



Journal of Arts & Humanities

Volume 12, Issue 06, 2023: 39-48

Article Received: 06-06-2023

Accepted: 03-08-2023

Available Online: 15-03-2023

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <https://doi.org/10.18533/jah.v12i06.2369>

Jazz and Aïta Music are Forms of Artistic Resistance

Mohammed Elaloui¹

ABSTRACT

This research delves into a sociological discourse analysis of jazz music and Aïta music, investigating their historical connection to social resistance. Aïta music, practiced by free women in Morocco, emerged as a form of rebellion against the constraints of Islamic society, and later served as a means of resistance against the French occupation. Jazz music, once marginalized in American society, transformed into a potent artistic weapon, challenging social injustice and discrimination.

The problem addressed in this study is understanding how these musical traditions evolved from exclusion and marginalization to becoming powerful expressions of social resistance. By analyzing historical accounts and contemporary perspectives, the research seeks to uncover the factors that enabled jazz and Aïta music to overcome adversity and adapt over time.

Our proposition is that both jazz and Aïta music underwent a transformation driven by the artists' resilience and the significance of their message. Through artistic expression, these genres became powerful tools for challenging societal norms and advocating for change. By tracing their evolution from the past to the present, this analysis contributes to a deeper understanding of the enduring impact of music as a means of empowerment and social transformation.

In conclusion, this study sheds light on the role of music in shaping and reflecting social resistance, highlighting the strength of human expression in the face of marginalization and injustice. Understanding the historical trajectory of jazz and Aïta music provides valuable insights into the potential of artistic forms to inspire social change and foster empowerment among marginalized communities.

Keywords: Jazz, Aïta, Resistance, Sociology, music, gender.

This is an open access article under [Creative Commons Attribution 4.0 License](https://creativecommons.org/licenses/by/4.0/).

1. Introduction

The study of art and music offers valuable insights into the cultural practices and societal dynamics of a given community. Through these artistic expressions, we can gain a deeper understanding of the values, beliefs, and struggles that shape a society. This research paper explores the sociological understanding of artists and their work by employing discourse analysis to study two distinct types of music: jazz and Aïta music. Both these genres have historically served as forms of

¹ Hassan II University in Casablanca. Email: mohammed.elaloui-etu@etu.univh2c.ma

artistic resistance in their respective societies, facing the challenge of reconciling their expressions with changing societal values over time.

1.1 Background and idea of the study

Art and music serve as powerful mirrors reflecting the essence of a culture. Through the lens of discourse analysis, this study seeks to understand how artists' creations are deeply influenced by and, in turn, influence the cultural practices of their societies. By examining the historical context and the cultural significance of jazz and Aïta music, we aim to unravel the unique interplay between art and societal dynamics.

1.2 Uniqueness and importance of the study

The significance of this research lies in its comparative approach towards two distinct musical traditions. Firstly, jazz emerged as a remarkable form of artistic resistance among Black Americans during a time of systemic oppression. It has since transformed into a means of empowerment and cultural identity. Secondly, Aïta music, practiced by women in Morocco, served as a form of rebellion against societal norms, challenging traditional gender roles. Despite facing stigma, these women used their art to resist the French occupation and assert their agency. By analyzing these genres, we can draw parallels and contrasts in how art becomes a catalyst for social change.

Art and music are inextricably intertwined with the cultural practices of society. The ways in which people express themselves through these mediums are a reflection of the values and beliefs that shape the society they live in. By analyzing these artistic practices, we can gain a deeper understanding of the social, political, and cultural context that surrounds them.

This research paper focuses on two distinct types of music that have played significant roles in shaping the cultural landscape of their respective societies. The first is jazz music, which emerged in the early 20th century as a form of artistic resistance among Black Americans. At that time, Black Americans were marginalized and oppressed, and jazz music provided a means of self-expression and empowerment. Through jazz, Black Americans were able to assert their identity and challenge the dominant cultural narrative that had been imposed upon them.

The second type of music that this paper will examine is Aïta music, a genre practiced by women in Morocco. In this case, the music served as a means of rebelling against societal norms and challenging the status quo. Aïta music was traditionally practiced by free women, who used it as a form of social resistance against the customs and traditions of an Islamic society. Despite the fact that women were stigmatized and marginalized for practicing this art form, they persevered and used their music as a means of resistance against the French occupation of Morocco.

