

The Impact Of Green Theatre In Promoting Environmental Awareness The Play “A Drop Of Water In A Waterless Wadi” By Mahfoud Fellous: An Ecocritical Study

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Abstract: Based on an ecocritical reading, this study addresses the issue of drought as one of the most important contemporary environmental crises and explores how it is dramatized in the work of the Algerian writer Mahfoud Fellous, in his concept of green theatre, which aims to deepen human awareness of the need to preserve the environment. Within this context, the study seeks to answer the following questions:

- To what extent can green theatre be considered an effective means of deepening environmental awareness?
- What goals does Mahfoud Fellous aspires to achieve through the green theatre project?
- How is the environmental crisis reflected in the play *A Drop of Water in a Waterless Wadi*?

Keywords: Ecological criticism, environment, environmental awareness, drought, theatre.

INTRODUCTION

Mahfoud Fellous's Green Theatre assumed an environmental dimension, as he turned to dramatising environmental and natural phenomena. This marked a remarkable transformation in contemporary Algerian theatre, where he introduced new scientific themes that effectively contributed to the development of environmental awareness and took Algerian theatre beyond national borders to the global stage.

Mahfoud Fellous theorised green theatre, writing his scripts in French after training under Kateb Yacine. In 1982, he founded the Astronomy Club and produced many television programmes dealing with environmental issues. He continued his work on astronomy in the newspaper “El Moudjahid” and founded the first centre for scientific culture in Algeria at the Palace of Culture in El Quba. He then organised the first national forum on the concept of scientific culture. The Ministry of the Environment then called on him to simplify scientific environmental terminology for the Algerian public, so he wrote a text entitled “The Balance of the Forest”. The newspaper “Al-Khabar” published an article on Sunday, 11 October 2001, entitled “The Green Theatre in the Service of a Clean Environment.”

The Green Theatre is a pedagogical form of theatre that aims to simplify environmental terminology for learners and teach the principles of environmental protection. It seeks to convey messages that defend nature and raise awareness among young and old alike of the imperative to protect the planet from threats, dangers, and harmful practices threatening its balance¹. Therefore, the play “*A Drop of Water in a Waterless Wadi*”² is an entertaining and educational play that teaches children how to preserve the environment in which they live and protect it from the dangers for which they themselves may be the primary cause of. It dramatizes an environmental crisis in an exciting way and attempts to offer simple solutions that can be understood by learners at this age.

¹The Green Theatre in Algeria: A Dynamic Environmental School, website: elaph.com Date: 15/07/2025 at 22:00

²The title of the play employs the term Wadi instead of the corresponding English word Valley. This choice is important because Wadi specifically means a dry riverbed or a watercourse that is seasonal and that typically appears in dry or semi-dry settings or countries, particularly those in North Africa and the Mid East. By using the word Wadi, it maintains the specificity of the cultural, geographical, and environmental setting in Algeria

1- Ecocriticism – Towards a Reading of the Environment in Literary Text's

In recent years, the world has witnessed a marked increase in environmental awareness due to the worsening of environmental crises such as climate change, desertification, drought, and various forms of pollution. Literature and literary criticism have not been immune to these changes.

It is well established that literary criticism theories emerged in the postmodern period between the 1970s and 1990s, focusing on a set of key concepts such as culture, interpretation, deconstruction, colonialism, race, gender, sexuality, history, intertextuality, context and reading, class and society. Environmental criticism is concerned with the study of place, environment, nature, and land in creative, literary, and cultural texts and discourses. This criticism is known by other terms and concepts such as green cultural studies, environmental poetics or poetics, literary environmental criticism, and ecological criticism. William Rueckert the first to use the term environmental criticism to study the relationships between literature and the environment in the late 1970s, specifically in 1978³. It is clear from the term “green” that it mainly refers to the study of the relationship between literature and nature from an environmental perspective, focusing on the duality of human and the environment. “By environmental criticism, we mean critical approach that studies literary and creative texts and discourses in light of ecological theory. It seeking the place of the environment, nature, place or earth within literary and artistic creativity, through theorising, analysis, reading, examination, and study, with a view to monitoring the views of writers, creators and intellectuals towards the environment, especially after the emergence of movements, associations, organisations and clubs calling for concern for the environment.”⁴ This definition shows that environmental criticism emerged as a result of the combined efforts of a group of institutions that played a pivotal role in promoting environmental awareness, which in turn requires a critical ecological reading of creative texts to understand the relationship between humans and the environment in which they live.

