
| RESEARCH ARTICLE

Moroccan Youth Between Protest and Repression: Thematic Analysis of the Film "Raise Your Voice" by Nabil Ayouch

Rania Mjihad¹, Ahmed Boukranaa², Abderrahim El Karfa³ and Kebir Sandy⁴

¹²³⁴*Department of English, Faculty of Letters and Human Sciences, Sidi Mohamed Ben Abdellah University, Fes, Morocco*

Corresponding Author: Ahmed Boukranaa, **E-mail:** Boukranaahmed@gmail.com

| ABSTRACT

Hip-hop and rap music are frequently associated with youth culture. Nobody can deny that many people, particularly the youth, prefer Moroccan hip-hop and rap because they appeal to and represent their anger and dissatisfaction over their country. Nevertheless, some believe this music and culture genre lacks moral values as it uses street language (slang and vulgar terms) and sometimes addresses taboo subjects such as politics. Therefore, this article attempts to examine how hip-hop and rap genres of music are depicted as the outlet or a voice for the oppressed young generation living under severe and harsh socioeconomic situations via using a thematic film analysis of the Moroccan movie *Raise Your Voice* (2021) to recognise the dominant thematic patterns utilised to reveal the disappointment and the anger of Moroccan young generation over their country. The major interrelated themes generated by the film are gender inequality, religion, terrorism, and tyrannical society.

| KEYWORDS

Film, hip-hop, Moroccan Cinema, Moroccan youth, rap music, thematic analysis

| ARTICLE INFORMATION

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1. Introduction

Moroccan youth were regarded as the first in the Mena region to depict a hip-hop scene. This scene became an arena where Moroccan rappers built communal social and cultural spaces that helped them express their ideologies through art (Sagir, 2021). The new monarch, King Mohamed VI, brought remarkable sociopolitical changes to the nation. Contrary to the actions of King Hassan II, the current monarch accepted the diversity of musical types in Morocco and aided it to become more visible and public. As an act of distancing himself from the prior era, the new "*king of the youth*" encouraged the establishment of private radio stations for young people and their music and "*somewhat liberalised the political sphere*" (Mekouar, 2010). In other words, with the new era of King Mohamed VI, people became freer to raise their voices and express their anger over the state, especially the young Moroccans who embraced hip-hop and rap music to shape identity and to stop "Alhagra" (oppression) received from the authorities.

Moroccan hip-hop is a culture, a way of life, a lifestyle and inescapable fact. Moroccan hip-hop or rap is an imitation of Western hip-hop. However, some studies have confirmed that Moroccan hip-hop is unique and characterised by its features and beliefs. Needleman (2007) confirms that Moroccan identity is manifested in hip-hop via the Moroccan dialect, mixed with traditional Popular music, lack of profanity to identify with a Muslim identity and occasional patriotic themes. Instantaneously, the music is politically fueled and critical of society; the use of metaphor often communicates all of these.

The current study attempts to convey a clear picture of the harsh and severe circumstances that a new generation of young people is passing through. This is achieved by analysing the Moroccan film *Raise Your Voice*, produced in 2021 by Nabil Ayouch. In this film, Nabil Ayouch visualises the frustrations and dissatisfactions of Moroccan youth struggling to find a place within their

society by using rap music and hip-hop dance to gain self-empowerment and call for social change. The film is about a real-life rapper turned teacher, Anas Basbousi, who works in a cultural centre where Moroccan youngsters can raise their voices and express their anger over society and the state.

The movie is primarily semi-documentary and semi-improvised as it discusses an actual cultural centre in one of the poorest neighbourhoods in Casablanca, Sidi Moumen. The centre was founded by Ayouch, who shot his breakthrough 2000 feature *Ali Zaoua*, a tale of street children cast with non-professionals in the area. After that, Ayouch wanted to do something lasting for the local youth, so he formed a foundation and opened the cultural centre there in 2014. The foundation now operates five centres across Morocco (Rose, 2022). The themes generated from the movie were gender inequality, poverty, lack of freedom, oppression, and tackling taboo issues related to religion, politics, love and morals.