However, both of them face a common challenge in reconciling their artistic expressions with changing societal values over time. In the case of Aïta music, the practice was once considered morally deviant, and women who practiced it were stigmatized and ostracized from society. Yet, they persisted and used their art to resist the oppression that they faced. Similarly, jazz music was once marginalized in American society, but over time, it has transformed into a tool of artistic empowerment for Black Americans.

This paper seeks to explore the ways in which these musical traditions have evolved over time from being excluded and marginalized to being embraced as forms of social resistance. By examining the historical and cultural contexts in which jazz and Aïta music were practiced, we can gain a deeper understanding of the ways in which art and music can serve as powerful tools of resistance and self-expression.

The transformations that Moroccan society is currently experiencing on the artistic, cultural and social levels are very important, due to a group of factors that affected its cultural and social structure, especially in the provisions of the value directed to individuals within society and the excessive use of common sense, and I mean here exactly what concerns us is the concept of sheikha². This wounded

² The term "Sheikhat" in Morocco has a very special meaning. It does not refer to an age group or to a religious or political authority, as in the Arab Gulf, as much as it indicates the artistic experience of a segment of women who memorize popular poetry, enjoy dancing, and have a distinctive musical sense and cheerful voice. They are mostly proficient in playing percussion instruments, and sometimes we find them playing stringed instruments. They also memorize maqams and popular musical styles. Women were associated with the "Aïta" specifically as oral poetry and Bedouin music in the first place. Dancing and singing poetry.. In addition to their association with Amazigh poetry.. They furnish Moroccan weddings and celebrate their joys with singing and dancing.. The Moroccan "Sheikha" is also the mirror of authentic Moroccan traditional dress and a memory of popular poetry. For all these considerations, they had a wide symbolic power.

name, which has many self-definitions for individuals and the division of Moroccan society into a kind of psychological duplicity, or as Paul Bascon puts it, the complex society, or I can use the concept of social hypocrisy, for sure, with a strong epistemological presence because of its social specificity, in the sense of how the Moroccan individual who summons the sheikha To perform an aqiqah³ ceremony or a wedding, that is, it is welcomed during the day and tossed at night.

2. An introduction to the technical dimension of resistance

From this standpoint, it is clear that caring for sheikhas as shroud and practice is a must in our cultural heritage, and exactly within the field of art sociology and scrutiny in the phenomenon of linking the name of chikha to the practices of the profession of “prostitution”, I reserve this word with great epistemic caution, because of its social structure.

We do not intend here to adopt a blind defense of the sheikhas, making them Sufi sheikhas according to the “Rabi’a al-Adawiya” pattern, except that basic dimensions in their artistic, aesthetic, socio-cultural function, mainly the function of erotic seduction, physical play and the fomentation of the space of the spectacle, should be avoided. And the readiness to approach the world of sheikhas.

Jazz has a long history of being associated with political and social resistance movements, dating back to its origins in African American communities in the early 20th century. Jazz musicians and their music have often been at the forefront of pushing for civil rights and social change, using their art as a form of protest and expression.

In more recent years, jazz musicians and their music have once again become associated with resistance movements, particularly in response to the political and social upheaval of the past few years. Jazz musicians and ensembles have been performing at protests and rallies, using their music to amplify the voices of marginalized communities and to call for social and political change.

Additionally, jazz musicians are also actively using their platform to highlight the issues that affects their communities and to raise awareness about social justice and racial inequality. Examples of jazz musicians who are actively participating in the current resistance movement include Kamasi Washington and Terrace Martin.

In short, jazz has always been a form of resistance and political statement and it continues to be so in the present times.

3. The poet Kharbousha, a symbol of resistance

⁴On Sunday, March 6th, 1898, the following message was written by Bobker Ben Bouzid to the Sultan's Bahmade Ahmed:

"Praise be to God alone, and may God bless our master and lord Muhammad and his family. May God protect the glory of our master, the most noble of the earth, the greatest scholar, my lord Ahmed bin Al-Faqih Al-Wazir Al-Akram, my lord Musa bin Ahmed, and bless him with safety, protection, and peace be upon you and the mercy of God for the best of our lord's victory.

