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Culture Industry: Moroccan Festivals as a Case Study

A Thesis Submitted in Fulfilment of the Requirements for the Degree of

"Doctorat National"

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Culture Industry: Moroccan Festivals as a case Study.

- **Now, I'm going to talk about my dissertation work in English.**

So, the title of my dissertation is: Culture Industry: Moroccan Festivals as a Case Study.

The outline:

- **This is the outline of my presentation which is going to be about the following points;**

The Background of the Study
The Statement of the Problem
The Purpose of the Study
The Significance of the Study
Research Questions and Hypotheses.
The Organization of the Study
Literature Review
Frankfurt Institution
Culure Industry
The Festival of Mawazine Rhytms of the World in Rabat
The Sufi Festival at the City of Fez.
Findings and Interpretations
Interviews
Questionnaires
Limitations.
Conclusion.

The Background of the study

- The culture Industry has become one of the new issues that invades the developing countries and the rest of the world to set up ideologies, new lifestyles, and to commodify culture
- The phenomenon went back to the twentieth century, discovered by two outstanding theorists; Theodor Adorno and Marx Horkheimer.
- The Institution of Frankfurt in Germany was interested in the field of sociology, psychology, and phenomenology.

The Statement of the Problem.

- Many astonishing issues appear and get so much fancy from people without taking into consideration just a while to think of these new inventions. Not all the inventions are good and vice versa but the decision-makers of the world and basically of the developing countries are controlling the street and to control needs to trigger of an easy weapon that is deceive and effective. The world now is talking about culture industry as a real industry because now industry is not limited on factories, machines, and production; yet, industry is now entering to the world of culture. People in the past were poor in terms of technology and media as well, unlike now more things are available and easily known because of the high technology that the world has been undergoing. The overall

political and economic system of the world today is capitalism and it is exploiting people through many things and culture industry is one of them.

- The appearance of new cultures that do without the original cultures
- The cultural institutions in Morocco like the music festivals disseminates foreign ideologies.
- The culture industry hinders the Moroccan culture.
- Limited research on the topic of culture industry and the music festivals

The Purpose of the Study

- Clarifying and explaining culture industry.
- Discovering the attitudes of Moroccan audience on the Moroccan Music festivals via numerical data.
- Answering paramount issues concerning culture Industry through interviews.
- Tackling topics that support and constitute culture industry.

The study would tackle important issues that set up the culture industry and the influence of the culture industry on the audience and the content of the festival. The study would answer many confusing questions about the culture industry so as to put the first pillars of the culture industry. The readers would understand many important points that support the culture industry and would do critical thinking and where they could classify culture industry. Moreover, the study would investigate the interaction and reaction of the audience and their favorite styles over others. Finally, this study is going to investigate, describe and narrate about the cultural industry and take two main festivals as a caste study.

The Significance of the Study.

- The study is an addition to the field of culture studies and academia.
- The study is a platform to comprehend and examine culture industry.
- The study provides interesting questions that have outstanding answers.
- The study contains numerical data and testimonies of interesting number of respondents.

Research Questions and Hypotheses.

- A research question is the first step in a research dissertation; it describes what a study seeks to accomplish and defines the focus of the research dissertation. A research question can set limits to find out where to go next and it determines the data needed to gather as well as the methods, the theories, and the methodology used to access the research study. A research question is like the backbone of the dissertation and is from where the basics of the research come from, it is like the root of the research. The following research questions guided the carrying out of this dissertation:

  The Research Questions:

- What does the culture industry show or present to its audience? What does the culture industry transmit to its people?
- Does the culture industry become a commodity and subject to commerce?
- Does the culture industry contribute to the marketing of ideology?
- How could the Moroccan festival lead to socio-cultural exchange?
- How do Moroccan festivals like the Sufi festival and Mawazine manage the administration of the festival?

Furthermore, the present research dissertation is designed to test the following hypotheses so as to determine the percentage of the reality of these hypotheses and to see the various inclinations of people.

- It is proclaimed that the Moroccans are favoring certain styles over others.
- It is said that the organized Moroccan festival is considered either a means of entertainment, a means of cultural contact, or a means of changing values.
- It is claimed that Moroccans are self-independent in front of the mass production of the culture industry.
- It is proclaimed that the Moroccan people spend their leisure time in listening to music.

The Organization of the Study.

- The organization of this thesis is as follow. The study is divided into two parts; one is theoretical and the other is practical. The first part is made up of four chapters, each one of these chapters consists of five or four sections with an introduction and a conclusion. Besides, the second part is divided into two chapters, the first one is for the research methodology and the second chapter introduces findings and interpretation. Finally, the conclusion summarizes the main and general ideas in the thesis. The limitations as well as some possible ways for further research to be carried out in the future.

Research Methodology.

Qualitative approach

- ❖ Interviews
- ❖ Catalogue

Quantitative approach

- ❖ Questionnaires.

This research study embraces a combination of approaches to gather data in an effort to confirm or reject the hypotheses and to offer answers to the research questions.

- Interviews: there are structured interviewees that are the most important instrument I use to get data and attitudes from people who are experts and working in the field. In a structured interview, the researcher asks predetermined set of questions which are stated earlier in the interview schedule.

- Catalogue: The catalogues summarize all the events that were during the versions of 2016, 2017, and 2018. The catalogues are like archives of the association Maroc Culture and they are the editions of last year's starting from 2016 to 2018.

- Questionnaires: an online questionnaire distributed via social pages or groups to extract as many as possible from answers and responses.

Review of Literature

Frankfurt Institution:

- It is the institute for social research in Frankfurt, it was founded by Felix Weil and was officially established on 3 February 1923. The work of the institution is the revitalization of Marxism through re-examination of the very foundation of Marxist theory with a vision of explaining past errors and preparing future action.

Culture Industry:

- The term culture industry is a new term that paves the way toward other new beliefs. The term culture industry targets primarily the capitalist entertainment industries that can be films, advertisements, and music. The culture industry aims to disseminate knowledge of the capitalist system and to obey consumers to dominant needs of mass consumption, it devalues the experience of art and the critical capacities of the consumer.

- Culture industry is defined as the following. The culture industry is a product of late capitalism, it refers to the process of industrialization of mass-produced culture; besides, it is a set of corporations that produced cultural products (films, music, magazines) for mass consumption. The culture industry produces cultural products for consumption by the masses who are the consumers and the entertainment industry as producers. In conclusion, the culture industry is a product of a particular ideology, it enslaves or controls the people but people somehow have been encouraged into thinking that is supposed to be not their enslavement but it seems their independence choice. Culture Industry refers to the standardization of the thing that is to say having the same standards of culture in all the world.

- Generally speaking, the culture industry exploits the masses and uses their mental state to pass agendas and it tires to duplicate, reinforce, and strengthen collective purposes; whereas the culture industry could exist without destroying the values of the original culture.

- Ideology is the key term of culture industry; it is by which culture industry becomes popular and quickly disseminated throughout the world. Ideology plays a vital role in the social life of human beings; it works as an ordering factor in the sense that it provides human beings with something like a measurement of orientation. Consumers are not designated to choose freely the things liked by them but they rather take available things.

