

A Critical Discourse Analysis of Nass El Ghiwane

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ABSTRACT

This article investigates Nass el Ghiwane's performances and influence on Moroccans as they negotiate their identities and Moroccan society's circumstances. The use of genre devices and interpretations by singers contributes to the process of representing and 'voicing' social groups in Moroccan public discourse. I employ discourse analysis to address diversification voices that re-envision diversity in Moroccan society. Narrative theatrical productions, for example, create space for rethinking Moroccan identity. The songs of Nass el Ghiwane are revealed in this study as a literary and cultural form that serves as a cultural register to inform public discourses about the nature of Moroccan identities, principles, and values.

Keyword: *Nass el Ghiwane, discourse analysis, songs, identities, values*

1. Introduction

It is important to note that the foundation for this study is mostly preexisting knowledge, including a variety of empirical studies that were conducted in various situations and approached the study's topics from various angles. The following general overview of literature is separated into sections that will try to explain or offer the theoretical foundation of the current investigation with a focus on the following: Nass El Ghiwane, a Moroccan musical group, is briefly introduced in the first section; subsequent parts will concentrate on other topics. Then, Nass El Ghiwane's culture and heritage are discussed in relation to cultural citizenship.

1.1 Historical Background of Nass El Ghiwane

Nass El Ghiwane is a Moroccan musical group that embarked on an extraordinary musical adventure in the 1970s at Hay Mohammadi, Casablanca (Simour 2016); where the experience took place for the first time. This musical group is, if not the most popular and influential band in Morocco. In fact, over his 40 years career, Nass El Ghiwane has recorded 80 songs and 25 albums, five of which have been certified gold. The band originally consisted of five musicians and artists who had already started their career as professional theatre performers. Larbi Batma, Omar Sayed, Boujmea Ahagour, Allal Yaala, and Moulay Abdelaziz Tahiri, who was later replaced by Abderahman Paco created a groundbreaking and unforgettable musical experience in contemporary Morocco that has influenced the art world for many years, people like to call them the “Beatles of Morocco” and also the “Rolling Stones”, the “Bob Dylans”, and even the “Grateful Dead”. In the 1970s, the members of Nass el Ghiwane were truly Western style stars (Tansition-2003). They performed in front of thousands of fans on crowded stages at home and abroad, and released dozens of records. Their songs are played on every radio station, and their logos are printed on T-shirts. Nass el Ghiwane does not sound like The Beatles at all. Their music does not rock - it clicks and rumbles and swirls. It has a rough, vaguely rustic quality to it. Nass el Ghiwane's music represents an adaptation of previous generations of local and international musical trends. Through their songs, the group composed lyrics in *darija*, but they intentionally used old-fashioned phrases, they are often from folk songs, religious poetry, Gnawa music and Malhun. The variety of rhythms in this band can be explained by the fact that they originally came from different parts of Morocco. Through their songs, Nass El Ghiwane successfully blends different genres, styles and instruments. Nass el Ghiwan gained their popularity in the country not only because they were able to do an extensive study of Moroccan music, but also for their ability to write expressive lyrics inspired by Moroccan oral traditions. In fact, Nass el Ghiwan tried to express Morocco's social and political situation through their songs. The band also tried to express the plight and struggles of the poor Moroccans to which they belong to. Still, Morocco censored any content that could criticize those in power in the 1970s, so the band had to use metaphors, "allusive imagery" and symbols to avoid sanctions. Moroccans are intensely proud of Nass El Ghiwane, the group Omar Sayyed and four friends are indeed an excellent example of popular music based on music and identity. Nass El Ghiwane began their career after Moroccan independence. This time was characterized by many changes in different domains. This musical band was established in 1970 in Casablanca. They began in a theater troupe, when one of the pioneers of Moroccan theatre, Tayeb Saddiki, discovered them and integrated them into his theater troupe. At that time, they were only actors who sang in the troupe of Tayeb Saddiki, but their songs, their composition with folk accents and their words from the oral tradition which mixes Darija, Moroccan Arabic dialect with poetry, had already begun to make an impression. Then they became a musical group, and that was the start of a meteoric career. Like any other band, Nass El Ghiwane was a product of some changes in society that shaped the how they were and how they progressed over time (Kettani, 2020). The 60s and 70s represented a significant transitional point in history. People's political awareness started to grow and many voices emerged to shape reality in creative ways. Nass El Ghiwane stood out by putting on unprecedented performances in which they tackled issues that touched the core of the Moroccan society (Badri, 2014). In spite of the fact that this musical band was inspired by Gnawa trance music and Sufism, they put their special touch on the Moroccan art as they came up with some unique musical products. In fact, Nass El Ghiwane is strongly attached to the identity of Moroccans because they came in the period characterized by some dramatic changes in different domains. For instance, “the era of Batma, Siyed, Allal and Paco coincided with a revolutionary movement in the 60s and 70s that took on a satirical approach to society, mainly manifested in poetry, Zajal, criticism, and theater” (Badri, 2014).