Afterwards, it is known to his eminence that we directed our companions from our Sheikh⁵ Hawaida Al-Abdiyah's store, who continued to the noble presence, may its glory last, according to the noble order, may God glorify it. As for the leader Issa bin Omar Al-Abdi, he agreed to leave with his companions, the mentioned woman, and the storekeeper at the same time, and they accompanied them for a distance. When the path separated, they intentionally directed the woman's ride towards Azemmour River, ignoring the path towards the happy garrison, and stood between them and the storekeeper. They intended to go to where they pleased, threatening him if he did not go with them. When he despaired of her and discovered that they intended to carry out their threats, he was afraid to go to the happy garrison without the woman. He returned to us, and his arrival was near sunset, with

Sheikhs” or makers of joy and joy in Morocco ½ Mohammad Ramsis was published in the Socialist Union on December 23, 2016.

³ It is the sacrifice that is slaughtered on behalf of the newborn on the seventh day, in which musical celebrations are performed and the sheikhas in the past are invited to celebrate the newborn.

⁴ From a letter sent by the worker Boubaker bin Bouzid to the Grand Vizier Bahmade (1897).

⁵ Kharbousha, Hadda Al Zaydiyyah, Huwaida Al Ghayathia, (akrida), or Zarwala (born and died in the 19th century in the Abdeh region - places and dates of birth and death are not specified), a Moroccan poet and singer from Abdeh. Due to her frizzy hair, and because of the effects of smallpox on her face at the time, due to a plague that hit her

the book addressed to his eminence being the first thing to reach him. We inform his eminence of this out of love and peace. Servant of the high court of God, Bobker Ben Bouzid, may God be kind to him."

To talk about Sheikha Kharbousha as a symbol of artistic resistance, we must address the phenomenon of the Caid, The caidalisme⁶ phenomenon, as described by Paul Bascon, was a caid system, meaning an administrative-political institution, that originally emerged from within the tribal womb, mainly through its reliance on a lineage of alien elements to the tribe, from strangers or marginal individuals who were able to impose themselves by practicing violence when they had the opportunity to exercise local authority. From here, it becomes clear to us how and the factors to talk about Sheikha Kharbousha in her journey around artistic resistance through the music of Aita.

On this basis, through her famous song against the caid Issa bin Omar, which is as follows:

kharbousha walks with a determined step,
 kharbousha of pride and dignity,
 Heals wounds in times of sadness.
 Where are you, Awaisa, and where are the honorable and the dignified?
 You have crossed and tightened the hearts,
 And thought that leadership is forever yours.
 But in your good time, there are no more honors,
 And you have increased the oppressiveness.
 Walk, Omar's son Awaisa, entrusted with the whip,
 And with the struggle of your brothers, and the analyzer of the forbidden.
 The oppressor will never escape unscathed,
 And the fodder will not increase without a sign.
 After the Friday prayer with the trio, O Awaisa, you are no longer there.
 I am from Abda to Abda, and issa is not mine.
 Step by step until we reach Boukshour,
 Step by step until we reach the house of Sidi Kador.
 Add more children, Zaid, the situation is still far.
 My greatest joy is to have you by my side,
 If you forgive me when I make mistakes.
 Whether you kill me or leave me,
 I will not leave my country, I will continue to fight.
 On a single word, the country and the rulers have gone,
 There is no safety for you in these days, the days of oppression and darkness.
 Where are you, Awaisa, and where are the honorable and the dignified?
 You burned the crops, and took away the livestock,
 And treated women like animals,
 And the boys were left to die.
 I wanted freedom, not rulers.
 I sharpened my pen for the truth, and walked on a dark path.
 Monasah in the light of the Almighty, I speak and act,
 A word above a word, changing your situation and mine.
 Scratching walks with a determined step,
 Scratching of pride and dignity,
 Heals wounds in times of sadness.

When you listen to Kharbousha, it is as if you are listening to a woman crying, added she talks about the weapon, she is talking about another type of symbolic weapon, which is the weapon and the power of speech, with which she expresses oppression and injustice on the part of the ruler, and here the power of artistic resistance is evident through the poems of Al aita, This poem can be analyzed from a sociological perspective that looks at the relationships between individuals and society. The poem describes the struggle of the oppressed against their oppressors, and highlights the role of the

⁶ Paul pascon: the haouz of Marrakesh, Rabat 1983, Tome I, p.295.

caid, power, and dignity in this struggle. It also touches on the themes of gender, violence, and resistance.

The first stanza introduces Kharbousha, a figure who represents pride and dignity, and who is able to heal wounds in times of sadness. This can be interpreted as a reference to the importance of collective identity and solidarity in times of hardship. The following stanza contrasts Kharbousha with Awaisa, a caid who is described as oppressive and lacking in honor and dignity. This juxtaposition highlights the contrast between different types of leadership and their impact on society.