- Capitalism has turned culture into culture industry. To begin with, culture industry transforms culture into an ideological medium of domination. Ultimately, the culture industry commodifies art and turns it into a product.

- In summary, culture industry is a phenomenon that is based on industrializing culture which passes through certain specific agendas and criteria before coming to the public audience. Its main aims are to do without authenticity and authentic art. Also, to derive people into a world of being only passive consumers.

The Festival of Mawazine Rhytms of the World in Rabat

- The festival of Mawazine Rhythms of the world is an international festival that is organized by the Association of Moroccan Cultures. The festival would like to serve the values of tolerance and being open to other cultures.
- Maroc cultures or Moroccan Cultures is a non-profit association that was created in 2001 and it has its office in Rabat. The association relies on a team made up of twenty personalities and professionals from different sectors, so this plurality of expertise and the association with local enterprises enable Maroc Cultures for fifteen years to organize artistic manifestation making Morocco a reference in the industry of entertainment and performing arts.

The festival of Sufi 's culture In Fez.

- The festival is organized since 2008 and it is one of the most famous festivals in Morocco. It celebrates the Sufi's culture and the scholars of Sufism, including poetry, chanting, and Maqamat of Sufism. The last edition was entitled " Ajourney to Maqamat of Sufism" and they started with musical rhytms and spiritual seminars.
- The opening ceremony of the fourteenth edition of the festival witnesses a spiritual travelling in the experiences of music that is produced by the faith of the people towards this style.
- The festival organizes visits to the monuments in Fez to see the hints of Sufism in architecture and knowledge like the University of Alkaraoyin.

The Summary and Interpretation of the Findings.

- Culture as production is living inside the laws and the rules of the capitalist system. This last is the dominating face of culture and it controls the culture. There should be a difference between culture as a system and culture as creativity because culture could never be a system unless some plan to use culture as a system or strategy to reach certain goals. The capitalist system transforms culture to first a commodity, commerce, and reification. Besides, the culture industry is an act of institutions which puts culture inside a frame which limits the liberation of culture. When the institutions become responsible for the show of culture and its representation, immediately this culture is industrialized and follows an ideology. Today what culture is doing is the absence of human beings and the presence of profit and benefit; as a result, the collapse of creativity and originality.
- The Frankfurt School and the Culture Studies center are critical institutions which provide the critics and the learners with criticism to employ while thinking of issues like these. Culture industry is a phenomenon that manipulates culture to gain material profit and this profit is destroying the artistic side in human beings and it kills freedom and emancipation that is only given by culture. Moreover, the culture industry is without origin and roots, it is the capitalist system which makes it and advertises it. Furthermore, the culture industry has never represented the identity and the intrinsic nature of that Moroccan man or woman; it just runs after profit and fulfilment of ideologies which

build anger and violence inside the society. Ultimately, nowadays, culture targets profit and becomes subject to commerce.

- The culture industry shows useless things and is void of content to the audience who accept things without conscious and it plays the role of camouflage to follow the stream of the musical fashion. On the other hand, the culture industry needs the institutions which are responsible for this sector to develop it according to strategies that take into consideration authentic culture. The culture industry needs capital which would serve culture in the sense that there would be a huge budget to serve culture positively since the culture industry is a collective project. The culture industry presents content that is counter-moral and Moroccan values because it destroys all that concern family values and morals.

- Ideology is the shadow of the culture industry, the Frankfurt School and the centre of cultural studies are both institutions of criticism, they criticize the new forms of media using theories of Marxism. The culture industry is built on ideologies because the media would like to transmit ideologies of capitalism and the state, then ideologies are forms of conception which do like the screw enters all the scenes. Besides, the culture industry is doing like the commercialization of ideologies via the concerts and music festivals that are organized. The commercialization of ideologies kills authentic culture and originality; hence, the commercialization of ideologies is an easy activity because it has the logic of profit and the logic of authority. Finally, capitalism via the culture industry wants to produce people willing to defend and support it.

- Today culture is no more like the past, culture in the past is something innate that comes from nature unlike today it is something planned for and it is something that is commercialized. According to my interviewees, today's culture is like a commodity that is sold via media and subject to commerce because it follows the capitalist system. Now, organizers of festivals are first looking for gain and profit, then it turns people to things. My interviewees confirm that the culture industry contributes to the marketing of an ideology because the culture of today turns the viewers to things and it targets morals and values. For sure, no product is empty from ideology; culture industry for sure promotes the capitalist ideology and the liberal individualism which is controlled by the sense of profit in general. To sum up, undoubtedly culture industry is based on ideologies that represent its own institutions.

- The socio-cultural exchange is an aim that most people hope for festivals to take into consideration. According to my interviewees, festivals are temporary occasions which are organized at separate times and they are sometimes not organized so their effect would be weak. To have a socio-cultural exchange, festivals should have a scientific frame that has an international vision. International vision means respecting the international criteria to well succeed; besides, the socio-cultural exchange would happen when there is a great presence of Moroccan culture in the music festivals which would widen the circle of the socio-cultural exchange. Last but not least, the festival of Gnaoua contributes to socio-cultural exchange par excellence via the communication that happens during the festival among people from different cultures. The festival is also an occasion that enrich the economics of the city; for instance, the tourists who come to

the city flourish the economics of the city through buying traditional objects that are made by handcraft.

- Festivals of today are a perfect occasion for cultural and social exchange. For instance, my interviewees insist on the role that festivals play in an international interaction. The socio-cultural exchange is something normal in festivals either on the national level like festivals that invite singers from the north, the south, the east, the west or in the international level when there is an intercultural communication. So, this how could festivals contribute to a socio-cultural interaction. On the other hand, another interviewee stated that the festivals could lead to socio-cultural interaction through introducing first the local and original culture then it could be a socio-cultural exchange that is international. Moreover, when a festival is organized in the south of Morocco like Layoune city and people are invited from the whole country and from outside the country; this leads to socio-cultural encounter which enriches the culture of the guests. Thanks to festivals, there are seminars, round tables, meetings, and workshops which are like bridges of acquaintance. Besides, the fusion that happens for instance in the festival of Gnaoua between Jazz and Gnaoua is a source of socio-cultural exchange and since the world becomes one village, the socio-cultural exchange becomes an absolute thing.

- They are associations that take the responsibility of the organization of the festival. For instance, the festival of Mawazine in Rabat, it is the association of Maroc Cultures which takes the mission of organizing the edition of the festivals every year. There is an expert group of people who are professionals and they put the agendas of the festival. The association Maroc Culture gathers between the local entrepreneurship, business, and the national musical industry. the association Maroc Culture suggests highly organized popular manifestation to participate in order to reinforce the Moroccan artistic scene and the Moroccan values. The same thing with the festival of Sufism since there is an association which takes the responsibility of preparing the organization of each edition.

These are the four stated hypotheses.

The results of the hypotheses are as the following;

Figure 1- the Percentage of Moroccan people 's admiration towards music Moroccan Festival

- The first graph is about the admiration of the Moroccans towards festivals; the result is as follows; 65.2% of the respondents admire festivals and 35.2 % of the respondents do not admire music festivals. This indicates that the majority of respondents admire and like festivals.