2. Literature Review

2.1. Hip-Hop culture in Morocco

Since the early 1990s, Moroccan hip-hop and rap music had formerly emerged as an underground movement consisting primarily of nervous and rebellious young people. It has been argued that Moroccan hip-hop was greatly influenced by migration and globalisation. After hip-hop's appearance in Western culture, Moroccan immigrant youth in Europe and the United States transferred the new musical style back to Morocco upon their return home. This style of music was aided in its spreading by globalisation (Sagir, 2021).

Sagir (2021) argues that what contributes to the spread of rap music and hip-hop dance is the website named RAPTIVISTE.NET. This website was the first one in Morocco entirely devoted to Moroccan Hip Hop culture and Rap music. It was a platform designed for the advocates of this movement (songwriters, producers, rappers, fans, DJs, events' organisers, and breakers ...). It became the meeting place for professionals in the field and amateurs wanting to deepen their knowledge about this music trend. Thanks to this website, young people share and download rap music tremendously. The website's manager was Youssef Amerniss, a young man who was a rapper himself. The site was proposed for anyone aiming to share opinions, information, and photos or ask/ answer questions and start debates. The website includes interviews, forums, an online Radio, and a Chat Room where all the rappers meet to talk live with their favourite artists. It is made of authentic rap youth culture with codes of manners and behaviours, gathering spaces, and front-runners.

The empowerment of hip-hop sub-culture and rap music was due to several radical changes in Morocco. The accession of the more open-minded King Mohammed VI to the throne in 1998, the Casablanca terrorist bombings in 2003, and the arrest of 14 metal musicians who were accused of satanic worship in 2003 helped in altering the youth culture's status in Morocco (Almeida, 2013). Moroccan rappers are permitted to voice their frustration and anger, particularly towards the hegemonic order and its abuses, by utilising their songs, which were against "hagra" (oppression). Bigg "Elkhaser" (whose real name is Hazib Tawfiq) is one of the rappers who vehemently attacked the police and government authorities. "Al Khouf" (fear) is one of his famous songs that criticises parliament, political parties, and corruption.

Another vivid example is the Haoussa band, which was created in 2002. The band includes eight musicians from Casablanca; their music is considered a mixture of hip-hop, rock, reggae, and traditional Moroccan music. This band is also known for criticising the authorities and discussing youth's socioeconomic status. One of their famous songs was 'Al-wada' (farewell), in which they discuss the situation of Moroccan youth and criticise the government and police. (Boum, 2013)

Although some rappers were supported and were given a physical and cultural space to express their thoughts and art via festivals, concerts, and radio channels, others were oppressed and disliked by the government, such as the heavy metal group known as "Reborn", which was arrested in 2003 after being accused of Satan worship. Another vivid example is the Moroccan rapper 'El Haqed' 'the indigent' in Darija, who was arrested in 2012 for hurting the image of the police in his song "*Klab Dawla*" (The Government's Dogs) (Findlen-Golden, 2017, p. 10). The same idea has been confirmed by Boum (2013), who argues that the government has given more visibility to some artists by inviting them to perform in festivals to control the political and social messages embedded in the rappers' lyrics. Moreover, some artists who were neglected and not given the same attention perceive the other rappers as betrayers since they violate the rule of rap by participating in the government's festivals and artistic events.

Those rappers or hip-hop groups used music to protest and express anger over the government. Maddy et al. (2013) argue that the years between 1965 and 1973 were a critical period, as it was a protest against the political system and the emergence of the counterculture. This led to a new musical mode by Nass al-Ghiwane and later Jil-Jilala and Lamchahab. The Moroccan 'Pop Music' caught the attention of many fans, particularly young people at that time. Nass al-Ghiwane was created by four men from the Hay Mohammedi neighbourhood in Casablanca. (Bigg and other rappers claim to be from the same area). Nass al-Ghiwane's lyrics were broadcast without government control over the radio. One of Nass al-Ghiwane's members, Omar Sayyed, confirmed that they had never tried to write

political songs. They were songs of protest, but they were more than merely political. He added that they were street kids from the poorest part of Casablanca, and they sang from that perspective (Maddy et al., 2013). For example, the songs '*Fin Ghadi biya Khoya*' (Where are you taking me, Brother) or '*Elmadi Fat*' (The Past is Gone) were songs about uncertainty and anxiety; this band felt at that moment as the world around them changed so quickly.