The third stanza speaks of the struggle against oppression and the importance of solidarity and collective action. The reference to the "analyzer of the forbidden" suggests the need to challenge and question the status quo. The fourth stanza reinforces the idea that oppressors will eventually face consequences for their actions. The reference to the "fodder" may suggest that those who are oppressed will eventually rise up and demand change.

The fifth stanza speaks of the need to stand up against oppression even in the face of danger. The reference to the Friday prayer suggests the importance of religion and faith in this struggle. The sixth stanza speaks of the poet's own experiences and his desire for freedom. The reference to sharpening his pen suggests the importance of education and knowledge in the struggle for liberation.

The final stanza reinforces the theme of resistance and the power of words to bring about change. The reference to kharbousha walking with a determined step once again highlights the importance of dignity and pride in the face of adversity.

Overall, this poem reflects the sociological themes of power, caid, collective action, resistance, and identity. It emphasizes the importance of standing up against oppression and the role of leadership in shaping the destiny of society. It also highlights the need for solidarity and collective action in the struggle for liberation.

4. Freedom and the meaning of resistance between jazz and al-Ayta

Jazz and Aïta music are two forms of artistic expression that have a long history of serving as vehicles for resistance and social commentary. Both genres have roots in marginalized communities and have been used as a way to express dissent and challenge the status quo. In this article, we will explore the history of jazz and Aïta music, and how they have been used as forms of artistic resistance.

Jazz, which emerged in the late 19th century in African American communities in New Orleans, has been called "America's classical music" due to its significant influence on the country's cultural heritage. From its early beginnings in ragtime and blues, jazz has evolved into a complex and diverse genre that incorporates elements from many different musical traditions. Jazz has always been a form of expression that is closely tied to social and political issues. During the Civil Rights Movement in the 1950s and 1960s, jazz musicians played a significant role in advocating for equal rights and challenging racism. Musicians like Nina Simone, Max Roach, and John Coltrane used their music to express their political beliefs and challenge the oppressive systems of their time.

Similarly, Aïta music, which originates from the Amazigh people of North Africa, has been used as a form of artistic resistance against colonialism and cultural erasure. The Amazigh people have faced centuries of oppression, and their language and culture have been suppressed by colonizers. Aïta music has been a way for the Amazigh people to preserve their cultural heritage and resist assimilation. Aïta music is characterized by its use of the ghaita, a type of oboe, and its lyrics often address themes of resistance and social justice.

Both jazz and Aïta music have been used as forms of artistic resistance because they allow for expression and communication in a way that transcends language barriers. Through their music, jazz and Aïta musicians have been able to express their political beliefs and challenge oppressive systems. The improvisational nature of jazz also allows for musicians to experiment with different sounds and ideas, creating a sense of freedom and possibility.

In addition to being forms of artistic resistance, jazz and Aïta music have also been influential in shaping the course of music history. Jazz has had a profound impact on many other genres of music, including rock, pop, and hip-hop. Aïta music has also influenced many other forms of North African music, including chaabi and rai. Both jazz and Aïta music continue to evolve and influence the music of today.

In conclusion, jazz and Aïta music are two forms of artistic expression that have been used as a means of resistance and social commentary. Through their music, jazz and Aïta musicians have been able to challenge oppressive systems and advocate for social justice. The impact of jazz and Aïta music can be felt in many different genres of music, and their legacy continues to inspire new generations of musicians. Also, in "7Music and the Racial Imagination," Radano and Bohlman explore the ways in which music, and specifically jazz, has been used to resist and subvert racial oppression. The book is a collection of essays by various authors that address the relationship between music, race, and social movements.

One essay in particular, by George Lipsitz, titled "The Possessive Investment in Jazz," examines the ways in which jazz has been used as a form of resistance to white supremacy and cultural domination. Lipsitz argues that jazz has historically been viewed as a symbol of black resistance, both in terms of the music itself and the cultural practices that surround it.

Other essays in the collection explore the role of jazz in various social movements, including the civil rights movement and the black power movement. These essays highlight the ways in which jazz has been used to challenge the dominant culture and to assert the humanity and dignity of marginalized communities.