Interest in environmental issues has increased after they became pressing issues in everyday life, prompting people to take notice everyone has their own specialisation, as this is not an issue that is unique to a specific field, but are addressed by several fields, such as ecology, philosophy, literature, criticism, geography. Everyone is trying to work together to eliminate environmental crises and the dangers they pose to human life on Earth.

In light of the state's pursuit of a new republic, the environment and its problems were among the issues it adopted, as it sought to develop plans to preserve it and contributing to the dissemination of ideas that support environmental and aesthetic awareness. It also sought to alert people to the environmental dangers that surround us, and calling for the members of society to join forces with its various institutions to reduce the dangers that threaten the environment.

Literary creativity is a means of developing environmental and aesthetic awareness within society, for this reason, creative artists have been preoccupied with the environment and its issues, which have become the central theme of their literary creativity throughout the ages⁵. This means that creativity not only reflects environmental reality, but also contributes to deepening awareness of it, raising awareness of the need to preserve the environment, and strengthening the relationship between it and humans. It constitutes an educational, informative and entertaining tool that has an effective impact on the recipient and prepares them to face potential environmental challenges.

2- “A Drop of Water in a Waterless Wadi” Between theatrical imagination and environmental awareness.

Mahfoud Fellous dramatized the phenomenon of drought and water scarcity in Algeria and proposed solutions to address it through a dialogue between the characters Drop of Water and the Wadi in the play *A Drop of Water in a Waterless Wadi*, in which he said:

شبكة [Theories of literary criticism and rhetoric in the postmodern era], جميل حمداوي، نظريات النقد الأدبي والبلاغة في مرحلة ما بعد الحداثة³ الألوكة، p. 297. Our translation.

⁴Ibid, p 297

[Eco criticism and children's literature: مقاربة سيميائية لقيم الوعي البيئي في الجمهورية الجديدة⁵ مجلة أدب الأطفال، [Journal of Children's Literature], no. 24, February 2022, p. 51.our translation.

« *La goutte d'eau parait sur scène évitant le rayon du soleil et sa chaleur en disant :*

La Goutte d'eau : Je suis la Goutte d'eau !

Hygiène et propreté
Agrément et providence
Récompense et sanction
Bienfait et salut
Je suis la Goutte d'eau
Relation et rencontre
Lumière et bonheur
Beauté et succès
Pluie et rivières
Je suis la Goutte d'eau
Bonne œuvre du Nil
Sagesse dans l'Euphrate
Et proverbe dans le tigre
Je suis un événement
Qui coule de source !
Soudain, un cri perçant la fait fuir.
L'Oued monte sur scène, et d'une voix forte dit :
L'Oued : Moi, je suis l'Oued ! Je suis avec eau courante !
J'ai besoin d'une goutte d'eau !

Il continue son monologue tout en arpentant la scène.

Où es-tu goutte d'eau ?
Où es-tu goutte d'eau ?
Tu es la vie !
Tu es le salut !
Maintenant la pluie se fait rare
Et les Oueds sont secs !
La terre durcit, et moi je suis sans eau !
Où donc es-tu goutte d'eau ?
Où donc es-tu goutte d'eau ?
Toi qui abreuves les bois !
Toi qui arroses les plantes !
Toi qui remplis barrages et lacs !
Miracle ! Te voilà, ici ! Comment es-tu apparue en ce jour de sécheresse ? Je t'ai bien vue, n'aie pas peur ! Ne crains rien !
Tu es la vie ! Tu es la vie ! »⁶

The drop of water appears on stage, avoiding the sun's rays and its heat, saying:

“ The Drop of Water: I am the Drop of Water!

Hygiene and cleanliness
Pleasure and providence
Reward and punishment
Benefit and salvation
I am the Drop of Water
Relationship and encounter
Light and happiness
Beauty and success
Rain and rivers
I am the Drop of Water

⁶مخطوط النص المسرحي، «فلوس» une goutte d'eau dans un oued sans eau » [A drop of water in a wadi without water], [Unpublished play manuscript], p. 01.