Therefore, Nass-al Ghiwane and the hip-hop movement justified how street culture can be a symbolic struggle and empowerment tool. The song "Bladi Blad" by Don Bigg is a testimony of the link between the hip-hop movement and the movement of contestation led by Nass-al-Ghiwane in the 1970s by using a very famous phrase in their classical song 'The Life of a Flea in the Sheep's Hide. The Bigg says:

My country is the country of who you not what you did

My country is the country of stealing one billion and getting released with bail

My country is the country where half the parliament is asleep

Nass al-Ghiwane said that a flea's life is in the sheep's hide (Maddy et al., 2013)

As mentioned earlier, within the years and with the coming of the new monarchy, hip-hop and rap artists were allowed to raise their voices and express anger over the socioeconomic status of their country. However, within a frame that the government designs. Therefore, one of the ways the state countered the rapper's anti-establishment protest was to engage them in festivals and public concerts sponsored by the government. Maddy et al. (2013) state that 'L' Boulevard' has become Casablanca's largest annual gathering of young Moroccan musicians. This gathering was related to a broader youth movement called Nayda, a musical movement based on trespass social taboos and mainstream tradition. It has been confirmed that Nayda is similar to the cultural movement in Spain, which appeared after the death of Francisco Franco in 1975 and was named 'La Movida Madrileña'. Nayda is the term that refers to the revival of youth cultures in the Moroccan scene in the last two decades, and it is the artistic expression of young people's concerns and opposition (Bahmad, 2014). Almeida (2017) assumes that the Nayda movement started in Morocco, particularly after the 2002 legislative elections and the terrorist attacks in May 2003. That was a severe period in Morocco's history as it witnessed the emergence of astonishment and irritation among youths who protested and expressed their refusal to commit corruption and the socioeconomic status of their country.

Almeida (2017) argues that for some hip-hop singers, L' Boulevard plays a similar role to the one the halqa (circle) played for Nass al-Ghiwane in the 1970s. The common similarities between the two is that either L' Boulevard or halqa symbolise a space wherein artists can express their anxiety, anger, and dissatisfaction over the state. In short, Hip-hop and rap music are weapons to direct issues associated with political corruption, the stagnant economy, lack of employment, and chances for youth to fulfil their dreams.

2. 2. Youth Culture in Moroccan Cinema

Historically speaking, Moroccan cinema greatly benefited from colonial cinema, which gave Moroccan filmmakers techniques and tools for making films. Before filmmakers started producing national productions, numerous movies were photographed in Morocco but were foreign films. The reasons behind choosing Morocco as the best destination for photographing foreign films were the beauty of nature, the good climate, and the geographical location (Laabidi, 2020). Moroccan cinema was affected by the strategy of the coloniser. Hence, colonial films cannot be considered Moroccan films as their films represent the coloniser's ideologies and thoughts. Colonial cinema was directed at Western audiences, not Moroccan ones (Laabidi, 2020).