- The respondents explain why they prefer and like festivals and why they do not; for instance, the people who opt for liking festivals state reasons that show why they opt for that choice; For instance; they help to be open on other cultures. One of the respondents said: it contributes to enrich the cultural heritage and co-existence. Another respondent said, I feel entertained when I heard music. Another respondent declared festivals represent the Moroccan heritage and culture. Also, one of the respondents wrote. All these answers are supporting the choice of the respondents.

- On the other hand, the respondents who opt for disliking festivals provide reasons as well to support their choice; for instance, one of the respondents' said festivals are places of sexual harassment, another respondent declared that the overcrowded public lead many people to refute attending such festivals. Also, one of the respondents stated that some festivals leave a bad impression on the audience. Furthermore, one of the respondents said that these festivals are waste of money and industrializing ridiculous things. Last but not least, another respondent said that the aims and the content of these festivals do not abide by the Moroccan culture and Islamic rituals.

Figure 2- The most used means in Leisure time.

- From the graph, the percentages are making big differences among all the choices, there are three choices which are ranking the first ones by very important percentages; the first one is surfing on social media which represents 56.90% of people who opt for this choice, the second one is listening to music which represents 50.80% of people who select listening to music, the third one is other things not mentioned in the choices represents 44.6%. These are the first ones in the graph, the other ones that come after are reading news by 26.2%, then watching Tv by 23.8%, after attending festivals in the real life or on platforms by 13.8%; finally, following news of art and music is 13.1%.
- Free time or leisure time is a new capitalist term that appears with the movement of capitalism as a claim to respecting the human rights of labor.
- Free time for the Frankfurt school is not a time of enjoying life but it is also time of labor continuation because the person spends most of the time working or using one of the industrial means.

Figure 3- The favorite Musical styles for Moroccans.

The graph shows the highest percentage of the most favorite musical style for my respondents, the Moroccan music ranked the first by 79.20% and next comes the occidental music by 40.80% per cent and finally the oriental music by 28.50% To conclude, the Moroccan audience is still attached to the Moroccan identity and they admire the Moroccan singing style.

Figure 4- The perceptions of Moroccans towards Music Festivals

- The survey also targets an important point that is the vision that is given to the festivals by audience either as being an entertaining tool, or a cultural encounter, or a tool that contributes to change values and Islamic principles. The following graph depicts the exact data from respondents that express freely their point of view.
- The highest point goes to a means of entertainment by 60.80% because the real task of festivals is to amuse people and they select it first as an entertaining tool. Next, it comes a means of cultural encounter by 59.20% because according to those people festivals permit to meet people from other cultures to exchange thoughts between them to have co-existence, tolerance and socio-cultural exchange. The last one is a means that contributes to change values and ethics takes 26.20%; these people declare that festivals are not contributing anything beneficial to people and they help change the Moroccan tradition and Islamic values.

Figure 5- How many Moroccans are free in front of the mass-production of festivals.

- One of the questions is whether the Moroccan audience has total freedom towards the musical choices or there are who control the content of festivals in the light of personal benefits and agendas. The percentage is so near to each other; for instance, 54.6% declare that they are free because some said that all the styles are presented to you and you only have to choose the one that you admire, others said that we have total freedom to select what we like. On the other hand, 46.9% stated that they are not free and there are who overwhelm the content of the festivals. These people declare that they do not have the free will to decide what to watch because they are people who put the programmes; for instance, one of the respondents writes ‘‘They don't take the audiences' taste into consideration, maybe they care more about their sponsor's taste and ideology more than citizens’’; so, here it is clear from those who opt for no that they have a clear vision of the festivals and media.
- The respondents declared that these festivals are looking for their benefit and profit and they refuse to look for the collective interest. For instance, one of the respondents said that simply performances are chosen according the organizing committee not the audience. Another one stated that business and profit are controlling the programmes of the festivals.

the Moroccan audience is aware of the issue that festivals are not seeking the favor of the audience; but they apply their agendas. Although the highest point is for the total freedom of the audience but when it comes to the comments, many conform that they are not free and there are agendas that control the Moroccan festivals

Limitations:

- The topic itself, it is a topic that consumes much time to read and to analyze the main issues related to it. The second thing is the side of interviews since I did much effort to take permission from professors to interview them since it was hard to manage time with them; hence, almost all were done via WhatsApp calls and others were done in their place of work. Another thing is Covid 19, this pandemic stopped all the manifestations, the festivals and the administrations of the festival for three years which was great delay in getting the data, especially from the offices of the festivals like the office of Moroccan Cultures of Mawazine in Rabat which was a revisited station in every few months to talk with one of them but no one was there. After the pandemic, the association Moroccan Cultures welcome people to get data or any other information but without the intention of interviewing one of the generals responsible of the festival because they refused. Finally, few people would like to fill in the questionnaire online and it was demanding for me to use other sources to distribute the questionnaire like social.

Conclusion:

The study enriches the field of research with data that would pave the way towards grasping the phenomenon of the culture industry. The media is working according to the agendas and strategies of the culture industry. The world would become one culture that monopolizes human beings and turns them into machines controlled by the capitalist system. Culture industry is understood as liberation but in fact, it is deceiving people and dragging them into an imperialist and illusory world. The festivals in Morocco are following what Adorno and Marx Horkheimer means by the culture industry is to ‘‘help describe and investigate properties and consequences of culture mass-produced by profit-seeking institutions’’[1]. The astonishing thing is that in Morocco are categories of people, and each category supports a festival but the existing festivals do not spotlight on our real culture like what we used to have, the festival is a fusion of the west with the Moroccan culture. The culture industry is a target of the institutions, not the people because according to the questionnaire outcome, the Moroccans are still attached to the Moroccan culture and the Moroccan music which might not be interesting for the decision-makers.

[1] -BERRY, DAVID. Revisiting the Frankfurt School. First, vol. One, Great Britain, British Library Cataloguing in Publication Data, 1960. P, 93.

Dedication

TO MY FAMILY

Acknowledgments

I am immensely grateful to Dr Abdelhamid Nfissi, my supervisor, for overseeing this dissertation, providing valuable feedback, and offering generous assistance whenever required. I extend my deepest appreciation to my advisor for his unwavering support throughout my Ph.D. journey, his motivation, enthusiasm, and vast knowledge. His guidance has been instrumental in my research and thesis writing. I would also like to thank the other thesis committee members.