Good work of the Nile
Wisdom in the Euphrates
And proverb in the tiger
I am an event
That flows from the source!
Suddenly, a piercing cry makes her flee.
The Wadi comes on stage and says in a loud voice:
The Wadi : I am the Wadi! I am running water!
I need a drop of water!
He continues his monologue while pacing the stage.
Where are you, drop of water?
Where are you, drop of water?
You are life!
You are salvation!
Now rain is scarce
And the wadis are dry!
The earth is hardening, and I am without water!
Where are you, drop of water?
Where are you, drop of water?
You who water the woods!
You who water the plants!
You who fill dams and lakes!
Miracle! Here you are! How did you appear on this day of drought? I saw you clearly, do not be afraid!
Fear not!
You are life! You are life!"

The play "A Drop of Water in a Waterless Wadi" promotes the values of solidarity, cooperation and empathy in times of crisis. The author personifies the drop of water to convey profound environmental and humanitarian concerns, depicting it as weeping over the plight of poor children who long for a drop of water and carry plastic buckets in search of it. Through this image, the writer calls for a re-examination of humanity's relationship with the environment and its natural resources, as seen in the following passage:

«La Goutte d'eau : J'ai vu ces pauvres enfants qui s'épuisent toute la journée à porter des seaux d'eau en plastique L'occident sais bien où me trouver, comment m'utiliser avec mesure et économie, comment me recycler et me protéger. L'Oued : Toute la région est menacée d'une grave sécheresse ! Une insurrection est à prévoir ! Faute de quoi, elle subira la pire crise de l'eau de son histoire ! »⁷

"The Drop of water: I saw these poor children exhausting themselves all day long carrying plastic buckets of water.

The West knows where to find me, how to use me sparingly and economically, how to recycle me and protect me.

The Wadi: The entire region is threatened with severe drought! An uprising is to be expected! Otherwise, it will suffer the worst water crisis in its history!"

Mahfoud Fellous' interest in the issue of drought is noteworthy, as he seeks to instil values in learners, refine their behaviour, and deepen their awareness of the need to preserve the environment to which they belong. Therefore, "literary texts aimed at children pay considerable attention to the environment, not only in terms of enhancing the aesthetics of the text, but also in terms of instilling moral awareness of the elements of the environment of which the child is a part."⁸

The author emphasises the drought crisis that has befallen Algeria, pointing to the negative consequences it has had on various aspects of life in the play, "which presents environmental problems and offers

⁷ Ibid, P02

⁸1. « أبو المعاطي الرمادي، « تعزيز الوعي البيئي في مغامرات القط الأخضر لمنير عتيبة: قراءة من منظور النقد الإيكولوجي. 1. كلية العلوم الإنسانية، [Childhood Journal], جامعة الملك سعود، المملكة العربية السعودية، مجلة الطفل no. 2, issue 8, January 2025, p. 103.. our translation.

solutions to them. It spreads environmental awareness from a writer who is environmentally conscious and ecologically aware, and who believes that nature is the best safeguard for human safety on Earth. The play highlights the author's concern for the environment and the dangers posed by humans who are altering its natural composition, as well as the impact of these dangers on animals and humans who are transcending the nature around them.”⁹

The writer then goes on to list the reasons that led to the worsening of the drought and water scarcity crisis, attributing it to the breakdown of the only water purification plant, its lack of maintenance, the emptiness of the dams, which are filled with mud, and waterborne diseases. This is evident in the passage where she says (a drop of water):

«La Goutte d'eau : ça c'est vrai ! Elle se trouve dans une situation bien dramatique !

Surtout depuis que la seule station d'épuration de l'eau est en panne ! Pas de maintenance ! Les barrages sont presque vides, envasés ! Les canalisations sont détruites, les eaux usées stagnantes provoquent des maladies, et des épidémies qui coûtent cher ! Cet argent devrait servir à réparer la station d'épuration»¹⁰

“The Drop of Water: That's true! She is in a very dramatic situation!

Especially since the only water treatment plant is out of order! No maintenance! The dams are almost empty and silted up! The pipes are destroyed, stagnant wastewater is causing disease and epidemics that are costing a lot of money! This money should be used to repair the treatment plant.”

After mentioning the reasons that led to the drought crisis, the author searches for appropriate solutions to this suffocating crisis. He resorts to a sacred solution symbolised by the marriage between (The Drop of Water) and (The Wadi) and the necessity of their union, which represents the restoration of harmony between the elements of nature between (the drop of water) and its source (The Wadi) as illustrated in the following dialogue:

«L'Oued : Donne-moi une idée ! Que faire pour fêter notre union ?