1.2 Culture and Heritage of Nass El Ghiwane

Nass El Ghiwane emerged as custodians of Moroccan's culture heritage; their songs were full of references to old poems, proverbs, medieval saint and mystics (Transition, 2003). In fact, this musical band was able to combine successfully meaningful lyrics with strong performance when using traditional Moroccan instruments. Moreover they succeed in creating good music that expresses the common experiences between band members and the underprivileged segments of society, such as neglect and oppression. The lyrics of their songs express the suffering of the poor, empower them, and create a connection between them and their audience, but not for fame, for their own personal gain (Simour, 2013). The first approach, which I think reflected in most of the contributions to Stevenson, is cultural citizenship. This later is defined as the ability to take responsibility for the right of people without having a technocratic agenda, media or political interest (Stevenson, 2003). Cultural citizenship means also to have or develop this feeling of belonging that can take different forms, such as appreciative and critical, or maybe a non-interest form (Hermes 2005). And this is how this Moroccan band could create a sense of community among

the poor social class who defines themselves as the repressed class who is suffering from injustice and inequality. Indeed, Nass El Ghiwan proved that it is an excellent example of popular music based on music and identity.

1.3 Moroccan Art after the Independence

Moroccan art witnessed an unprecedented change following the independence in 1956. It was believed that most people at that time were illiterate and not able to express themselves in a written form. However, “Moroccans have a magnificent and highly evolved sense of rhythm which manifests itself in the twin arts of music and the dance” (Bowles, 1972). After being freed from the French and Spanish colonialism, people found a fruitful ground to show their creativity and to make the best use of their rich culture. “Many artists and intellectuals sought to claim a modern Moroccan cultural identity to banish the euro-centrism of the French colonial power or an orientalist over-emphasis on the naive or folkloric aspects of Moroccan art (SHEPPARD, 2016). **Moroccans struggled to gain full independence in all domains and to use art to help achieve this national goal** as “instrumentalists and singers have come into being in lieu of chroniclers and poets, and even during the most recent chapter in the country's evolution- the war for independence and the setting up of the present regime- each phase of the struggle has been celebrated in song” (Bowles, 1972). What made Moroccan art rich and promising is that it “is a land of varying influences and histories, including those of the native Berbers, the Moors and Jews driven out of Spain, those who follow the pious Sufi culture of Islamic spiritualism, and the Gnawa slaves who were brought into southern Morocco by Arabs” (Reimer, 2020). Moroccan music increases its richness by benefiting from others artists of different culture. “Influenced by artists such as Jimi Hendrix, Santana, Dire Straits, and Bob Marley, Moroccan music soon had Western touch when singing of society and politics issues” (Reimer, 2020). Some bands appeared at that time to create some unique musical products that reflected the lives of Moroccan people. “The band that defined the hopes and thoughts of the Moroccan people after their independence from France in 1956 was Nass El-Ghiwane and its most celebrated founder and song composer, Larbi Batma” (Reimer, 2020). As a matter of fact, “Moroccans engage with Nass el Ghiwan by including them into their life. However, the level of engagement varied from one interview to another but all the interviewees had as a common point that they all prefer to listen to Nass el Ghiwan by themselves” (Belgazzar, 2020). People at that time possessed artistic sense in spite of the fact that most of them were illiterate as there were people who sang using only Moroccan Arabic without the need to be officially educated.

2.1 Methodology

Scholars make use of different ways in order to study some elements in a language, and Critical discourse analysis (CDA) is one of them. It is a growing interdisciplinary research movement that “primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” (DIJK, 1994). In other words, Norman Fairclough said that Critical discourse analysis (CDA) brings the critical tradition in social analysis into language studies, and contributes to critical social analysis a particular focus on discourse, and on relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth) (Fairclough, 2012). From the two definitions of CDA, it is obvious that they both agree that CDA is a branch that scholars make use of to study how social power is employed in a language. Sometimes people reproduce some utterances in their speech unintentionally or intentionally, so the main function of CDA is to study this reproduction. Hilary Janks confirms that CDA stems from a critical theory of language which sees the use of language as a form of social practice. All social practice are tied to specific historical contexts and are the means by which existing social relations are reproduced or contested and different interests are served. In spite of the fact that there are various definition of critical discourse analysis, but “CDA scholars commonly view language as a form of social practice, and are concerned with systematically investigating hidden power relations and ideologies embedded in discourse” (Melissa N.P. Johnson, 2020).

2.2 Some of the Famous Songs of Nass El Ghiwane

Nass El Ghiwane has had a rich repertoire of songs. They managed to make almost all Moroccans repeat their songs day and night. In fact, “a career of forty years, Nass el Ghiwan recorded 80 songs and 25 albums among which five of them were awarded with gold disc (Best Ever Albums, no date)” (Belgazzar, 2020). The lyrics of their songs have had a great impact on Moroccans because they touched what everyone would experience on a daily basis. Belgazzar also confirms that “Nass el Ghiwane gained their popularity in the country not only because they were

able to do an extensive study of Moroccan music, but also because they were able to write expressive lyrics inspired from the oral heritage of Morocco” (Belgazzar, 2020). What makes the group special too when it comes the way they choose the words of their songs is that they composed lyrics in *darija*, the colloquial Arabic of Morocco, but they intentionally used old-fashioned phrases, often drawn from folk songs, religious poetry and the elite oral poetry genre called *malhoun* (Schaefer, 2012). Following are some of their famous songs and their impact of the Moroccan society:

Topicalisation of some Songs	Translation of the Song	Original Lyrics
'Fin ghadi biya khouya'	Where are you taking me, brother?, where are you taking me? Knock after knock , who can stop the misery O people , Don't blame us then for living abroad O people , Don't blame us then for living abroad	فين غادي بياخويا فين غايدي بيا دقة تابعة دقة شكون بحد الباس لا تلمونا ف الغربية يا هاد الناس لا تكذبوا علّ الروميّة ما هي نشبّة
'Siniya'	Oh night , my night , my eyes Where are those who get good people around you Oh...the tea plate Those who join you Where are the generous and blessed ones Where is my life My street and my neighbors Oh The teaplate	يا ليل يا ليلي يا ليل يا عيني يا ليل فين اللي بجمعوا عليك أهل النية آه.. يا الصينية دوك اللي يونسوك فين أهل الجود والرضا فين حياتي فين حومتي واللي ليا آه.. يا الصينية

<p>'Ya sah'</p>	<p>Dude, run me through the campaign.</p> <p>And the whole thing fell apart, and the campaign passed away.</p> <p>And for the fog to surprise us, my people.</p> <p>And good time.</p> <p>And our mark stood in our path, my people.</p>	<p>يَا صَاحُ زَانِي وَسَطِ الْحَمْلَةِ</p> <p>وَرُخَيْبِ الشَّمْلَةِ وَمَا فَاتَ الْحَمْلَةَ</p> <p>وَأَلَى تَفَاجَى الضَّبَابِ الصَّائِرِ بِنَا يَا أَهْلِي</p> <p>وُصْلَاحِ الْوَقْتِ</p> <p>وَسَارِ غَلَامِنَا وَأَقْفِ عَلَي دُرْبِنَا يَا أَهْلِي</p>
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3. Essiniya

One of the famous songs of Nass El Ghiwane is Essiniya [The tea tray]. This song seems symbolic because the words it contains “invoke family or friends, gathered around a platter of steaming cups, a pot of tea, and the sprigs of mint, and worm wood, and ambergris, that are used as infusions” (Sayyed, 2003). What makes this song special too is that the narrator asks the tea tray different questions: “Where are those people of good intention once gathered around you? Where are those blessed and principled people, those who once accompanied you?”

Following are some words from the song:

It's hard to be at peace, but the love of drink

is easy,

Desire never forgets you

It's hard to be calm, but the passions of

people are easy . .

So difficult when the desire arises, when the

ambergris is put before me,

And the mint and wormwood . . .

This song is thought to be as “a stirring social commentary disguised as a conversation between a man and his tea tray”. The latter is what a symbol of gathering and keeping relations stronger. Moroccans cannot imagine any meeting without the existence of the tea tray. Therefore, Nass El Ghiwane managed to use this word “Essiniya” in a musical context that stirred Moroccans at that time and still the case even in the twenty first century.

3.1 Fine Ghadi Biya Khouya

Another famous song of Nass El Ghiwane is “Fine Ghadi Biya Khouya” (Where are you taking me, brother?) which also has some interesting interpretations and people relate it to some special events.

It is one of the songs from the album *al-Siniyya*. It was first released in 1973 and resurfaced in a 2003 cover by the band Hoba Hoba Spirit. And it was broadcast again in the background of the 2011 demonstrations that had much in common with the uprisings across the Arab world, but which in Morocco never became a revolt” (Schaefer, 2012). Scholars and fans claimed that this song had a great effect on Moroccans politically, but Nass El Ghiwane denied having any political ideology behind producing this song. What confirms their claim was that King Hassan II, the supposed target of their criticism, is said to have been a big fan, inviting them to perform at numerous state dinners (Schaefer, 2012).

3.2 The Impact of Nass El Ghiwane on Moroccans

Nass El Ghiwane has had a great impact on Moroccan population in different domains. In fact, they managed to enter approximately all Moroccan houses because every citizen had a fond memory related to one of this band's songs. It is strongly believed that “Moroccans recognized Nass El Ghiwane's music to be the mirror of their everyday life. Few are the instances when you enter a Moroccan house without finding a tape, a CD or the lyrics of their songs written on a piece of paper” (Badri, 2014). This musical influence can be ascribed to the melody of their songs and the words that they select and the use of Darija. The latter was one the main factors that made people love this band because “Darija is a means of communication which conveys intimacy and complicity” (Caubet, 2008). Furthermore, another factor of this unprecedented musical influence is that the famous figures of this band lived close to the everyday life of Moroccans. For example, “Boujmia Hagour, Laarbi Batma, and Omar Siyed, three young men who came from simple families and lived in the poor neighborhood of Hay El Mohammadi in Casablanca, set the pillar for a band whose echo traveled across the globe. Creating influential songs has something to do with being aware of other people emotional needs, and Nass El Ghiwane managed to have a great impact because they created songs that were products of what Moroccans really felt and lived. As for politics, Nass El Ghiwane did not claim to support any political group, they considered themselves as a mirror of what people at that time were experiencing. “[they] stood out by putting on unprecedented performances in which they tackled issues that touched the core of the Moroccan society” (Badri, 2014).