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Abstract

The previous era of human history was defined by oral culture and folklore that was limited to specific nations. Over time, culture has undergone various changes and events that have altered its rituals. People have realized the impact that political and economic systems have on countries across the globe. Authentic culture has been slowly disappearing and being replaced by an industrialized culture that follows the latest trends. The culture industry's primary aim is to standardize culture and commodify it, making it compatible with the universal system of the world. Despite the media coverage of the term, little research has been conducted on the culture industry and music festivals. Music festivals in Morocco tend to focus more on international music than on national music. Culture industry is a debated issue that lacks deep explanation and clarification. This dissertation aims to investigate and study the phenomenon of the culture industry in Morocco using music festivals as a case study. The study will trace the history of culture industry and explore related realities such as the commodification of culture and the dissemination of ideologies. The study will also scrutinize the truthfulness of some hypotheses. Mixed methods research will be employed to achieve these objectives, including qualitative and quantitative approaches. An online questionnaire will be sent to 200 people, and semi-structured interviews will be conducted with experts in the field. Based on the findings, it is clear that the culture industry is a phenomenon that seeks to industrialize culture, passing through specific agendas and criteria before reaching the audience. Its primary aim is to do away with authenticity and authentic art. Culture industry advertises ideologies that serve specific goals and conform to capitalist principles. Today, culture is imposed on commerce and profit, leading to a lack of creativity and originality. Moreover, culture industry seeks popularity by using ridiculous content. Ultimately, it aims to benefit from its audience, turning them into objects. Based on the results of the questionnaire, statistics, and testimonies of the audience, it is clear that the respondents are interested in Moroccan music and consider music festivals to be a means of entertainment and cultural exchange. Finally, the results show that most respondents agree that music festivals create coexistence, and openness to other cultures, and lead to greater cultural exchange.

Key Words: Culture industry, music festivals, the standardization of culture, ideology, the Moroccan’s authentic culture.

المقتضب

صناعة الثقافة هو أحد المصطلحات الجديدة التي برق ضوءها في الآونة الأخيرة، صناعة الثقافة هي ظاهرة يجتمع فيها كل ما هو اجتماعي، ثقافي، اقتصادي، سياسي، وادبي. لصناعة الثقافة خصائص والتي تعود الى نشأة هذه النظرية والى مؤسسيها الذين وضعوا اللبنة الأساسية لمعني صناعة الثقافة، تيودور ادورنو وماركس هوركيمر هما اللذان وضعا شرح لمفهوم صناعة الثقافة والنتائج والغاية المتوخاة منه. تتمحور صناعة الثقافة حول الاعلام السمعي البصري فهي تتمركز حول الصورة والصوت وهذه الأخيرة يقوم باستعمالها في صناعة الثقافة التي لطالما كانت تتماشي مع أساسيات الرأسمالية ومنافعها. الثقافة في الأصل هي شيء متوارث يتوارث من الأجداد الي الاحفاد وهو تشكل الهوية الفردية لكل مجتمع فإضافة الصناعة للثقافة ندخل في ميادين التصنيع والابتكار والتي بالضرورة تتماشي مع متطلبات السوق وأهداف راس المال. لصناعة الثقافة ميادين مختلفة من بين هاته الميادين هي المهرجانات الموسيقية والتي تشكل بدورها مجال مرن لصناعة الثقافة لتشكيل وانتاج ثقافة من هويات مختلفة. هذا البحث هو تفحص وتحليل لصناعة الثقافة وكذلك هذا البحث هو بناء تصورات اجتماعية وثقافية حول قضايا تتمحور عن صناعة الثقافة والمهرجانات بالمغرب. ولقد تم من خلال استعمال منهج مختلط بين مقابلات حوارية مع مجموعة من الأساتذة الذين أغنوا البحث بأفكار بارزة عن صناعة الثقافة، ومن جهة أخرى تم تحرير استمارة وتوزيعها عبر منصات الكترونية من اجل إحصاء نسب مهم عن فرضيات، بالإضافة الى مجموعة كتب مصورة عن مهرجان موازين تحتوي على معلومات تخص المهرجان. النتائج تقدم معلومات مهمة مثلا صناعة الثقافة لا تخدم أذواق الجمهور ولكن هي عبارة عن سلعة لا ستتمار والتجارة بالإضافة صناعة الثقافة هي تسويق لأيديولوجيات مسطر لها.

الكلمات المفتاحية: صناعة الثقافة، المهرجانات الموسيقية، توحيد الثقافة، الايديولوجيات، الثقافة المغربية الأصيلة

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Dedication I

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Introduction

Industry is a field that emerged during the Age of Enlightenment and the Industrial Revolution in Europe, and it has since grown into a vast sector that works in collaboration with other sectors like society, economy, and politics. Today, industry is the driving force behind the world's progress and development. It has a massive impact on the entire world, not just through the creation of products, but also by disseminating an ideology via industrial machines that are universal and distributed across the globe. Moreover, the industry's primary function is to create, produce, and distribute goods and services, which is the same strategy employed by the culture industry. The culture industry is a social and cultural phenomenon, as described by scholars Adorno and Horkheimer, that aims to standardize cultures into a single entity and fulfill the needs of the capitalist system. The culture industry is focused on profit and benefits the capitalist system, which has led to changes in many cultural practices and principles. It is a new and emerging topic, and its impacts are still in the early stages.

Media is where ideology is broadcasted to plenty of people, it is the easiest tool to dispatch ideologies as media is not only producing ideologies but media is also producing audiences sold to advertisers; hence, audiences are just a commodity to sell to the biggest companies. Ideology plays the role of a bridge between the consumers and the capitalist system to disfigure reality by broadcasting what the capitalist system wants to show. Furthermore, the commodification of culture simply means the commercialization of capitalism’s ideologies which leads to the distortion of public interests and as a result the manipulation of the public.

Culture industry is a business that supports the capitalist system. It creates more negative effects than positive ones. The industry targets mass media to disseminate and transmit its ideology through goods such as films, music, television, and recordings. The culture industry can make and circulate products easily and quickly to affect the audience’s understanding, knowledge, lifestyle, behavior, and attitudes. The products of the culture industry have a great influence on people, more than any other thing in the world. The majority of people are contaminated by the ideologies of capitalism through entertainment like films, TV series, cinema, music, and festivals. These means are shaping people's mentalities, showing them how to live, and killing authenticity.

Some of us become addicted to the music style of the West, and the East, and others are still admiring the Moroccan music heritage. To start with, the music-making of recent times follows the standards of capitalism and the agendas of the starters of capitalism which make us lose our identity and sense of belonging, we become without originality, without belonging, we all belong to one village which is the spiritless home that the world wants to us to adopt. Besides, western music enters Arab and African music with its culture that encounters with our Islamic culture and reconciles with each other without any assumptions[1]. To conclude, Moroccan music festivals seek to be more international than national.

Culture industry is named by this name because theorists like Adorno and Horkheimer assure that culture is becoming an industry and is used to work for the benefit of the capitalist system. The culture industry is the commodification of culture and it produces goods in the market which are useless and deceiving. Culture industry is a political strategy created basically in developing countries to manipulate people and reformulate their mindset, The culture industry becomes a political policy than a valorization of culture[2].

1-The Statement of the Problem

Today Moroccan people are not so much attached to their cultures and they become alienated towards a new style of culture that is away from what we see as Moroccans of today in the old media, the old documentaries, and even in the old books; people now are changing in a very fast manner why? The only answer to this is the culture is no more ours, it becomes something strange or something being poisoned by the new world. The world of today is full of systems that camouflage us and strip our identity which is the existence of every single community on earth. Nothing is the same now, we are all living in one village with the same interests, the same clothes, the same cars, and the same culture, we are now followers and believers in other cultures on the screens. The first thing as Moroccans see in the media is the new forms of culture and the new messages that are not working for the collective advantage or utility but they are working for the powerful system. Moroccan culture is not getting much importance from the media and the influence of the economic and political system is so obvious which weakens the Moroccan culture.