La Goutte d'eau : Le jour, où vous vous déciderez à nous préserver, à nous protéger, alors, on fêtera notre union en joyeuses noces ! Il y aura le chant des rossignols, le bruissement des arbres, les visages souriants nous souhaitant le bonheur !

Attention voilà le soleil qui se lève ! Je dois partir sinon je pars en vapeur et alors adieu ! »¹¹

“The Wadi: Give me an idea! What should we do to celebrate our union?

The Drop of Water: On the day you decide to preserve and protect us, then we will celebrate our union with a joyful wedding! There will be the song of nightingales, the rustling of trees, smiling faces wishing us happiness!

Look, the sun is rising! I must go, otherwise I will evaporate, and then farewell!”

The idea that the writer seeks to instil in the reader's mind is awareness in its broadest sense, since the text is directed at children from beginning to end, it focuses on instilling positive values or discouraging negative ones. This gives the writer considerable freedom during the writing and editing process, as the story itself conveys the idea, making awareness one of its characteristics¹². Perhaps the positive value that the writer aims to instil in children through green theatre is unity and solidarity in times of crisis, which is embodied in the play through The Drop of Water proposal of marriage to The Wadi.

Mahfoud Fellous transforms the drought crisis into dramatic material through which he aims to convey information to learners, introduce them to its causes, and the proposed solutions to mitigate it in a simple, scientific and dramatic way. The theatrical script *A Drop of Water in a Waterless Wadi* is full of imagination and suspense, as children need these elements at this stage of their lives, considering them an important developmental and educational tool. Ecological theatre “is not merely an attempt to describe the natural scene from the outside, but is based on the intellectual background that humans are not alone in this world, that nature shares their existence and that it has its own laws and system of life that must be

⁹Ibid, P105

¹⁰«محفوظ فلوس» une goutte d'eau dans un oued sans eau » [A drop of water in a wadi without water], مخطوط النص المسرحي [Unpublished play manuscript], p. 02

¹¹ Ibid, P02

¹² «تعزيز الوعي البيئي في مغامرات القط الأخضر لمنير عتيبة: قراءة من منظور النقد الإيكولوجي» [Enhancing environmental awareness in *The Adventures of the Green Cat* by Mounir Oteiba: A reading from an ecocritical perspective], p. 105. My translation.

respected."¹³ We can infer this from the following excerpt from the play:

«L'Oued : Je suis la pierre ! Je suis la terre ! Je suis le fossé ! Je suis le canal ! Je suis l'Oued ! Ô Goutte d'eau ! Où te caches-tu ? Je flaire ta présence !

Je te sens ! Ma vie dépend de toi !

Ne crains rien ! Le soleil s'est couché ! Viens couler ! Où es-tu ?

Où es-tu Goutte d'eau !

Je veux te voir !

La Goutte d'eau : Je suis là ! Je suis là, Oued ! Prés de toi !

L'Oued : Ô Goutte d'eau ! Que tu es belle !

La Goutte d'eau : Je suis la Goutte d'eau ! Je suis la source vivante des fleuves, des rivières et des lacs et des mers !
»¹⁴.

“The Wadi: I am the stone! I am the earth! I am the ditch! I am the canal! I am the Wadi! O Drop of Water! Where are you hiding? I can sense your presence!

I can feel you! My life depends on you!

Fear not! The sun has set! Come flow! Where are you?

Where are you, Drop of Water!

I want to see you!

The Drop of Water: I am here! I am here, wadi! Near you!

The wadi: O Drop of Water! How beautiful you are!

The Drop of Water: I am the Drop of Water! I am the living source of rivers, streams, lakes and seas!

Green theatre aims to establish a reconciliatory relationship between humans and the environment, replacing the hostile and exploitative relationship that has led to numerous environmental disasters and crises. “If we approach nature and the environment without this openness to wonder and amazement, and if we do not yet speak the language of brotherhood and beauty in our relationship with the world, our actions will be those of a tyrant, a consumer and an exploiter of natural resources, incapable of putting an end to his immediate interests. The opposite is also true: if we feel that we are closely united with everything that exists, then sobriety and concern will flow within us spontaneously.”¹⁵

There is no doubt that humans will be the first to suffer from the drought crisis caused by their irrational use of water. Deprived of this vital resource, they will be forced to search for water but will not find it.

This is evident in the dialogue between Kada and El Houari:

«El Houari : Kada ! Eh Kada ! Viens vite, c'est trop lourd !