3.3 Examining the Band Nass El Ghiwane's Critical Discourse

Starting from the time of its founding in the 1960s of the twentieth century in the Mohammedan neighborhood of the city of Casablanca, which witnessed the emergence of many musical and theatrical groups that significantly changed the public perception of Moroccan music during the decades of the twentieth century, the "Nass El Ghiwane" group is regarded as one of the Moroccan musical groups that left a clear impact in the field of popular and committed song. By adopting various types of musical instruments and forms while they take various forms to present their musical product, it often takes the form of sitting, the founding of this singing group contributed significantly to pushing Moroccan traditional music and developing it in the form that the group's founders saw for it. This led to the emergence of an important new musical form in Morocco and a different lyrical color than the one that was prevalent at the time. In particular, the musical tradition of Morocco has been severely neglected, and this neglect has resulted in a tendency for the Moroccan music to imitate that of the West or the Arab East. As a result, "Nass El Ghiwane" was compelled to turn its attention to investigating Moroccan national history as well as the dominant popular culture that draws a large audience to vulnerable and basic folk groups and allows them to express their wrath and other strong emotions via song. The spirituality that permeates many of the group's songs sets them apart, as does their innovative approach to stirring up public sentiments toward authoritarian political power and its resistance with heartfelt and sincere songs and words that leave a clear impression on the audience by raising their awareness to its bad social reality and its poor economic conditions.

4. The "Nass El Ghiwane's" Symbolism's Development

The symbolism of the "Nass El Ghiwane" group's emergence in Morocco is primarily connected to the desire of some of its founding members to consider change, to change Moroccan society's perception of folk art and its capacity to raise political, cultural, and intellectual awareness, and to devote a certain level of societal awareness of the importance of this type of lyrical and musical art in creating a heritage culture that is connected to the people's culture and their app. The image of the group performing while seated is an expression of Moroccan culture, whose customs and traditions are linked to humility and pride simultaneously, whether at the level of hosting or at the level of gatherings in public spaces and in homes in a sitting position and attachment to the ground. These practices caused the group, which has made it a priority since its founding to preserve Moroccan culture with all of its rituals

and exquisite artistic expression, to carefully consider the symbolism of sitting and its significance in many of the parties and evening gatherings that it hosts all over the world. The poetry of innovative Moroccan artists like Abdel Rahman El Majdoub and Sidi Boualem El Jilani, as well as the biographies and experiences of Sufis, are the sources of the spirituality of Guyanese music (relative to "Nass El Ghiwane"), which confirms its fundamental popular reference that feeds the various songs presented by the group. Abd Allah quotes Al-Haimer as saying that "Nass Al-Ghiwan" is Arabic for "people of understanding." They are those who comprehend and determine the meaning of the statement. We mention among them the Moroccan poet and mystic Abd. Rahman Al-Majdoub, Sidi Boualem Al-Jilani, and Ibn Sina, as examples of wandering poets who were influenced by the popular Sufi orders that first appeared in Morocco at the beginning of the fourteenth century AD. These poets were content with the job of abandoning the world and wandering in the land and chanting in which they used to include the news of the tribes. The "Nass Al-Ghiwan" group reflected the spirituality, ambiguity, nomadism, rejection of the obvious, and propensity for what the eye cannot see in the history of these fascinating men. They turned to it as an alternative to imprisonment, execution, and torture, stealing from it the language of the spiritual journey, the means of escaping the pain of the body, and the ecstasy of seeing.

4.1 The Symbolism of the "Nass El Ghiwane" Group's Singing

The group focuses on the image of the oppressed and distressed citizen in their songs, who struggles with life's problems in all their forms and causes him to scream and express his feelings out loud at other times and internally at others; This expression is the best way for the concerned Arab person to express how he feels weak in his society and inferior to all forms of oppression to which he is exposed, whether by the authority or by others. The rhythm of an integrated educational outcome that draws from a legacy outcome of aesthetics in an interaction dynamic between the merit of renewal and development and the authenticity of the cultural environment is what defines music in the public perception. My mind is being transported back in time and space like those weighing scales used in the celebration. Two asins—an Arab (bedouin and desert) and an African exponent—met at folds (music of indefinite servitude). You gradually discover a place to call home in the Mohammedan district of Casablanca, a peripheral city.

تقول المجموعة في أغنيتها الشهيرة "مهمومة":

"مهمومة يا خيي مهمومة

مهمومة هاذ الدنيا مهمومة

فيها النفوس ولات مضيوومة

وآلى بنادم عباد اللؤومة

المسكين ف همومه ساير يُأللي

عائم ف لققايص عومة محمومة

شي مفتون بماله ساير بلالي

لايح الرزان ف قهاوي محروومة

هايم ب لقصاير وليلات تلالي

الخرقان مذبوحة والبنات مغروومة

لا حرمة بقات لا دين لا عبادة".

This is a reflection of the individual's absence of a feeling of identity and belonging as a result of his or her social marginalization, loss, and loss of hope for the future. Social injustice and other forms of injustice are visible among its various groups, causing a sense of fragility, dwarfism, and smallness. All of this suggests strong proof that "Nass El Ghiwane" emerged from the Moroccan people at a time when many of its social groups were experiencing poverty and marginalization due to unfair government policies against the weak, the poor, and the simple, who discovered in some artists and intellectuals a welcoming heart and a strong voice struggling and fighting for

them. The group struggled with the song as much as it could till it became well-known all over the world and its renowned spread. Instead, it became well-known in the Arab world, particularly in the Arab Gulf states, where it performed at both private and open performances. If anything can be inferred from this, it is that its creations were and continue to be the powerful voice representing the voiceless weak, simple, and destitute. It is possible that its support for Palestine, the first Arab cause, has increased its share prices across the board and in every Arab nation from the ocean to the Gulf. One of the most significant items the group displayed was the song "Palestine," which contains the following lyrics:

عتقوها أمي فلسطين لا تدوزوها
عتقوها أمي فلسطين لا تدوزوها
دركوها جنة الخلد لا تفوتوها
عتقوها أمي فلسطين لا تدوزوها
دركوها جنة الخلد لا تفوتوها
عتقوها أمي فلسطين لا تدوزوها
حبوها كيف الحياة كاملة جعلوها
يا جنة ما نبالي ويوم الملقى ولا بد بيان
كل قطرة من دمنا تقور في حق الإنسان
فيها الهدف تبلغ ثورة يرجع الشأن
يا جنة ما نبالي ويوم الملقى ولا بد بيان
كل قطرة من دمنا تقور في حق الإنسان
فيها الهدف تبلغ ثورة يرجع الشأن

The ensemble excelled in conveying the anguish of Palestine and its people, who have endured and continue to endure an unjust occupation and an aggressive foreign policy that disregards their rights to independence and a country. As opposed to selectivity and deviation toward the interest that has come to stand in for art today and for its owners as the ultimate goal and ultimate reward behind what they create and present, we are dealing with fine art that expresses the wonderful human struggle that believes in freedom, independence, and peace. The pendulum has tipped, and art's primary focus now is profit, avoiding the logic of loss, sacrifice, struggle, and resistance, as well as resistance to injustice, tyranny, and dictatorship.

4.2 The Nass El Ghiwane Band's symbolism and seating arrangements

Because of the circumstances and realities that the group and the Moroccan people faced in the middle of the 20th century, the group was forced to perform several of its songs while sitting down. When developing a relationship with the people and their basic members, as well as with their unique customs and traditions in the homes, which were typically made of mats, carpets, and plain flat mattresses touching the ground, the symbolism of sitting in a group was expressed by presenting a suggestive image. They had to adapt to the reality of the situation and turn to the cultural pattern that was prevalent in society at the time, which is biased towards obvious cultural and ideological dimensions. Since all the members of the group are from straightforward Moroccan families descended from a popular neighborhood in Casablanca, whose residents live a very ordinary and simple life that is almost equal to poverty, they had no choice but to do so. For us, the symbolic image refers to an iconic representation that refers to a special genius of its members in order to achieve communication, representation, suggestion, and stimulating desire and interpretation among its audience, whereas for some art critics the symbolic image that represents the apparent form of the group is just a simple form because they display the unique coding conditions for the parser. By connecting this form to Moroccan customs and traditions from particular eras, we are able to demonstrate its declarative referential role as well as its symbolic significance in articulating the struggle against oppression,

tyranny, and marginalization. Against all types of moral and symbolic violence that claimed numerous lives. The symbolism of sitting or sitting with the group is a sort of spontaneous, informal appearance, but instead represents siding with the inner essence of its members, adherence to the Moroccan folk heritage, and pride in belonging to the common people at a time when forms of alienation and departure from the national identity predominated among some well-to-do groups and the educated elites at the time. Many kinds of expression, speech, attitude, and western connection began to emerge around this time and drew inspiration from French culture for their foundations, guiding principles, and actual and propositional power. Due to all of this, the group and other Moroccan singing groups that followed it were compelled to face these forms that were foreign to Moroccan society in their own unique ways, through the form and content of their songs and music.

5. Soul Music Editing

Nass El Ghiwane brought spiritual music, Gnawi in particular, out of the closed folk spaces and the religious collective seasons with their night atmosphere that people associated with sorcery, occult and talismanic practices, curing mental illnesses, touching the jinn, evoking spirits, and other negative popular beliefs, to public spaces, while investing the capabilities of this type. The music of Nass El Ghiwane, with its popular instruments and its varied distribution, as well as its various tributaries, came to transcend the spirit and push man to greater heights. From music to liberating people's souls to passing messages of social and political protest, and a challenge to the music of power, laden with longings and dreams, and the tones of electric instruments; Guitar or violin, addressing the body and matter, so the music of Nass El Ghiwane, with its popular instruments and its varied distribution, and its various tributaries, came to transcend the spirit and push man to respond, act and change. Blended music with melodies drawn from the originality of Moroccan musical tradition and its Arabic expansions rich in diverse situations within the framework of a distinct and powerful blending. Through this combined music, Nass El Ghiwane spoke a single language that was understood by all social groups, regardless of their ethnicities, tongues, and customs. Arab, Amazigh, African, and Andalusian people are happy within the framework of an identity and politics, as well as a united and integrated; it is the Moroccan identity. Through a spiritual musical language, the group informs people of the most recent religious and social news and messages of interest and makes them happy. He confirmed, "The Nass El Ghiwane group has released a new song that includes 14 songs from the group's old music treasury, with a new arrangement. According to the same statement, "the group decided to release the album on a free disc dedicated to friends and lovers of El-Ghiwane, as part of the group's constant concern to preserve the lyrical heritage of El-Ghiwane." According to the association's president, Dr. Naseem Haddad, the group's new singing experience includes "a group of old Ghiwane songs, selected, linking the past to the present through the new distribution approved in recording and performance, as well as through the lyrical choices that include all eras and trends that Nass El Ghiwane knew." since its inception. He added that the Nass El Ghiwane group also took into account, in its selection of songs, "the musical diversity within the Moroccan traditional and folk heritage, through the revival of songs of a Gnaoui nature and others with melody notes, in addition to others inspired by Al-Atiyah Al-Brawl." In its new experience, the group worked on excavating various topics from the Palestinian cause to the common African destiny and concern, and ending with a range of lived social topics, which the group composed to include in its lyrical messages. In this renewed framework of the Ghiwanian song and it is beautiful human heritage, Dr. Nassim Haddad noted this work, saying, "Indeed, we in the Moroccan Association for Heritage and Popular Culture highly commend this work, and this new experience, while praising the tremendous effort made by the artist Rachid Batma alongside the artist Hamid. Batma, under the supervision of the Guidum style El Ghiwani, the able artist Omar Al-Sayed, without neglecting the musician, the artist Abdel Karim Shefa, with the aim of pushing the balanced word and committed and purposeful singing to the place it deserves. The musicians of El Ghiwane, who called themselves Nass El Ghiwane, were itinerant poets in ancient Morocco and members of the popular Sufi orders who, via their songs, transmitted the latest news and religious lessons to the public, as well as delighting their listeners. Not long after independence, in the midst of the most severe and difficult economic crisis and in a period of political repression, Nass El Ghiwane began merging Sufi folk music with its own writings. In addition to criticizing widespread dictatorship and corruption, the Nass El Ghiwane group was the first Moroccan musical group to condemn the suffering and agony experienced by the poor and young. Some of their songs that reflect this are:

سبحان الله
...صيفنا ولي شتوة
جور الحُكَّام زادنا تعبٌ وُقْسوة
لا راحة وُالعباد في نكد وُتعسيف

"والحاكم كأيصول كأيقبض الرشوة

مقطع من أغنية "سبحان الله" لناس الغيوان)

5.1 Sufi Music and Arab Protests

Although they originated from the left-wing intellectual circles of students in their stage, they were not expressing political ideas, but rather they sang about their sorrow and lack of optimism, as well as about the loss of young people coming from the rural to the city. But they also celebrated in Sufi music what is happening in the Western movement, and this is still considered to this day an integral part of all Arab protests; That is, the religious fervor with which a person turns to God for help and assistance. In contrast, Gnawa music, which is the legacy of black African slaves in Morocco, is constantly played to the rhythms and quintessence of African jazz quintessence, usually mixed with exotic lyrics from the language of the Bambara people of West Africa and the Wolof tribes, and reflects the feelings of the disadvantaged and oppressed youth. The Gnawa musicians likewise considered themselves as slaves to oppression and persecution. Morocco knew in the seventies of the last century a violation of human rights, injustice, tyranny and oppression. The songs of the group, which are appropriate to be referred to as the songs of the Maghreb of Exception in reference to the state of exception imposed by the Moroccan regime, echo with all the testimonies of victims of human rights violations in Morocco, the "years of embers." The hand of the tyrant on the faces is drawn. When victims of human rights violations during the past decades, especially those from the Atlantic and desert regions, testified about the starving, slaughter of their animals, burning of their farms, the demolition of their homes, and the suffering of their children... The fans of Nass El Ghiwane remembered one of their songs that was for Palestine and the suffering of the Palestinian people, but it was in the simple popular Moroccan language, which was living in an almost similar reality, "Ma Hamouni".

صَاعُوا إِلَى الرجال غ ير هوندي ما
دار بيبني كلها زابو إلى لخيوط
وجاعو مروضو ال صد ب يان غ ير هوندي ما
أشجار نغرسوا نوضو سد قط إلى وال غرس
نغناعه واسنود جفت إلى والحوض
ونمار يفاك ينجيه رجال ناف ال صغ ير

Nass El Ghiwane, before the "Transparency" associations, was the first to denounce bribery and the spread of corruption in Morocco, when they said:

خلطات الشياه بلا نظام والديب رعاها

كثرات الهموم يا المولى والعين بكات

الهم سيطر عل ليام وجاب خلاها

الرشوة وفساد ف الدنيا جات المحنات

الشر والتزوير . . . لحرام والقتل باها

عمات لقلوب يا المولى مشات الحياة

لطفك قريب يا سيدي اهدي من عماها

ترجع البشري يا المولى لدوك الخيات

The group sang in the name of expatriates and exiles its sad song, "فين غادي بيا اخويا فين غادي بيا", full of nostalgia for the land, the soil, the horses, the reed and other images that the homeland represents, and among its beautiful clips:

فين غادي بيا أخويا فين غادي بيا

دقة تابعة دقة شكون يحد الباس

لا تلمونا ف الغربية يا هاد الناس

لا تلمونا ف الغربية و لبيعة الغربية

"Nass El Ghiwane" did not confine itself to the circle of emotional songs, in contrast to the prevailing singing style at the time and continues until now. Over the course of its long singing path, the group produced dozens of songs that inflamed the feelings of its fans, and perhaps the following five songs can be considered one of the most stations that helped carve the name "Nass El Ghiwane" in the history of Moroccan singing as one of the most prominent distinctive lyrical phenomena. In the following section, the implications of some Nass El Ghiwane songs are analyzed.

6. "Essiniya" (the tray) and its Implication

"Siniya" is one of the special songs of Nass El Giwane. In Morocco, "Siniya" is used mainly to offer tea cups to family members and guests. Its significance in the song is that it is the pillar around which parents and loved ones have been rallying to talk, and it reminds expatriates of those moments when they were together. Therefore, the song begins with a sad voice with which both Batma and Bojmiaa used to address "Siniya", and they asked about the conditions of those who gathered around it one day, and are now far away, as well as the secret to the grief of the cups that used to make joy in the past. This song really showed to what extent the Moroccan life changed from joy to sorrow and from being together to being estranged. Essiniya (the tray) is about the pleasure of sharing. The tray is only a metaphor, it means much more than that.