[1] - Bohlman, PhilipV. *WORLD MUSIC: A Very Short Introduction*. 1st ed., vol. 1, *Oxford University Press*, 2002. p. 1.
[2] - *The Festivalization of Culture*. Edited by Andy Bennett, et al., 1st ed., vol. 1, *Ashgate Publishing Limited*, 2013. p. 24

Many astonishing issues appear and get so much fancy from people without taking into consideration just a while to think of these new waves of cultures. The decision-makers of the world and basically of the developed countries are controlling the street and to control needs to trigger an easy weapon that is deceptive and effective. The world now is talking about the culture industry as a real industry because now the industry is not limited to factories, machines, and production; yet, the industry is now entering the world of culture. People in the past were unskilled in terms of technology and media as well, unlike now more things are available and easily known because of the high technology that the world has been undergoing. The overall political and economic system of the world today is capitalism and it is exploiting people through many things and the culture industry is one of them.

Culture industry according to the Frankfurt School is considered a capitalist ideology that works for the benefits and agendas of capitalism and liberalism. Culture industry in Morocco is not well defined and well established because all the elements of developing the local culture were not planned before and they are not worthy of research according to some. The majority of these responsible people do not care about developing the local culture; for instance, programs on TV do not show authentic Moroccan culture thing in some music festivals and cinemas.

Nowadays, it is so important to speak about the culture industry since it is a thorny issue and it is a very broad field of study. For me, the culture industry is not considered just a topic to investigate but it is a science like literature, media, anthropology, scientific sciences, and so on because it is divided into branches and each branch alone has so many points to tackle that is why culture industry is a broad stream and there could be written many theses about it. It is a new issue and it has been taking much more attention from the whole world there are very few references and books conducted about this topic and from this point come to the need to write a thesis that covers at least one side of this problem.

The thesis aims to investigate the basics of the culture industry and to shed light on some important issues that would help to understand the culture industry. This thesis is a beginning to upcoming research that would negotiate other topics of the culture industry that have not yet been tackled since the culture industry is a new topic even references are very few just the first theorists who theorized about the culture industry. It is from here that comes the idea to write a research dissertation on that because an issue is not well explained and well discussed. People

are still getting confused about the reality of the culture industry; so, from this point, this dissertation will clarify important ideas and fill important gaps.

2- The Rationale of the Study.

The revolution that the world is undergoing today affects culture. Culture is no more innocent and descriptive than before; it is now blended with the industrial and technological revolution. Culture does not stay one word but it now has many other prefixes like popular culture, mass culture, and so on, with all these alterations and affection comes the idea to conduct a research dissertation to shed light on a topic that is the debate of this age and it is culture industry. There are many hidden issues behind the culture industry and it is a very broad field of study, it can be positive and negative, but it is used most of the time in a manner that serves the personal interests of the state. This study would answer some of the questions that readers would like to know about the culture industry since it takes me much time to search for them because things were not clear the first time.

This study comes from the need to search for important issues that have not been discussed and try to target points that would state the reality and the origin of where the culture industry as a thought comes from. This thesis aims to investigate the culture industry by referring to its first path and the first pioneers who launched the pillars of the culture industry. This thesis targets the literary aspect of the culture industry and the theories that were the keys of the Frankfurt School and the Centre for Contemporary Cultural Studies to analyze phenomena like these, these theories are the platform for the cultural industry because they are from where Adorno and Horkheimer deduce culture industry.

This study mixes theory and practice, it devotes a part to the interaction that happens between the audience and the show. The main reason behind this point is to theorize things that exist in open spaces where festivals and culture are mixed and shown to the public, I aim to link the culture industry with other topics that complete the discussion of culture industry. This target would reveal more paramount topics that are needed to speak about culture industry; also, one of the reasons is to clarify the relationship between all these elements that constitute the culture industry to see the impact of the culture industry on humanity. This study explores the pre-factors behind the raising of the culture industry, culture industry has a history that returns to historical events that trace its way, so this study will present these events that contribute to the revolution of culture.

Culture industry in Moroccan society is big and obvious to the scene. So, this study is explanatory and argumentative since the first aim is to approach culture industry to the readers and tackle the most important points of it. Moreover, the reason behind conducting this thesis is to unveil the reality of some issues related to cultural industry and festivals in Morocco because there is a need to spotlight these issues to discover more problems that could be discussed or conducted later by other researchers.

3- The Purpose of the Study.

The purpose of this study is to delve into the culture industry phenomenon by re-examining the works of Frankfurt School's Adorno and Horkheimer. The study aims to simplify their ideas and arguments about the culture industry. Additionally, the research focuses on the types of culture that are associated with the culture industry while also addressing the cultural landscape in Morocco. A comparison between the past and present will be made. The study also seeks input from intellectuals who are interested in or working in the field to express their views on the culture industry in Morocco. Furthermore, the study highlights the opinions of these experts on festivals and their perspectives on the organization of festivals.

The study aims to address significant issues related to the culture industry, including its impact on both audiences and festival content. Through this research, readers will gain a better understanding of the culture industry, its importance, and how to evaluate it critically. Additionally, the study will explore audience interaction and preferences, with a particular focus on two famous festivals in Morocco. Ultimately, this research will provide a detailed analysis of the culture industry and serve as a case study for the two highlighted festivals.

4- Research Questions and Hypotheses.

A research question is the first step in a research dissertation; it describes what a study seeks to accomplish and defines the focus of the research dissertation. A research question can set limits to find out where to go next and it determines the data needed to gather as well as the methods, the theories, and the methodology used to access the research study. A research question is like the backbone of the dissertation and is from where the basics of the research come from, it is like the root of the research. The following research questions guided the carrying out of this dissertation:

1. What is culture industry?
2. What does culture industry show or present to the audience? What does culture industry transmit?
3. Does culture industry become a commodity and subject to commerce?

4. Does culture industry contribute to the marketing of ideologies?
5. How could the Moroccan festival lead to socio-cultural exchange?
6. How do Moroccan festivals like the Sufi festival and Mawazine manage the administration of the festival?

Furthermore, the present research dissertation is designed to test the following hypotheses to determine the percentage of the reality of these hypotheses and to see the various inclinations of people.

1. It is proclaimed that Moroccans favor certain styles over others.
2. It is said that the organized Moroccan festival is considered either a means of entertainment, a means of cultural contact, or a means of changing values.
3. It is claimed that Moroccans are self-independent in front of the mass production of the culture industry.
4. It is proclaimed that the Moroccan people spend their leisure time listening to music.

5- The Significance of the Study

This study is important and mandatory because of the urgent need to discover more things about it and it imposes itself on us as readers or researchers to read about it and dig deep into the issue of the culture industry. Today, things are changing and the influence of the world on us as humans is so obvious; the capitalist system tries to integrate itself into all the fields to be closer and more influential. Hence, this study sheds light on one of the recent most important issues the culture industry which is not an up-to-date topic but was discovered years ago and its agenda and main purposes are used now by people who would like to control the public and private life. The importance of this study is in its main heading because it would mention issues and phenomena that would take the attention of the readers.