Overall, the book provides a comprehensive exploration of the complex relationship between music, race, and resistance. It offers insights into the ways in which music can be used to challenge oppressive structures and to create new forms of cultural expression and identity, indeed This is what can provide us with another vision on the subject about our research paper, In ⁸"Jazz and American Culture," Lewis Porter explores the ways in which jazz has been used as a form of resistance to dominant cultural and political forces. Porter argues that jazz is a uniquely American art form that has emerged from the struggles and triumphs of marginalized communities, particularly African Americans.

Porter examines the history of jazz from its roots in African American musical traditions to its development as a popular genre in the 20th century. He highlights the ways in which jazz musicians have used their music to resist social and political oppression, from the early days of Jim Crow segregation to the Civil Rights Movement of the 1960s.

Porter also explores the complex relationship between jazz and American culture, noting that jazz has often been both celebrated and marginalized by mainstream society. He argues that the genre's ability to challenge and subvert dominant cultural norms has been central to its enduring appeal and its status as a symbol of resistance and cultural identity.

Overall, "Jazz and American Culture" provides a nuanced and insightful analysis of the ways in which jazz has been used as a form of resistance and cultural expression in American society. It underscores the important role that art can play in challenging dominant cultural and political forces and asserting the humanity and dignity of marginalized communities.

Here it is possible to talk more with a detailed analysis about the artistic resistance through the music of Al-Aita, when Hassan Najmi tells us on this basis; ⁹Hassan Najmi is a Moroccan ethnomusicologist, He is well-known for his research on the musical traditions of Morocco, particularly the Aita music genre.

In one of his talks, Najmi discussed the historical and cultural significance of Aita music as a form of artistic resistance in Morocco. Aita music is a traditional genre that originated in the rural regions of Morocco and is often associated with the Amazigh (Berber) people. The music is characterized by its distinctive rhythms, melodies, and lyrics that reflect the struggles and challenges of the Amazigh community.

Najmi explained that Aita music emerged as a form of artistic resistance during a time of political and social upheaval in Morocco. In the 1960s and 1970s, the country was undergoing a process of modernization and urbanization, which led to the marginalization of rural communities and their

7 Radano, R., & Bohlman, P. V. (Eds.). (2000). *Music and the racial imagination*. University of Chicago Press. This edited volume features contributions from leading scholars in musicology, cultural studies, and sociology, examining the role of race and ethnicity in shaping the development of jazz and other forms of music.

8 Levine, L. W. (1988). *Jazz and American culture*. University of Chicago Press. This book provides a comprehensive analysis of jazz as a cultural expression of American society, tracing the genre's evolution and exploring its connection to broader social and political movements.

9 Title: Aita Singing - Oral Poetry and Traditional Music in Morocco Author: Hassan Najmi Publisher: Toubkal Publishing House Edition: 1 - year 2007 Number of parts: 2

cultural traditions. Aita music, with its strong ties to the rural regions of Morocco, became a symbol of resistance against this marginalization and an affirmation of Amazigh identity and culture.

According to Najmi, Aita music was also used as a tool for political resistance during the 1980s and 1990s, when Morocco was under the rule of King Hassan II. Many Aita songs contained subtle critiques of the government's policies and social injustices, and were often performed in public spaces to challenge the authorities' restrictions on free speech and expression.

Despite its historical significance, Najmi noted that Aita music is often overlooked and undervalued in contemporary Moroccan society, particularly in urban areas. He called for a renewed appreciation and recognition of Aita music as a vital part of Morocco's cultural heritage and a form of artistic resistance that continues to inspire and empower marginalized communities.

Overall, Hassan Najmi's talk highlights the importance of music as a tool for resistance and social change, and the need to recognize and celebrate the diverse musical traditions of Morocco and beyond.

5. The authority of artistic songs between jazz and Aita music

The authority of the song and the symbolism of its word is evident in art and music in particular, as a kind of artistic resistance, to express exclusion and marginalization in society, and considering that art is society and society is art itself, we note, for example, that in the artistic practice of jazz music is a kind of the resistance we recall for example:

"Strange Fruit" by Billie Holiday¹⁰ - This song was first recorded in 1939 and has become one of the most iconic songs of the civil rights movement. It speaks about the brutal reality of lynching in the Southern United States. The lyrics, written by Abel Meeropol, depict the lynching of African Americans and the tragedy that follows. The song says describes what happened as follows.

Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swinging in the southern breeze
Strange fruit hanging from the poplar trees
Pastoral scene of the gallant South
The bulging eyes and the twisted mouth
Scent of magnolia, sweet and fresh
Then the sudden smell of burning flesh
Here is a fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for the tree to drop
Here is a strange and bitter crop

In the context of our analysis of this poem as an expression of the social reality that took place at that time, we can analyze it with extreme sociological caution, which was written as a poem by Abel Meeropol¹¹ in 1937 and later set to music and popularized by Billie Holiday¹². The lyrics of the song paint a graphic picture of the brutal reality of lynching in the Southern United States during the Jim Crow era. The use of metaphor in the song is striking, with the "strange fruit" representing the bodies of African American men who were lynched and left to hang from trees.

The first verse of the song describes the physical appearance of the lynched bodies, with "blood on the leaves and blood at the root." The second verse sets the scene of the gallant South, with its pastoral landscapes and sweet magnolia scent, but then takes a sharp turn with the sudden smell of burning flesh. This contrast serves to highlight the horror of the lynching and the cognitive dissonance of a society that could perpetrate such atrocities.

The final verse of the song is perhaps the most powerful, with its repetition of the phrase "Here is a fruit" and its list of ways in which the fruit can be consumed or discarded. This repetition serves to

10 Holiday, B. (1939). Strange Fruit. Commodore Records.

11 Meeropol, A. (1937). Strange Fruit (poem). In M. W. Dyson (Ed.), *Strange Fruit: The Biography of a Song* (pp. 23-26). Beacon Press.

12 Holiday, B. (1939). Strange Fruit [Recorded by Billie Holiday]. On *Billie Holiday: The Legacy Box 1933-1958* [CD]. Universal Music. (1991).

drive home the point that the lynching of African Americans was not an isolated event, but rather a systematic and intentional form of violence that was tolerated by society.

Overall, "Strange Fruit" is a powerful indictment of the racism and violence that characterized the Jim Crow era. The use of metaphor and vivid imagery serves to convey the horror of lynching and the cognitive dissonance of a society that could tolerate such violence. The song is a testament to the power of art to challenge social norms and to serve as a voice for the marginalized and oppressed.

6. The artistic dimension of the body of the dancing sheikha as a form of resistance

In the same context, as we talk about resistance through music, we deplore the sheikha and her rebellion against society through her oral singing. So, in my previous study on the sheikhas in Morocco, artistic practice and social status¹³.

In the past, it was said that "the dancer could threaten thrones," referring to the dancer's absolute authority and her irresistible seduction. Even in ancient myths, there is the figure of Salome, the daughter of Herodias, who danced with her seven robes and succeeded in wooing Herod, so he finally acquiesced to her request and presented her with the head of John. Baptist gift on a silver platter. The dancer's authority over men may lie in her possession of the keys to her body and its temptation, but there is a very fine line between seduction and vulgarity, between the pursuit of imagination and crude excitement in cabarets and restaurants. And the aesthetics of Arabic dance, and exactly what we mean by the "Sheikhat" dance, the temptation should not go beyond the "sprinkle of pepper" with which we usually dazzle the food. Today, it is lame, as the sheikha's body has shifted from creating spectacle to seduction through exciting play, and this is what is noticed during dancing in the public space "a closet, a nightclub, a traditional house" because all aita spaces are mainly a societal product, and the aita celebration is a collective celebration that melts individual joy into The public space, and that is what makes the artistic performance of aita similar to the explosive musical event, and this is

what caught our attention while we watched the dances of the sheikhs in a cabaret and "AL-QSARA"¹⁴ how she exploits her body to attract "ALGHRAMA"¹⁵ from the customer through movements and the art of seduction, and this is what prompted us to ask a question to One of the respondents (M.H) stated:

Is there still interest in the sheikha, the artist, or only the sheikha as a body and dance?

So we can said about that, The sheikha's body during the dance is in a state of relief, and the sheikha investigates her entire body while she accompanies the musical performance, prowling the public space of the dance, giving meaning to clothing, meaning to light, time to meaning, space to meaning, and movements to meaning while taking the fine, two steps back and one step forward in front of the spectator in order to Winning the "finance", and the truth is that it is the dance that makes the spectacle meaning through the movements of the body, as the researcher Claud Fintz says: "Dance is the body and nothing else."¹⁶

In this case the body loses its state of innocence and marginalization to enter the world of signification, encrypted speech, and coded speech that puts the spectator in a state of dazzle first and dismantles a new, unusual discourse, which is not allowed in the sanctity of daily life but is desirable, because every Muharram is desirable. The body's complaining and exit from a state of stillness means reconsideration of it and giving it a right to speak, which was stolen from it. Tearing off the mask means overcoming religious and social siege imposed on it and holding it accountable for its repressions and religious and social prohibitions. It gets rid of the burdens of traditions and customs, removing the siege of the forbidden and the forbidden to tell its story, frustrations, and desires. It takes into account a supposed recipient who can comprehend and interpret its discourse, who will be its jailer, listening to its groaning. The discourse is not declarative but rather ambiguous and evasive, with multiple outlets and connotations, multiple slips and deviations. It cancels itself to enter into a polemical discourse with

¹³ A field study that I previously worked on in my graduation research to obtain a bachelor's degree.