6.1 "Ghir khodoni" (Just take me) and its Implication

"Ghir Khodoni" (Just Take Me) is a song that coincided with the struggle of power and the opposition in Morocco, where prisons were filled with opponents, at a time when criticism of the left-wing opposition to the regime and the symbols of the security services intensified, led by Ahmed al-Dulaimi, the right hand of the late King Hassan II. The song begins with money inaugurated by Omar al-Sayed with a cry reminiscent of the cries of prisoners who are moaning from the severity and the language fits the context of political unrest, arrests, and trials as well as the father's absence and the ongoing desire to see him.

6.2 "Mahmouma" (the worried) and its Implication

"Mahmouma" (the worried) song is a chat with a sad, aggrieved human being, who suffers from poverty, marginalization and the dangers of being unjustly arrested. This song has some expressions of the lack of belonging and identity caused by the poverty, marginalization, loss of hope in the future in one's society; injustice and the absence of social justice manifest themselves among its different groups, thus feeling a sense of vulnerability, smallness, and stunting. All of this is an unequivocal indication that "El Ghiwane people" emerged from the womb of the Moroccan people at a time when many of their social groups suffered from poverty and marginalization as a result of unjust government policies against the weak and the poor who found comfort in some artists and intellectuals. In fact, the first thing that comes to mind when listening to Nass El Giwane songs is the extent to which its lexicon is intertwined with everyday life which is considered an inexhaustible source because poverty and sufferings that provoke the group. In particular, the manifestations of poverty, marginalization and bullying made this group famous and enabled it to basically touch the hearts of all the Moroccans. However, some content of its songs has made this group gradually move towards an ideological dimension because the masses found the power of the political word in some of the songs that express society's instances of fracture and marginalization at that time. In fact, the Nass El Ghiwane songs received more study, examination and criticism than any singing group, as it represented a painful experience in the history of the Moroccan song.

6.3 "Al-Samata" (the belt) and its Implication

Strong songs with strong message highlighting the social divide between the rich and the poor. When juxtaposed to vast areas of the impoverished scorched by thirst and drought, it spoke of "high houses," "mardomin huts" (buried cottages), and "running lakes" full of water. It also spoke of the seas full of great bounties, but "we (we) are hungry (starving)", the earth is a land of goodness and its "treasures are open", but "ferocious beasts have their fangs out." As a result, the sun covers the place, but the houses are dark, noting that the citizen is present and is the owner of the country, but he is threatened by the strikes of the "Samta" (the belt) from above.

6.4 “Labtana” (the blanket) and its Implication

The song “Labtana” (the blanket) represented some aspects of exclusion and marginalization that had been exacerbated by the regime's stated policies. It had the following contents:

عبيد
كلوب طايشة مليانة ب لغدر
سلسلتو لقبور... ها الحق... وها المنكر
الخر للصر من هم لبحر شكا
والرياح العاصفة هجرات البرق والرعد
ما بين صخ الصنك المعبود يا كلوب لحجر
رة جامدة وعوافي زاندة
ل صهد الريح هامة
هذا ب مهمازه ينغز... هذا ما يرد عليه
هذا ب مهمازه ينغز... هذا ما يرد عليه
لا دوا يداوي
حسبت عشرة وعشرة عرفتها شحال تساوي
القرن عشرين هذا
عايشين عيشة الذبابة ف لبطانة
راه الفرق عظيم بين التفاح والرمان
”واش من فرق بين أنت... وأنت... وأنا

The Ghiwane song and revealing signs of political corruption, thanks to this song, Nass El Ghiwane has been arrested and they went to prison. Some of the songs performed by this band in the mid-1980s included criticism of various forms of political corruption, abuse of power, and bribery. Likewise, the song reflected the manifestations of this political corruption that the country suffers from, through the following words:

سبحان الله صيفنا ولى شتوة
وارجع فصل الربيع ف البلدان خريف
وامضات إيماننا سرقتنا سهوة
وتخلطت لديان شلى ليك نصيف
كلت اعجبي اضحات ف الدين الرخوة
ولى الإيمان عندنا ف لعرب ضعيف

جور الحكام زادنا تعب و قسوة
 لا راحة والعباد ف نكد وتعسيف
 والحاكم كايصول كايقبض الرشوة
 والشاهد كايدير في الشهادة تحريف
 افهم المعنى وعيق واستافد واروى
 هذا سر لکنان ما رامه تصحيف.

Hence, the songs of this band throughout the seventies and eighties of the 20th century formed the mouthpiece of the oppressed, and a true expression of their suffering, which made them respond to it, identify with its words and chant its tunes. In the days of Hassan II, Nass El-Ghiwane was the voice of the toiling and oppressed par excellence, and through every album they released, and in every song they created, Moroccans were searching in its folds for what they could interpret against the ferocity of the regime. Perhaps the popularity of this band's songs prompted political parties to compete over the containment or employment of Nass El Ghiwane's artistic radiation. Despite the doubts of some musicians close to him, the late King Hassan II had previously called the members of this band to join in the unique evenings that he used to celebrate in some of his palaces. As a result, after the Ghiwane phenomenon emerged and stole the lights and gained public attention... Hassan II expressed his desire to host Nass El Ghiwane in his palace. "They do not sing to you, my lord," stated artist Ahmed Al-Baydawi, who is close to him, along with Al-Arabi Al-Kawakibi. The king told him that he did not ask anyone to sing to him..., as he had previously invited them to ask them to perform some of their protest songs such as the lining song and others.