As researchers, we have been prompted to investigate and discuss issues raised by the culture industry. To properly understand the situation today, it is important to delve into the background of the topic. However, there are not many papers and dissertations available on the subject, and even a re-reading of Adorno and Horkheimer's books yields few readings . These two philosophers created the culture industry as a means to analyze the properties and consequences of culture mass-produced by profit-seeking institutions. The purpose of this study is to focus on the main point of the culture industry: the transformation of culture from an art form to a profitable business. Although the culture industry requires a substantial budget to function, its purpose has shifted to that of a business. In Morocco, there are many music

festivals each with a particular agenda and style, such as the international festival of Mawazine and the Sufi festival.

6- Research Methodology

This research paper uses a mixed methods approach, which includes both Qualitative and Quantitative data analysis since they are both imposing themselves to be used to give an objective vision to the research and to provide the dissertation with more credible data. This research study embraces a combination of approaches to gather data to confirm or reject the hypotheses and to offer answers to the research questions. There is an online questionnaire distributed via social pages or groups to extract as many possible answers and responses, there are also semi-structured interviewees that are the most important instrument I use to get data and truths from people who are experts and working in the field.

This mixed methods study is a richness to the study because there will be a comparison of data which creates more news to discover and they will be used as arguments for my study. In this study, qualitative data will be employed to discover the various opinions of experts and intellectuals in the field and whether they have the same vision or they do not, also, the qualitative data would take us closer to reality and the answers to some questions that could not be reached using other methods. Besides, the qualitative data gave the research more space and flexibility because they assisted me in asking all the questions that their answers could not be reached via questionnaires or books. Furthermore, quantitative data are used to see the statistical number of some questions that need a percentage or a number to figure out the doubt that they would create for the readers. This questionnaire would be the first initiative for other researchers who could search for other points to ensure more things and to provide the real side of some issues. The questionnaire is basically yes, no questions and multiple choice because I would like to know the attitudes of people who are with and against it and to know their favors and preferences. The reason for collecting both quantitative and qualitative data is to study the different points of view of interviewees and to investigate the echo of the Moroccan people towards festivals to get the end data that backs up my whole dissertation and to cross-check the data.

7 -The organization of the Study.

The organization of this thesis is as follows. The study is divided into two parts; one is theoretical, and the other is practical. The first part is made up of four chapters, each one of these chapters consists of five or four sections with an introduction and a conclusion in each chapter. Besides, the second part is divided into two chapters, the first one is for the research methodology and the second chapter introduces data description, analysis, and interpretation. Finally, the conclusion summarizes the main and general ideas in the thesis: the limitations and possible ways for further research to be carried out in the future.

Part One: Literature Review

Chapter One: Critical Theories

Introduction

Whatever the cultural, scientific, or literary problematic phenomenon, there must be a theory to investigate it. The word theory is a term that must be explained and discussed first. In ancient times, there was what is today known as the traditional theory and it is a neutral theory that deals with phenomena in partial manners, today and with the upheaval of society most critics especially those of the Frankfurt school think of a new theory called critical theory so what is critical theory? And what is the traditional theory? Last, what are the differences between the two?

Historically speaking, the word theory is a Greek word; it means vision or seeing the world. Theory can be used in science, and it means to research, experiment, and investigate. It can also be used in literature and culture, and it stands for the explanation of the cultural and literal world. For example, literature and culture are like science and gravity they need theories to speculate about certain issues like the falling of humanity, norms, traditions, psychology and the rising of industrial purposes, capitalism, modernism, postmodernism, and so on[3].

The traditional theory represents all the theories that study society but in a partial way which means it investigates what is seen and concrete, not like the critical theory. To start with, critical theory is defined as follows "Critical theory is a branch of twentieth-century continental philosophy which emphasizes interdisciplinary collaboration with a variety of fields including the social sciences, literary and cultural studies, and political theory, toward the goal of radical social change[4]" in other words the critical theory is a melting pot of disciplines it gathers all the social, political, economic, psychological, and cultural theorists who support to be eclectic. The laboratory of critical theory is the Frankfurt school where they distinguish between traditional theory and the critical one.

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[3] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing P, xii.

[4] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing. P134.

The Frankfurt School or the Institute for Social Research, was first established in 1923 at the University of Frankfurt in Germany by Friedrich Pollock and Felix Weil with Carl Grunberg[5]. After the decision to set Max Horkheimer as the general director of the Frankfurt school, he brought new ideas since he mixes social sciences and philosophy, and he explains why in the following quote:

> The primary propositions of traditional theory define universal concepts. under which all facts in the fields in question are to be subsumed…. Facts are the individual cases, examples, or embodiment of classes. … The critical theory of society also begins with abstract determination; in dealing with the present era begins with the characterization of an economy based on exchange. but the relation of the primary conceptual interconnections to the world of facts is not essentially a relation of classes to instances. It is because of its inner dynamism. that the exchange relationship, which the theory outlines, dominates social reality, as the assimilation of food largely dominates the organic life of the plant and brute beast[6].

The traditional theory is like a telescope showing only all that is in the scene in another sense it is descriptive, it explains the self-interested phenomenon, whereas critical theory does the same, but it adds its evaluation and assessment of the possibility of social change, or development in human lives[7].

Critical theory is a new influential theory that mimics reality and stands for social change. To begin, Carl B. Sachs defines critical theory as the following "critical theory must be an instrument of social change. Changing the world requires identifying the nascent possibilities within existing social conditions for a radically different mode of social organization that is committed to realizing those possibilities[8]" Critical theory is like that mirror which portrays the society and reality as they are but with the interference of its critical thinking.

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[5] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing. P135.

[6] - Ibid. P, 135.

[7] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing. P, 135.

[8] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing. P,135/136.

There are certain tasks done by critical theory and here they are as Carl B. Sachs states "(1) an explanation of various social, political, and cultural phenomena in terms of tension or contradictions at work within the fundamental structures of society (2) a normative criticism of those structures which shows them to be obstacles to the furtherance of rationality or happiness[9]". On the other hand, there are certain focused areas which critical theory digs out "(1) the relation between science, technology, and rationality; (2) the administered society and the critique of classical liberalism; (3) the entanglement of myth and enlightenment in the dialectic of Enlightenment; (4) the commodification of culture in the "culture industry"[10]

To conclude, the traditional theory is still effective and efficient in recent times; the addition that is brought by critical theory is to reconcile the theory and society and to subsume criticism.

The following chapters are about some selective theories that are related to the main thesis topic.

[9] - Castle, G. & Ryan, M. (Eds.). (2011). *The Encyclopedia of Literary Cultural Theory: Literary Theory from 1990 to 1966 Literary Theory From 1966 Present Cultural Theory: Vol. volume 1 Literary Theory from 1900 to 1966* (The Wiley-Blackwell Encyclopedia of Literature ed.). Blackwell Publishing. P,138.
[10] - Ibid. P,138.

1-1 Phenomenology Theory:

All the critical theories specify something that either does with society, language, economics, and politics or they do with psychology and reason. The phenomenology theory is the study of things shown and it deals with reason and phenomena. The modern meaning of phenomenology is greatly impacted by Hegel's that depicts the emergence and development of the self-consciousness of mind or spirit. The aim behind this theory is its force impact on today's investigating of issues and phenomena and also it has a significant role in the contact of individuals with their consciousness and outside life. The following chapter is a study of phenomenology theory focusing on all its most important elements.