Kada : Eh ! Pour qui me prends-tu ? Pour hercule peut-être ?

Ces maudits jerricans me brisent les épaules et vont me causer une hernie !

*El Houari : Misère de chômage ! Misère de la sécheresse ! Aucun espoir d'emploi dans les entreprises et encore moins dans nos champs ! »*¹⁶

“El Houari: Kada! Hey, Kada! Come quickly, it is too heavy!

Kada: Hey! What do you take me for? Hercules, perhaps?

These damn jerry cans are breaking my shoulders and going to give me a hernia!

El Houari: The misery of unemployment! The misery of drought! No hope of employment in companies, and even less in our fields”

The characters appear fearful and anxious due to the scarcity of water, and they attempt to find solutions to alleviate the drought crisis by employing the writer's environmental dictionary, which urges educated individuals to preserve the environment in order to protect themselves from disasters and find effective solutions to alleviate crises. This concern is reflected in the words of Kada :

«Kada : Mais où sont les responsables ! Il faut qu'ils fassent quelque chose pour nous ! On n'en peut plus ! Cette

¹³ «النقد الإيكولوجي يساهم في تشكيل وعي جديد» [Eco criticism contributes to shaping a new awareness], Almodon, September 7, 2025, 18:00, www.almodon.com. My translation

¹⁴ «مخطوط النص المسرحي «une goutte d'eau dans un oued sans eau » [A drop of water in a wadi without water], [Unpublished play manuscript], p. 09

¹⁵Ibid, زهيدة درويش

¹⁶Ibid, 04, محفوظ فلوس

*sécheresse va nous étouffer ! Nous étrangler ! »*¹⁷

“**Kada:** But where are those responsible? They have to do something for us! We can't take it anymore! This drought is going to suffocate us! Strangle us!”

Through the dramatization of the environmental elements such as The Drop of Water and The wadi , the author seeks to simplify the phenomenon of drought and make it accessible to learners .His aim is to expand their environmental knowledge and developing their awareness of the crises that threaten it ,and presenting them in an exciting format that personifies environmental elements, transforming them from abstract concepts into characters that play an educational role in the play,“ Humanising nature means stripping it of its material qualities and attributing human characteristics to it, in order to facilitate interaction and organise our relationship with it, thereby creating harmony between nature and humans that serves their interests as a natural solution that must be produced by the reality we live in.”¹⁸

The ecological theme begins in the play's title *A Drop of Water in a Waterless Wadi* which consists of two elements from nature The Drop of Water and The Wadi while simultaneously alluding to the drought crisis. The writer continues to monitor ecological problems in the nine chapters of the play. “The first chapter included a drop of water afraid of sun’s heat, and a dry wadi longing for a drop of water. The dialogue between them revolves around the idea of water scarcity. The drop of water expresses its deep sadness for the poor children who carry plastic buckets in search of water, while the wadi justifies this crisis by the breakdown of the only water purification plant in the area. They also express their desire for solidarity and unity in order to bring happiness to the people, but their plans to marry quickly fail at the end of the chapter when the water drop flees at sunrise for fear of drought.”¹⁹

In the second chapter, the author focuses on finding an immediate solution to this environmental crisis and other social crises such as unemployment. “In addition to the natural environment, the reader is presented with the social environment, marked by images of poverty and deprivation.”²⁰ This is evident in EL -Houari's statement:

«*El Houari* : Misère de chômage ! Misère de la sécheresse ! Aucun espoir d'emploi dans les entreprises et encore moins dans nos champs».²¹

“ **El Houari:** The misery of unemployment! The misery of drought! No hope of employment in businesses, and even less in our fields.”

The playwright presents drought as the central environmental theme. In the play, Kada and El-Houari are depicted carrying heavy buckets of water, and a comparison is made between them and their neighbours who sell them water. The playwright questions why rain falls in their neighbours' area but not in theirs, as illustrated in the following passage:

«*El Houari* : Il y quelque chose d'anormal avec ces nuages ! Ils passent au-dessus de nous, bien noirs et gorgés d'eau, et pourtant aucune goutte d'eau pour nous ! Toute se déverse chez eux ! »²²

“ **El Houari:** There's something strange about these clouds! They pass overhead, dark and heavy with rain, yet not a single drop falls on us! It all pours down on them!”