Colonial authorities and French filmmakers produced many films during the colonial epoch beginning in 1919. French directors were shooting films such as *Mektoub* by J. Pinoclin and D. Quintin (1919), *Allah's Blood (Le Sang D'Allah)*, *In the Shadow of the Harem (Dans L'Ombre du Harem, 1928)*, *Itto* (1934) (Carter, 2009). All these films were used as propaganda in which gender, ethnicity, and culture intermingle with the Mission Civilisatrice. These works also used Morocco as an exotic setting full of palm trees, camels and belly dancers. They communicate a very distorted and manipulative image of Morocco as "*a sunny land ripe for adventure, where Arabs are happy monkeys praising Allah for sending them the civilising influence of French colonialism*" (Shafik, 2003, p. 16). The total number of colonial films in Morocco is significant. Until independence, more than 100 feature films were shot in Morocco without including thousands of folkloric or propaganda documentaries (Shafik, 2003)

In general, Moroccan cinema has passed through three major eras. The first one is from independence (1956) until 1970. During that period, the Moroccan government recognised the significance of cinema in raising the notion of nationalism among Moroccans. As a result, filmmakers were employed as government employees. In addition, filmmakers concentrated on regional and development issues in documentaries. The second period was from 1971 to 1985; during this era, Moroccan cinema started being influenced by the audience's wish for humorous films. Therefore, it made some efforts to meet the expectations and aspirations of the Moroccan audience. The third one is from 1986 until now; this period is characterised by the increasingly strong desire to challenge politics and conventions of Moroccan society (corruption, poverty, feminism, homosexuality. . .) (Laabidi, 2020).

Throughout Moroccan cinema's history, filmmakers have discussed many themes in their films, such as migration, rural migration, prostitution, poverty, and gender inequality. However, very few Moroccan filmmakers tackled issues related to youth and youth subcultures in their movies. Nevertheless, Moroccan cinema has recently focused on youth and their quest for agency in society and cultivated a significant spectatorship base among this age group (Dwyer, 2007; Edwards, 2007).

One of the documentary films that sheds light on Moroccan hip-hop, named "*I love hip-hop in Morocco*", was released in 2007 by Josh Asen and Jennifer Needleman. The film is about a group of talented Moroccan hip-hop artists who want to present a professional concert in their hometown. However, they face resistance from their society and suffer from insufficient financial resources. This pushed them to ask for financial support from the embassy of the United States of America; this later helped them get the required funds for the concert. Bhat (2014) argues that the documentary film attempts to propagate a particular view of Moroccan hip-hop that consolidates the two predominant media interpretations—the transformation of hip-hop by the Moroccan identity and the theme of resistance to authority through hip-hop.

Another documentary film dealing with youth culture, "*Casanayda*", was directed by [Farida Belyazid](#) and [Abderrahim Mettour](#) in 2007. This documentary film unveils the social, economic, and cultural unrest that is getting a foothold in the economic capital of Morocco, Casablanca. It is argued that *Casanayda* reflects Casablanca on the move; that is to say, Casablanca keeps changing from one day to another. Bahmad (2014) highlights that *Casanayda* reveals the youth's search for social, political and economic equality in Moroccan society, leading to the mass protests in 2011 across North Africa. The film sheds light on the birth and development of youth subcultures in Casablanca, and it gives voice to young artists, journalists, and civil society activists who were involved in or witnessed the emergence and progress of the Nayda movement. (Bahmad, 2014)

"*Les Onges de Satan*" is a feature film released in 2007 by Ahmed Boulane. The film retells the story of 14 heavy metal musicians who were accused of Satanism. The film also targets issues relating to the Moroccan context, such as freedom of speech. (Simour, 2016). According to Orlando (2011), Boulane's film "*Les Onges de Satan*" provides a sociocultural and political commentary on current times. Although it does not offer any prescriptions with the hope of solving the sociocultural tribulations, it reveals the challenges that Moroccan youth are facing every day.

Casanegra is a featured film that Nouredine Lakhmari released, and it deals with the harsh socioeconomic situation of Moroccan youth. *Casanegra* is a story about street life in Casablanca, focusing on a young man, Karim, who loses hope of a better future in the face of many social and economic challenges, such as unemployment, corruption, and inequality. (Gottreich, 2020). According to Gilbert (2022), *Casanegra* is about Casablanca youth who are thinking fast and growing up faster as they confront the harsh and dark aspects of life in the White City.