> The term signifies a study of "phenomena", that is to say.
>
> of that which appears to consciousness, that which is given
>
> in the place of the traditional consciousness which digests, or at
>
> least ingests, the external world (as in Cadillac, for example),
>
> phenomenology reveals a consciousness that bursts outward
>
> (Sartre) a consciousness, in sum, which is nothing if not a relation
>
> to the world[11].

Phenomenology is the philosophy of Husserl. It is defined accordingly as reminiscent of the past of certain moods of analysis. Phenomenology is within us, it is thoughts, events, and feelings. The theory of Husserl began with the problem of subjectivism and irrationalism at the end of the nineteenth century and the beginning of the twentieth century[12].

Phenomenology is an anti-traditional theory. To start with, it is categorized as a radical trend of philosophy in the sense that it is not a theory that sticks to philosophical principles, but it depicts the phenomenon as it is[13], most of the defenders of phenomenology theory support

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[11] - Jean-François, Lyotard. *PHENOMENOLOGY*. Tenth, vol. One, The United States of America, State University of New York Press, 1991. P, 7.
[12] -Ibid. P,31
[13] - Dermot, Moran. *Introduction to Phenomenology*. 1st ed., vol. One, London, Routledge, 1999. *Humanities*, doi:10.4324/9780203196632.

the cut-off with any historical and communal traditions and they believe that phenomenology reconciles again between humans and reality[14].

Edmund Husserl is a German philosopher from a Jewish family. He was a student of physics, mathematics, astronomy, and philosophy, his doctoral dissertation was about mathematics, and in 1886, he converted to Protestantism after he became so interested in epistemology and the theory of science. He faced many problems in his academic research which led him to leave the capital and go to Freiburg in 1913 he wrote his book about phenomenology. Later he wrote down many manuscripts about different topics some about his dairies and others about science[15].

He is the founder of this theory and the one who puts the basics of phenomenology. To go back to the theory, and what it does argue. Let me first mention a book by Youssef Salim Salama who wrote about the phenomenology of Husserl and succeeded in elaborating Husserl's theory. The book is written in Arabic.

He first mentions that phenomenology is taken from the word phenomenon, the first one who mentions the word is the German philosopher J.H. Lambert who defines phenomenology as the superficial tricky appearances of human beings as he said: ‘‘As for the contemporary German philosopher J. H. Lambert, who wrote a book under the name of Neues Organon in 1764. He sees phenomenology as tricky appearances of humans in humanity and hence for Lambert, it is described as a phenomenology of illusion’’[16].

As far as the philosopher Hegel is concerned, he writes about the phenomenology of the mind, and he mentions the development of the consciousness and correlates it with the development of the soul from a historical point of view as it is written: ‘‘As far as Hegel is concerned, the word phenomenology contains in its core consciousness, and he develops stages of consciousness from the most complex to the simplest one and he perceives this conscious development as the historical development of the soul’’[17].

[14] - Dermot, Moran. *Introduction to Phenomenology*. 1st ed., vol. One, London, Routledge, 1999. *Humanities*, doi:10.4324/9780203196632.
[15] - Youssef, Salim Salam. *PHENOMENOLOGY: The Logic in Edmund Husserl*. 1st ed., vol. One, Lebonon, Dar Farabi, 2007. P,2
[16]- Youssef, Salim Salam. *PHENOMENOLOGY: The Logic in Edmund Husserl*. 1st ed., vol. One, Lebonon, Dar Farabi, 2007. P,9.
[17] - ibid .

During the nineteen centuries, the word phenomenon became a synonym for a fact, and in other words, it became a description of consciousness as mentioned in the book. ‘‘In the middle of the nineteenth century, the word phenomenology broadens its meaning to be a partner to reality. Afterward, it becomes attached to the description, for example, William Hamilton in his lectures about metaphysics in 1858; explains it according to moral consciousness. The American philosopher Charles John Biers uses it for fake realization or imagination and dreams and not for descriptive studies’’[18].

Phenomenology is doing the role of a propaedeutic to the human sciences. The philosophy of Husserl questions the problem of the subject as a first principle of the theory, it is explained as the problem of correlation and this is meant by the thought and the objects. Husserl would like to make himself different; he does not want to follow the stream of other philosophers who talk about realism and idealism at that epoch, he rather questions the condition of possibility for knowledge and intentionality[19].

Logische Untersuchungen (logical Research) (1900-1901) is one of the prominent, influential, and controversial books of Husserl, it is a key answer to the entire questions about the phenomenology theory. Two concepts are the pillars of Husserl’s theory: intentionality and epistemology[20].

The book Logische Untersuchungen or Logical Research is made up of two parts, the first one is the criticism of psychologism and the second one is about intentionality. Husserl like any other philosopher maintains his argument by proofs and evidence since he is presenting a new exemplification and ground of pure logic and epistemology, and he is concerned with the logic and the ways of possible scientific knowledge and theory[21].

Husserl’s criticism is known as a psychologism, it argues that epistemology is interested in the cognitive nature of perceiving, believing, judging, and knowing. For Husserl, epistemology is the significant question of how knowledge is possible. To clarify more, for Husserl, the biggest concern is not to look for whether the knowledge is realistic or ideal or if

[18] - Youssef, Salim Salam. *PHENOMENOLOGY: The Logic in Edmund Husserl*. 1st ed., vol. One, Lebonon, Dar Farabi, 2007. P, 9
[19] -Ibid. P,8
[20] - DAN, ZAHAVI. *Husserl’s Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P, 10
[21] - DAN, ZAHAVI. *Husserl’s Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P, 11

there is an everlasting reality, he is against metaphysical questions. On the other hand, he is questioning the conditions of getting knowledge[22].

Logic and psychology are two concepts that take from Husserl a great deal of investigation. Logic is all that deals with the laws of mathematics and ideal structures and, it is not an experimental science, its result is exact and certain. Whereas psychology is a science of experiments and its results are not as exact and concrete as logic[23]. Besides, Husserl insists on the description of experiences from the first-person perspective, he argues that it must be narration and description from a single person, thus phenomenology is for him simply an honest and faithful description of what it appears[24].

Intentionality is explained by Husserl as experiences of people that are characterized by being aware and conscious of something. To explain it more, there are characteristics of intentionality which are that intentionality is a correlation between two objects around the universe: consciousness and its object. The object for Husserl is deceiving the viewer since he says that the object never perceives its whole truth[25]. Experience is part of intentionality, when Husserl talks about the intentional experience and he defines what experience is by writing an experience of hoping, desiring, remembering, affirming, doubting, and fearing, he finally names it as the intentional quality of experience[26].

There are three important elements in intentionality: the act, the meaning, and the object. To start with, the object is explained in terms of two things ideal object and a real one; the ideal object is like the number 6, and the real one is like my antique watch. On the other hand, the act is that very close process of meaning, and the meaning is a key to comprehending that meaning it is like a reference. The intention is a term that takes from Husserl as much time as his whole life; he declares that the intention is nothing more than a tension between an object and an act[27]. On the other hand, meaning is divided into two, there is an ideal meaning as

[22]- DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P, 12
[23] - Ibid. P,12
[24] - Ibid. P, 13
[25] - DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003.P, 13
[26] - DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003.P,15
[27]- DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P,15.