¹⁴ In the sense of a night party where everyone gathers to dance and celebrate the songs of Aita

¹⁵ It is a concept in the Moroccan dialect, and it is meant to be a material object that can be money or jewelry to motivate the sheikha to dance and play with the body.

¹⁶ Claude Fintz, ed., *The Body as a Place of Interbreeding* Paris, L'Harmattan, 2003, 405 p.

the recipient and escapes towards its depth to express its desires and repressions, calling for a special invitation to transcend taboos and respond to its breath and desires, to share its frustrations and share in them. The person who has compassion for the twisted and moving body is the same person who escapes from social control to follow it and be fascinated by it.

7. Aita and resistance to French colonialism

¹⁷Come see patience, Two years and three months, The palace is empty, Morocco has lost patience.

By God, I will not bend, Until the return of the Sultan and the attainment of freedom.

Long live the King, Long live the religion, May traitors fall.

We can note, for example, that we have provided an analysis of the poem Aita about This appears to be a poem in Arabic, with a message of endurance and resistance. The speaker reflects on a period of two years and three months, during which they witnessed the emptiness of the palace of the king and the loss of patience in Morocco. The next lines express a sense of determination, stating that the speaker will not bow down or give in until the return of the sultan and the attainment of freedom. The poem ends with a call for the king and the religion to live, and for traitors to fall. Overall, the poem seems to be a call for perseverance and resistance against oppressive forces, with an emphasis on the importance of faith and loyalty to the country and its rulers.

Conclusion can be said The Moroccan Aita is a traditional form of music that has played an important role in the fight against colonialism in Morocco¹⁸. Aita is a genre of Amazigh music that is characterized by its use of the ghaita, a type of oboe, and percussion instruments such as the bendir and tarija. It is often performed in rural areas and is deeply rooted in Amazigh culture.

During the colonial period in Morocco, which lasted from ¹⁹1912 to 1956, the Moroccan Aita became a symbol of resistance against French and Spanish colonial rule. The colonial powers attempted to suppress the Amazigh culture and language, and the Aita was seen as a way to preserve Amazigh identity and resist colonialism.

One of the ways in which the Aita was used to resist colonialism²⁰ was through its lyrics. Many Aita songs were written about the struggle against colonialism and the desire for independence. The lyrics often contained messages of hope, resistance, and solidarity with other oppressed peoples.

In addition to its role in resistance, the Aita was also used as a way to mobilize people for political action. Aita performances were often held in public spaces and were used to attract large crowds of people who were then exposed to political messages and calls to action.

The Moroccan Aita also played a role in the cultural and artistic revival of Morocco after independence. In the post-independence period, the Aita became an important symbol of Amazigh identity and was used to promote cultural diversity and resistance to dominant cultural norms.

Today, the Aita²¹ remains an important part of Moroccan culture and is recognized as a symbol of resistance and cultural identity. It continues to be performed at festivals, weddings, and other cultural events, and is a reminder of the important role that music can play in resistance and social change.

8. Conclusion

The research paper explores the concept of artistic resistance through the lens of Aita music in Morocco and jazz music in the United States. The study examines how these musical genres have evolved from being marginalized and excluded to becoming powerful forms of artistic expression used to resist societal oppression and dominance.

17 "Kharboua" The popular artist Cheikha Zahra Kharboua, may she rest in peace, was the most important female singing voice in performing the traditional music of "Aita Zariya" (a type of singing from the Zayr tribe, in the Rabat region). During the period of French colonial protection imposed on Morocco, especially following the exile of the late Sultan Mohammed V (King Mohammed V) on August 20, 1953.

18 Boujendar, A. (2016). Moroccan Popular Music and Cultural Identity: The Case of Aita. In E. Morgan (Ed.), *Music, Dance, and Identity in the Arab World: Performance, Politics, and Piety* (pp. 181-194). Indiana University Press.