Another film that tackles youth-related issues is *Marock*, which Leila Marrakchi directs. The film created a scandal and massive debate in Morocco not only because of its references to drugs and sex but also because the main character of the film, Rita, falls in love with Youri, who is a Jew. This romantic relationship faced refusal from her brother, who is turning to political Islam (Hussey, 2014). Moreover, the most recent film that tackles the issue of youth culture is "*Raise Your Voice*" by Nabil Ayouch, who released that film in 2021.

3. Methodology

The study at hand adopts a qualitative research methodology employed through thematic content analysis, which is considered a descriptive presentation of qualitative data. (Anderson, 2007). Dawadi (2020) states that researchers systematically utilise thematic analysis to categorise and scrutinise complex data sets. Thematic analysis is the pursuit and the scrutinising of themes in certain narratives. It involves the identification of themes through analysis of the transcribed data. Kiger and Varpio (2020) declare that the distinguishing feature of thematic analysis is its flexibility in being used within a wide range of theoretical and epistemological frameworks. Thematic analysis is an effective method to utilise when pursuing to comprehend an amalgam of experiences, notions, or behavioural practices across a data set. Braun and Clark (2012) highlight that the power of thematic analysis manifests in helping researchers identify, organise and offer insight into patterns of meaning (themes) across a data set. By concentrating on meaning across a dataset, thematic analysis permits the academic researcher to note and comprehend the collective or shared significances and experiences.

Thematic analysis can be employed in two ways: a top-down approach, which is referred to as deductive, and a bottom-up approach, which is labelled inductive. In the inductive analysis, themes are strongly linked to the data instead of the researcher's theoretical interest. The deductive approach allows the researchers to analyse the data regarding their theoretical interest in the investigated issues. The academic researcher utilising this method typically commences the investigation with the themes defined by the researcher based on a literature review (Dawadi, 2020). This study is based on a deductive thematic analysis as the researchers work from the more general information to the more specific. In other words, the researchers start at the top with a vast spectrum of information to reach certain conclusions. This methodology is chosen based on the subject matter and facilitates the research process.

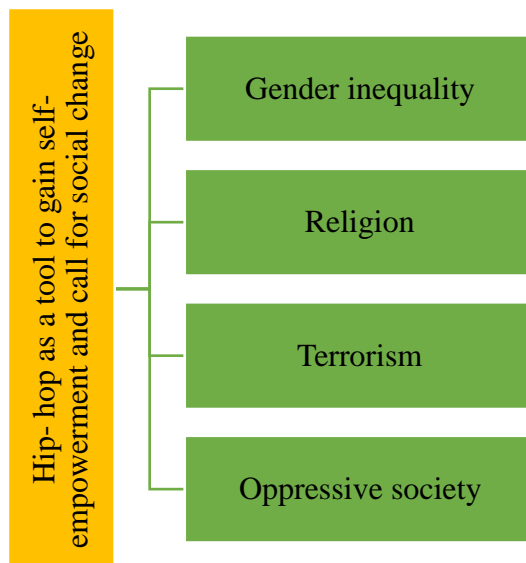
As mentioned, this study is based on thematic analysis to recognise and locate the dominant thematic patterns used to represent the Moroccan young generation who wants to express their dissatisfaction and anger over their country via hip-hop and rap music. We watched the film "Raise Your Voice" on the Netflix.com platform. We evaluated it via thematic analysis, which involves coding the film into categories that can be split into six steps, as Braun and Clarke (2006) suggested—firstly, familiarising with the data. Secondly, coding data. Thirdly, looking for themes. Fourthly, review the highlighted themes. Fifthly, defining and naming the themes. Sixthly, provide a final description of the findings.

4. Results and discussion

The film is about Real-life rapper Anas Basbousi, who turned a teacher at the cultural centre in Sidi Moumen, one of the poorest neighbourhoods in Casablanca, and it is considered an area still stained by the threat of fomenting terrorism, hemmed in by joblessness, and religious conservatism. Anas teaches his younger class about hip-hop, which tackles issues related to poverty, racism and humiliation. Thus, hip-hop is a reflection of people’s problems and their everyday lives. Throughout his sessions, Anas wants to confirm that hip-hop is a mirror that reflects people’s reality and a vehicle used to raise the voices of rebellious youngsters.