Petit Rabah, a broker from the neighbouring village of Charchar, takes advantage of the drought crisis by transporting water in his truck and selling it to local residents after obtaining a licence from his country to open international companies to sell water instead of wasting it in the wadis:

«*Petit Rabah* : Ecoutez-moi ! Voilà de l'eau ! Rincez-vous les yeux ! Vous le voyez, vous la sentez ! Mais pour en boire, pas du tout ! Vous Voyez bien la pluie tomber, mais pas chez vous ! C'est le voisin qui en profite ! Seriez-vous maudits par hasard ? »²³

¹⁷Ibid, محفوظ فلوس, p 05

¹⁸دار الوفاء لنديا الطباعة, [Humanizing place in the novels of Abdul Rahman Munif], مرشد أحمد، أنسنة المكان في روايات عبدالرحمن منيف¹⁸ [Dar Al-Wafa for Printing and Publishing], Cairo, 1st ed., 2003, p. 7.our translation.

¹⁹ [Transformations of Algerian theatre in the third millennium], PhD dissertation, University of Mouloud Mammeri, Tizi Ouzou, Algeria, 2025–2026, p. 94. Our translation.

²⁰ « رواية زينب لمحمد حسين هيكل: دراسة من منظور النقد الأدبي البيئي » [The novel *Zaynab* by Mohamed Hussein Heikal: A study from the perspective of ecocriticism], مجلة ألف [Alif Journal], July 25, 2025, 17:00, Amep.h.edinum.org. My translation.

²¹ « une goutte d'eau dans un oued sans eau » [A drop of water in a wadi without water], مخطوط النص المسرحي, [Unpublished play manuscript], p. 04

²²Ibid, محفوظ فلوس, p03

²³Ibid,, P03, محفوظ فلوس,

«**Petit Rabah** : Gloire et gratitude envers Dieu ! Je viens d'acheter un nouveau camion à mon frère pour travailler au sud du pays. Maintenant nous avons droit à participer avec des multinationales pour commercialiser l'eau ! L'eau n'ira plus se perdre dans la mer ! Nos camions citernes vont vous la livrer jusque chez vous ! »²⁴

“**Little Rabah**: Listen to me! Here's some water! Rinse your eyes! You can see it, you can smell it! But you can't drink it! You can see the rain falling, but not at your house! It's the neighbour who benefits from it! Could it be that you're cursed?”

“**Little Rabah**: Glory and gratitude to God! I just bought my brother a new truck to work in the south of the country. Now we have the right to partner with multinationals to sell water! Water will no longer be wasted in the sea! Our tanker trucks will deliver it right to your door!”

In the third chapter, the author raises the tension between scientific and technological progress and social backwardness. At a time when the region's inhabitants are suffering from drought and water scarcity and searching for solutions, The Water Seller from the neighbouring area has become increasingly dependent on the telephone, as is evident in his statement:

«**Le Vendeur d'eau**: On travaille par téléphone, par Internet, par SMS ! Mon vieux, le téléphone chez-nous, c'est gratuit ! »²⁵

“**The Water Seller**: We work by telephone, by Internet, by text message! My friend, the telephone is free in our house!”

After this suffocating crisis, Kada searches for the country's officials to find a solution in the fourth chapter. At this point, the character Tayeb, the water governor of the region, enters and informs the residents that the state will send water trucks every day to the public square. He adds that he has found urgent solutions to solve this problem by taking them to the sea once a week to bathe and washing their clothes:²⁶

«**Tayeb** : Voilà, je viens d'être nommé responsable officiel du service des eaux de la Commune.

Je vous emmènerai chaque semaine vous baigner et laver votre linge dans la mer ! »²⁷

Tayeb: That's right, I've just been appointed official head of the municipality's water department. Every week, I'll take you to bathe and wash your clothes in the sea

Samir, a citizen displaced from the capital due to the housing crisis, also proposed the formation of a water police force to combat wasteful individuals, as evident in his statement:

«**Samir** : Moi ? Je suis nouveau ici, je viens de la capitale, chassé par la crise de logement pour trouver ici la crise de l'eau ! De crise en crise ! La vie est belle.

Le Responsable de l'eau : Tu ferais mieux de te taire, au lieu de semer la discorde tu devrais remercier Dieu d'avoir envoyé un génie chez vous.

Samir : Les génies, les vrais, ont réussi à dessaler l'eau de mer.