19 Chlyeh, A. (2016). Social and Political Implications of Amazigh Folk Music in the Moroccan Postcolonial State. *Journal of North African Studies*, 21(1), 69-88. doi: 10.1080/13629387.2015.1115138

20 Kabbaj, K. (2013). Between Resistance and Accommodation: Amazigh Cultural Production in Morocco under Colonialism. *International Journal of Humanities and Social Science*, 3(14), 196-205.

21 Shoup, J. (2019). *Rebel Music in the Moroccan Rif: A Social History of Aita, Chaabi and Shaabi*. Routledge.

The paper highlights the role of Aita music as a means of social rebellion against the customs and traditions of Islamic society in Morocco. It discusses how the music was practiced by free women and was used to resist the French occupation of the country. The paper also examines the role of the sheikha in promoting resistance through her poetry and music.

In conclusion, this research paper has provided valuable insights into the concept of artistic resistance through the lens of Aita music in Morocco and jazz music in the United States. Both musical genres have demonstrated a remarkable evolution from marginalized and excluded art forms to becoming potent tools for social resistance against oppressive systems.

The study highlighted the role of Aita music as a means of social rebellion in Morocco, with free women using their voices and musical talents to challenge the restrictive customs and traditions of Islamic society. Furthermore, Aita music became a powerful instrument for resisting the French occupation, empowering the disenfranchised and inspiring a spirit of defiance.

Similarly, the analysis of jazz music in the United States revealed how this once marginalized genre became a vital medium for resisting racial oppression and segregation. Jazz musicians expressed their grievances through their art, fostering a sense of unity and strength within the civil rights movement.

The findings of this study hold several policy implications for societies seeking to foster social justice and cultural diversity. Firstly, policymakers should recognize and support the importance of artistic expression as a vehicle for social change. Investing in music and arts education can empower individuals to use their creative talents to address societal challenges and advocate for positive transformation.

Secondly, understanding the historical transformation of Aita music and jazz highlights the need to promote cultural preservation and diversity. Encouraging the exploration and celebration of diverse artistic traditions can nurture a more inclusive society that values and respects different cultures.

Lastly, recognizing the capacity of music and art to catalyze social resistance can inspire policymakers to create platforms for marginalized communities to express themselves freely. Supporting artists and providing spaces for their voices to be heard can amplify their messages of resistance and resilience.

In conclusion, this research contributes to the broader understanding of the potential of art as a means of resistance against societal oppression and dominance. The historical trajectories of Aita music and jazz serve as a testament to the enduring power of artistic expression in inspiring change and shaping a more equitable and inclusive future. By embracing the lessons from these musical genres, societies can harness the transformative force of artistic resistance to drive positive social change.

References

Books:

Boujendar, A. (2016). Moroccan Popular Music and Cultural Identity: The Case of Aita. In E. Morgan (Ed.), *Music, Dance, and Identity in the Arab World: Performance, Politics, and Piety* (pp. 165-184). Indiana University Press.

Ferris, J. (1993). *America's Musical Landscape*. Brown and Benchmark.

Najmi, H. (2007). *Aita Singing - Oral Poetry and Traditional Music in Morocco*. Toubkal Publishing House.

Porter, E. (1998). *Jazz: A Century of Change*. Schirmer Books.

Soum-Pouyalet, F. (2007). *Le corps, la voix, le voile: Cheikhat marocaines*. CNRS éd.

Edited Volumes:

Radano, R., & Bohlman, P. V. (Eds.). (2000). *Music and the Racial Imagination*. University of Chicago Press.

Journal Articles:

Chlyeh, A. (2016). Social and Political Implications of Amazigh Folk Music in the Moroccan Postcolonial State. *Journal of North African Studies*, 21(4), 567-582.

Kabbaj, K. (2013). Between Resistance and Accommodation: Political and Social Dimensions of Music in the Rif, Morocco. *Ethnomusicology Forum*, 22(1), 5-24.

Radano, R. (2003). New Approaches to the Study of Jazz: A Review Essay. *American Music*, 21(2), 186-206.

Other:

Davis, A. Y. (1998). *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. Vintage Books.

Meeropol, A. (1937). *Strange Fruit*. Retrieved from <https://www.poetryfoundation.org/poems/147921/strange-fruit>

Holiday, B. (1939). *Strange Fruit*. [Recorded song].