Thematic analysis identified one central theme and sub-themes in the documentary "Raise Your Voice". The following chart summarises the central theme and the sub-themes.

Figure 1. The Sub-themes discussed in the film "Raise Your Voice."



The central theme of the film "Raise Your Voice" started in the first scene when Anas began his session by highlighting the fact that hip-hop music is not acceptable within Moroccan society as it is not a part of its tradition and values. However, the ultimate goal of hip-hop is to rebel against discrimination, poverty and humiliation. Moreover, hip-hop can change reality. For example, hip-hop somehow changed the status of Americans, and the testimony is the appointment of Barack Obama as the first black president in the white house (Raise Your Voice, 2021).

Tunisians also used revolutionary rap during the Arab Spring to rebel against the corruption of their government and call for socioeconomic change. Concerning Morocco, Anas believes that Moroccan rap is not anti-system, but rather, it is about things that people do not want us to know. However, rap has become inescapable as rappers are more free to discuss politics and monarchy. Now, we become freer but within certain limits, which means expressing ourselves without insulting or being violent with our counterparts. Every session with Anas was devoted to a sub-theme debated within the class. The subthemes tackled were gender inequality, religion, society's oppression, and terrorism.

4.1. Gender inequality

The theme of gender inequality is represented through the character of Mariam, who states that in patriarchal societies, women are oppressed and controlled by their brothers, fathers or husbands. Mariam gives the example of her mother when she says:

Look at the one who gave birth to us, sitting in the corner in silence as she is imprisoned in a cage. The boredom that she feels cannot be found even in the jail. That is why I do not want to be controlled by men; I want to be equal; there are no differences, and we have similar rights and freedom. (Our translation)

She added:

I discover myself only on stage, where there is no difference in look or colour, and I can raise my voice in front of the microphone. I can impose my thoughts, personality, and mentality and find relief in rap; I try to accept that. It is enough that I am wearing a Hijab; everything is obvious, no need to complete it. (Our translation)

In those speeches, the actress hints at using Hip-Hop or Rap music as a way out of a patriarchal society. According to her, the art of rapping is an escape and a refuge from what she claims to be a men-centred cultural construction. In the scene, the actress is bringing the notion of patriarchy and culture as a tool used by men to tame women as she understands society as being centred on the needs of men, which is an idea that was discussed by various gender specialists and feminist scholars (Ghoussaub, 2000; Goldberg, 1979; Groenhout, 2002; Hennessy, 2003). Rap music is a medium through which she can express herself without restrictions and barriers that hinder her talent, herself and stream of consciousness. Music in both scenes stands for a resolution to the societal problem of gender inequality, and the actress also foregrounds it as a form of psychological relief that eases the effects of cultural and social problems on her at the emotional level.

Sexual harassment is another issue under the theme of gender inequality. This issue is represented by Nohaila, who faced sexual harassment in the streets; the way that this actress presents sexual harassment falls in line with what Karhu (2016) stated. Furthermore, this idea was also confirmed by Harnois and Bastos (2018) in their study of the gender gap and harassment from a sociological point of view. Nohaila calls for equality as she can wear whatever she wants, like boys. Nohaila received criticism from boys who were attending hip-hop classes with her and accused her of nudity. Meanwhile, Nohaila's classmate interferes and argues that sexual harassment is not associated with nudity as she is wearing decent clothes and is still suffering from sexual harassment. She added that it is about mentalities, not about the clothes.