Le Responsable de l'eau : Il y a du nouveau ! Sur ma proposition, il a été décidé en haut lieu la constitution d'une police des eaux pour poursuivre les gaspilleurs d'eau »²⁸

“**Samir**: Me? I am new here. I came from the capital, driven out by the housing crisis, only to find a water crisis here! From one crisis to another! Life is beautiful.

The Water Manager: You had better keep quiet. Instead of sowing discord, you should thank God for sending a genius to your home.

Samir: Geniuses, real ones, have managed to desalinate seawater.

The Water Manager: There's news! At my suggestion, it has been decided at the highest level to set up a water police force to prosecute water wasters.”

Samir continues his conversation with The Water Manager until they reach a solution to extract groundwater from beneath the earth to overcome the drought crisis:

«**Le Responsable de l'eau** : On vous a bien dit que si nous, nous n'avons pas d'eau, nous avons des idées ! D'ailleurs, en cas d'urgence, nous avons de l'eau dans les nappes phréatiques dans le Sahara ! Et ici on ne manque pas de

²⁴Ibid,, محفوظ فلوس, P04

²⁵Ibid,, محفوظ فلوس, P04

²⁶Ibid,, ريمة بوكابوس, P95

²⁷Ibid,, محفوظ فلوس, P06

²⁸Ibid,, محفوظ فلوس, P07

cerveaux»²⁹

“**The Water Manager:** We told you that even if we don't have water, we have ideas! Besides, in case of emergency, we have water in the groundwater in the Sahara! And here, we have no shortage of brains.”

In the fifth chapter, the situation in the region worsens after the earthquake, and turns into a joyful dramatic moment when a spring bursts from a mountain rock, water gushes out powerfully and life returns to the environment. The Water Seller complains and accuses the residents of the area of stealing water from the spring, threatening to contact the United Nations. This is shown in the following passage:

«**Rabah:** Si vous ne la rendez pas, alors il y aura la guerre entre nous ! Je vais immédiatement porter plainte à l'ONU ! »³⁰

“**Rabah:** If you don't return it, there will be war between us! I will immediately file a complaint with the UN!”

In Chapter 6, the author warns of the dangers of flooding and advises against building chaotic, tin houses near wadis. He also emphasises that humans are the main cause of the drought crisis in Chapter 7 of the play, introducing the character of Wadi of El Harrach) as a witness to this:

«**Oued El Harrach:** C'est dans les années soixante qu'ils ont commencé à me déverser leurs eaux usées, et dans les années soixante-dix ce sont les usines qui, à leur tour, m'ont jeté leurs produits chimiques, et toxiques ! Ils m'ont rendu célèbre et ils sont fiers ! Je suis devenu le dépôt de toutes sortes d'ordures ! A la place des arbres»³¹

“**Wadi of El Harrach:** It was in the 1960s that they started dumping their waste water into me, and in the 1970s it was the factories that, in turn, dumped their chemicals and toxic substances into me! They made me famous and they are proud of it! I have become a dumping ground for all kinds of rubbish! Instead of trees.”

Mahfoud Fellous invested in his theatre project because there is a close spiritual connection between children and the environment. Children are naturally drawn to nature, captivated by its landscapes on land and sea, mountains, hills, plains, streams, the sun and moon, as well as the animal world with its colours and species³². Through his work, Fellous addresses an important environmental crisis by mentioning its causes and consequences and proposing effective solutions to limit its spread, thereby contributing to raising environmental awareness and spreading environmental culture.

CONCLUSION:

Through a critical ecological reading of the play *A Drop of Water in a Waterless Wadi*, it can be concluded that Mahfoud Fellous, via his Green Theatre project, raised awareness of the drought crisis and sought long-term solutions to mitigate it. He also contributed to raising environmental awareness and strengthening the relationship between humans and the environment by preserving its water resources in light of contemporary environmental challenges. The Green Theatre project carried expressive and awareness-raising energy by deepening human awareness and sensitising people to their responsibility towards the environment in which they live.

Mahfoud Fellous has proven his skill in dramatizing the environment and transforming its crisis into compelling dramatic material that moves the audience's consciousness, elicits their response, deepens their understanding, and motivates them to reconsider their relationship with the environment.

²⁹Ibid, محفوظ فلوس, P08

³⁰Ibid, محفوظ فلوس, P08

³¹Ibid, محفوظ فلوس, P18

³² علي سعيد بهون: أدب الأطفال-دراسة في الموضوعات والفنون والمقومات، جسور للنشر والتوزيع، الجزائر، ط1

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