7. The Moroccan Traditional Instruments

It is important to have an idea about the old instruments that the old settlers used to use. It is also interesting to understand the typical tools used by these populations who have maintained the same for generations. One of these is precisely what is called the "Gimbri", a kind of guitar-drum with strings made from animal gut and the sound box completely made of wood used mainly in Gnawa music. Instead, typical of Berber music we find several really interesting instruments:

The 'Tayanimt', a reed flute used as an accompaniment to songs;
 The 'Mizwid', very much attributable to a bagpipe and called in this way because it resembles a "food bag";
 The 'Tabl', a double-sided cylindrical drum that is positioned vertically on the body to be played standing;
 The 'Qaraqib', metal castanets of fair size that can be held and played directly with one hand

In his article Nayda or the children of Ghiwane, Dominique Caubet argued that, despite extremely difficult political circumstances, Nass el Ghiwane and the bands with whom they were able to forge a real movement, Izenzaghén, El Mchehab, or Jil Jilala, revolutionized Moroccan music during the 1970s. Like today, new sounds arose in the 1970s, but music was part of a much bigger cultural movement at the time, with the Darija (the Moroccan vernacular language) being employed to produce genuine literary works. The artists in both situations are not elitist but rather from popular backgrounds. Nass el Ghiwane were the first to combine Moroccan forms, styles (**trance, Malhun, Gnawa**), and traditional instruments (**bendir, tbilat, hajhouj**) that were not typically played together with foreign additions (**banjo, amplified instruments**). They place a focus on the vocals and the arrangement, which is the hallmark of their own style. These marked the start of what we now refer to as "fusion music" in Morocco. Although the themes addressed by both groups are comparable, during "the Years of the Lead" it was not possible to express oneself as freely as it is today. As a result, the Ghiwane were forced to express their opinions allusively (**bel m'ani**), a style that is widely used in traditional Moroccan society, particularly among women.

The work of Nass El Ghiwane directed the singing tradition back to its roots and popular foundation. The group originally began examining these beginnings through popular theater, participating in a number of plays during the 1960s, both with Tayeb Saddiki at the Casablanca Municipal Theater and with an amateur group called Rouad El Khachaba. Through their theatrical experiences, they later learned about and had the chance to test the intensity of ancient literary texts and local or traditional musical sources. Nass El Ghiwane just transferred their own topics from one medium of expression to another, as they like to tell themselves, and they kept thinking of singing as "total

theater." This idea explains the dramatic intensity present in the songs our band composed. They were almost short stories, into which roles or actions were weaved, dramatizing people's lives, pain, suffering, and revolt. A description of a future (Mohamed Demouny and Boujemaa Zoulef, "Naissance d'un chant protestataire...", *Peuples Méditerranéens*, July–September 1980).

According to Maati Kabbal (2007), Nass el Ghiwane were revolutionary because they were able to portray the rural side of town life without resorting to superfluous detail and speak in terms of grieving mothers, abandoned children, sorrow, and pretentiousness. There is no secret code hiding the rich metaphors that give their lyrics life. **Nahla Chama (the bee Chama)**, their most recent single, is rife with references to our sense of abandonment and misery.

8. CONCLUSIONS

Nass el Ghiwan was successful in instilling a sense of identity in poor Moroccans and Algerians. In fact, Nass el Ghiwan were successful in making poor Moroccans love them because of their originality and uniqueness. They incorporated various musical styles and genres into their songs, and they chose a popular language that Moroccans used in everyday life. In fact, the Moroccan band used oral culture, which the poor Moroccans could understand. Indeed, Moroccans used to listen to songs from the Middle East or Europe, specifically France and Spain. As a result, the language was different, as were the themes of their songs. Even when Moroccan singers released a song, it was emotional music about heartbreaks, not the struggle of the poor social class that suffered the most from the post-colonial period. Everything changed, however, when Nass el Ghiwan dared to sing about taboo subjects like criticizing the monarchy and those in power. For the first time, the poor Moroccans felt represented and that they had someone who cared about their problems, which they were afraid to discuss openly because of the consequences. After Morocco gained independence in 1956, the monarchy made certain that people would not be able to protest or express their dissatisfaction with the kingdom; this meant that no one had the right to openly discuss the difficult socio-political and economic situation that they were experiencing because they were afraid of being imprisoned or tortured for years. So, Nass el Ghiwan managed to discuss these issues while using cryptic language to avoid being censored and imprisoned. Furthermore, because of their aesthetic style, the poor were able to identify with Nass el Ghiwan. The band went for a hippie look with colorful and simple clothes and mid-length curly hair, which was shocking to some but appreciated by the poor social class. This social class could also identify with Nass el Ghiwan's aesthetic style because it had nothing to do with the fancy and expensive clothes that other singers wore, which the poor could not afford. In fact, the poor identified with Nass el Ghiwan because they, too, were poor, as they came from one of Casablanca's poorest neighborhoods and shared similar struggles (Belgazzar, 2020:57).

9. DEDICATION

This article is dedicated to Professor Abdelkader Abbou for instilling in us the love of our Moroccan cultural heritage.

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