It seems that sexual harassment in the movie is portrayed as a mere extension of gender inequality as a marker of society. In the scene, sexual harassment is linked to both clothes and mentalities. Firstly, when it comes to clothes, the actor linked them to freedom for women, a feature that is not associated with androcentric cultures in the way that Gilman defined these types of cultures (Gilman, 1914). In these types of cultures, whenever a woman attempts to deviate from the dress code that is opposed by society, she is going to be either harassed sexually or called names that are associated with nudity, as mentioned in the movie, names such as (prostitute, immoral, unworthy). Secondly, sexual harassment is linked to mentality. Mentalities are programmed and constructed by social rules and ethics, and how we think and behave is determined by the conditions dictated by our reality. Put differently, the mentality of the actors in the movie is the product of the society they live in, and since they are living in an oppressive society, then women are going to be dictated what they should wear.

4.2. Religion

The issue of religion is revealed through the personage of Abdo. He represents the conservative rapper who reads the Quran, prays, and attends hip-hop classes with Anas. The message transmitted here is that Islam does not call for extremism but is a religion of balance between life and the hereafter. An impressive scene in the film is when Abdo breaks the silence and talks to his conservative family members, who consider music and dance as 'Haram'. Abdo was able to raise his voice in front of them and revealed:

I want to do hip-hop not because I want to be an artist but because it taught me to live in any place where I can find peace. I balance my hobby with my religion because I love them both as I love my parents. I am a hardworking student, and I will study for many years. (Our translation)

He added:

I Rap not for the sake of becoming popular or building a network of fans. However, because I want to understand the world when I die and leave this world, I will leave back only my image and voice; I will reveal all the imperfections and remove the lies, touch all the hearts, and not sin. Only God will judge me, and nobody will teach me how to act. My belief in God is strong, and he knows that nobody can convince me to deviate from Islam. (Our translation)

Though religion in both scenes is portrayed as not opposing the idea of using the art of Rap as a medium of speech and expression by the actor, it still has other interpretations. The actor mentioned that he is from a conservative family that follows the dictations of Islam and the Quran strictly. However, he said that he does not see a problem with rapping even if his parents insist

that it is not allowed, which is the same idea mentioned by Belghazi (2009) in a work about the perception of Hard rock in Moroccan society. The actor here is going through a split of identity between what is modern and what is traditional in the way that Boum (2013) suggested in his study of youth culture and hip-hop music in Morocco. As a tool of social taming and keeping order, his parents and religion represent the traditional. The modern is represented by Rap music as a medium of free speech and a tool for refuting social dictations. The actor has a strong belief in Islam, but psychologically speaking, he is tormented by the point of view of his parents about music. Hence, he resorts to rap to express himself.

4.3. Terrorism

Anas' students were debating the terrorist attack on Casablanca in 2003. The terrorists who made this terrorist attack were belonging to Sidi Moumen, the same neighbourhood where the cultural centre is located. Those people committed terrorist attacks in different places in Casablanca, including a cemetery, a hotel and a restaurant. Since then, the district of Sidi Moumen has become attached to terrorism.

Abdo highlights a fundamental idea that the real Muslim who reads the Quran and prays on time cannot be bought with money from terrorists' people to do such devilish acts. A real Muslim cannot cause harm to his community. Amina also confirms the same idea when she says Islam is not about terrorism and that the word Islam itself is derived from the word peace. Moreover, one member of the class confirms that Islam is intrinsically a religion of mercy and tolerance and gives the example of the prophet Mohamed, peace be upon him, who used to live in harmony with Jews.

In the scene, the actors freely present their standpoints on terrorism. They show an intrinsic feature of their religion, which is peacefulness and co-existence with other religions and cultures, which is an idea that was also discussed by Almeida (2016, 2014). The discussion here is not only meant to condemn the use of violence but is also aiming at highlighting the reasons behind terrorism, according to the actors, its poverty and marginalisation of young people; this idea was implicitly stated when the actors mentioned the external financing of terrorism in Morocco. At the same time, and in an indirect way, the young actors in this scene present themselves, their art, and their centre as examples to be followed by young people. This idea was confirmed by Almeida (2013) in a study about Moroccan Rap music and self-expression. Furthermore, the actors take rap music as a peaceful and non-violent medium to communicate their social, cultural, economic and religious problems; this notion of using art and music as a method of expression that avoids violence, which the actors mentioned, was also mentioned by Levine (2015) in a study of culture and resistance in the Post-Arab Uprising.

