are considered ideal when they align with the beliefs and customs of society. However, they can become complicated due to the contradiction between ideals and the deviation of life paths from their natural course. The standards of these values may change, and they may deviate from their pattern if they align with these social changes. This often leads to the prevalence of negative values and the marginalization of positive ones.

- "Djellaoudji" considers himself a part of the ongoing value conflict in his reality. Hence, we find him portraying his positive stance, which contradicts this displacement of value which threat individual and society.

-The conflict manifests as a prominent feature in the discourse of the play "The Leaky Masks," appearing in the form of value dilemmas: truth/falsehood, injustice/justice. Through these dilemmas, "Djellaoudji" seeks to shape a contradictory reality according to his accurate vision, aiming to achieve conformity for the self in life.

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