4.3. Society's repression

This sub-theme appeared when the girls attending Anas's classes danced in the street. While they were dancing, a woman looks at them with anger because dancing in the street is regarded as a shameful act within this conservative community. Another testimony of society's oppression is when Amina's mother refuses to let her daughter attend Anas' classes because Amina starts writing about taboos like politics, which is an idea that her parents do not accept because they are afraid of the authorities.

The film's ending is tragic to some extent, as it shows the hostile attitudes of society that are represented through the families of the young rappers. The young rappers were able to conduct a concert at the cultural centre. However, the concert was interrupted by their parents, who stated that Hip-Hop is 'Haram' or not allowed according to the religion and that it demolishes the foundations of Islam. In addition, hip-hop is an art that threatens mainstream traditions and beliefs. As a result, the teacher, Anas, was obliged to leave the centre and asked his students never to give up and not escape from their reality. Furthermore, he asked them to express themselves by encouraging them to talk about issues that hurt them and to raise their voices. Anas declared,

Life does not give gifts for free; nobody will be able to change your life. Hence, you must change it by finding the right place and positive surroundings. Nobody is happy with his or her life. Thus, it is time for change; you must free yourself from anger by raising your voice and looking for the right places and positive people. (Our translation)

The ending scene is an exact application of a tragic ending of an Aristotelian plot in the way that Murphy (2015) defines this type of plot. The actors started the film by presenting the problem and the issue that disturbs them and hinders them from achieving their goals, namely society's oppression and dictation that hamper them from all types of freedom. The actors found comfort in the cultural centre and rap music; they represent the refuge and the way out from the mainstream thinking for young people. However, as the rules of the tragedy dictate, society represented by the families has a different and opposing point of view. The families stand for society and culture. They are the personification of culture as construction. Their intervention is not to be perceived as parents looking for their children but as the involvement of culture and society in a deviant act committed by some deviant young members who must be tamed. This notion of people representing culture and its rules and dictation was mentioned and clarified in a detailed manner by Freire (2000) in his work *Pedagogy of the Oppressed*.

The rules of the tragedy dictate that every ending scene should have a final speech. The teacher's speech by the end of the movie is just a tentative of a protagonist who fails in his mission to comfort his followers. The true antagonists of the teacher and the young actor were not the families but the rules of society and culture. His speech was the last tentative to practice freedom. Changing social and cultural constructions in the short term is impossible but requires endurance and long-term work. However, it remains a fact that the teachers and the young people's attempt to change society has created a storm that shook the foundations of society and made the young actors' voices heard by everyone.

5. Conclusion

The film was a tragedy in its way. However, its message was received and acknowledged. The Moroccan generation still lives in the shadows of rules and traditions that hinder their freedom of expression and achievement of specific purposes. Hip-hop and Rap music were pictured as a youth culture that stands for a solution and a refuge from an oppressive society. Like any other culture produced and adopted by youngsters, both arts are seen as deviant and dangerous and can result in moral panic.

The film is like a box of messages, including many opposing and contradicting propaganda and ideologies. "Raise Your Voice" presented an opportunity for young people to express their standpoint on major social topics and issues; it enabled them to tackle issues that usually marginalise their point of view about them. These facts were possible because of the nature of the film as a semi-documentary. These enabled the actors to improvise many of the speeches in the movie and state their real perspectives about their society and culture.

Although the film is somehow tragic, it has achieved some of its aims. As mentioned before, it is hard to change a culture that has been standing for thousands of years, but still, the film has succeeded in shaking its pillars, which was the teacher's aim. The film and the teacher aimed to create a generation with the attention and the will to challenge social constructions and change them, a generation that can confront any attempt to disable the freedom of speech and expression.

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The authors have no conflict of interest to declare.

Authenticity

The author declares that this manuscript is an original work and has not been submitted or published elsewhere.

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