Husserl calls it and it means the sense that is nurtured since birth, and the concrete act of meaning which means the personal subjective sense[28].

Phenomenology is previewed by Husserl as a new science of critical and accurate data. According to Husserl, phenomenology is making the difference between philosophy and science and it's that science fails to prove as phenomenology can do. The main purpose of phenomenology is to discuss and explain the universal question which is about the being and the nature of reality[29].

Husserl connotes two new significant words, the epoch and the reduction. To start with, the epoch is that procedure that involves an alteration of feelings and a critical position toward reality[30]. There is even another term that Husserl adds and gives new insight into the theory of reduction. To define reduction is that robe between two things the world and subjectivity[31].

To sum up, the Husserl phenomenologist theory is a container for all the terms that consist of the inner self of gender. There are new views and new concepts that are coined and defined according to Husserl's perspective. But to what extent, he is true in that when it comes to our daily and social lives?

[28]- DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P,22
[29] - Ibid. P, 44
[30] - DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003. P, 45
[31] - DAN, ZAHAVI. *Husserl's Phenomenology*. 1st ed., vol. One, California, Stanford University Press, 2003.P,46

1-2 Marxist theory

Marx is one of the most important thinkers and critics throughout history. He sets up a theory that is universal and influences the social and economic base of whatever the society is. He names it on his name Marxist theory or historical materialism theory and this is a very ancient term that especially is employed by the people who live with and after Marx. The following chapter is an answer to the following questions: what does mean Marxist theory? Who are their founders and advocators? And what are the essential terms that constitute Marxist theory?

Let me here state a quote by Marx to reveal that he accuses the superstructure of a society of the delinquency of the economic base of the proletariats "It is not the consciousness of men that determines their being but on the contrary, their social being that determines their consciousness[32]". The binary opposition is a term coined by Derrida and it is also discussed by Marx by the superpower and the lower power or by the high social class and lower social class, it is the major core concept of Marx's theory.

Thanks to classical Marxism or Marxist theory, a reader can analyze the new trends of culture like commodities, consumer culture, and celebrity fashion[33]. Marxist theory is in fact about the social classes and the stratification that happens in any society especially today in poor countries, it believes that society is organized around the forces of production, questions of labor, wage, and capital. Yet, it does not focus only on these as it is mentioned before it is applied also to cultural issues[34].

The Marxist theory is built upon the assumption of class conflict. to start with, Marx is an economist, sociologist, and cultural theorist who came up with the conclusion with Hegel that every event in history is connected to and produced from a previous event in history to say

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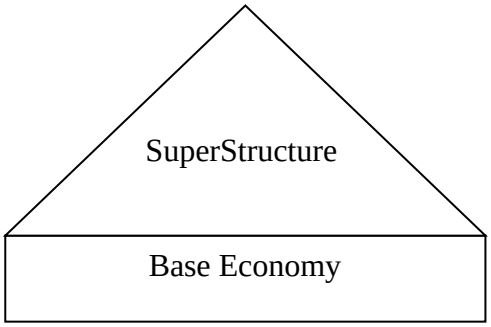
[32] - The Nature of Writing. "Introduction to Marxist Literary Theory." *You Tube*, 31 May 2017, www.youtube.com/watch?v=nmIhEWiYE3o.

[33] - Vidya-mitra. "Marxism and Cultural Studies (ENG)." *You Tube*, 6 June 2017, www.youtube.com/watch?v=SrjUZpTpMTU&t=56.

[34]- Vidya-mitra. "Marxism and Cultural Studies (ENG)." *You Tube*, 6 June 2017, www.youtube.com/watch?v=SrjUZpTpMTU&t=56.

that all historical processes are a result of a conflict between classes[35]. The feudal system is a system that is based on land and land ownership; it is a conflict between the landowner and the land laborers. During the age of Enlightenment and the economic waves of capitalism, it swerves to speaking about a huge pole in the world which is capitalism, and the Marxist theory gives so much importance to that phenomenon[36]. On behalf of the Marxist theory, all social relations or social production depend on "who owns the process of production, who gains from the process of production, and who labors the process of production"[37]. Here it is obvious the circle relation between the various opponents of social class.

Alienation and hegemony are constructing Marx's theory. To begin with, alienation was coined by Karl Marx, and it means the laborer distanced from the process of production and the product that he or she manufactures[38], in other words, it is a term that depicts the alienation of the lower class from the social economic system of capitalism. Secondly, hegemony means according to Karl Marx dominance since the major aim of the capitalists is to dominate the base which is all the sets of economic relational forms of production in any social order[39].



The superstructure represents the government, family, religion, education, and culture in any society.

It is indispensable to define two concepts economic structure and productive forces as Marx's theory's essential basic components. To begin with, productive force is understood from the term itself, productive force or productive power is an object that holds within itself power and property; it is in other words "the material basis of all social organization[1]". Besides,

[35] - Vidya-mitra. "Marxism and Cultural Studies (ENG)." *You Tube*, 6 June 2017, www.youtube.com/watch?v=SrjUZpTpMTU&t=56.

[36] - Vidya-mitra. "Marxism and Cultural Studies (ENG)." *You Tube*, 6 June 2017, www.youtube.com/watch?v=SrjUZpTpMTU&t=56.
[37] - Ibid
[38] - Ibid.
[39] - Ibid.

productive relations are not like productive forces since when they speak about productive relations, they mean production relations either between a person and another person or between a person and a productive force or plural of productive forces[40]. In addition, the development of the productive forces is enhanced by the productive power of a society. For example, as a mathematical operation, the increase in the strength of productive forces immediately rises from the productive power of any society.

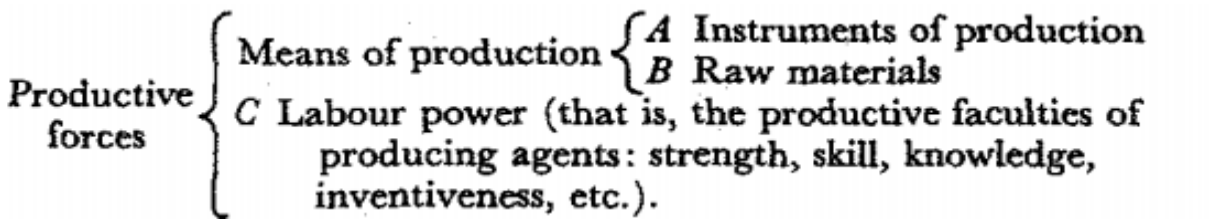


Figure 1-Productive Forces

Source: PALMER, D. O. N. A. L. D. D. (1997). STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS.

Marxism theory is exposed to the international economic system; it was firstborn from the economic and social upheaval of the European countries. Marx's theory deepens the economic structure of the entire world, and it uses it to shed light on the social structure and the stratification that creates a chasm among people. The ownership is a property that concerns only the landowners or the freeholders; it is a privilege to the masters and the rich class[41].

With the beginning of the Industrial Revolution, the structural division of class gets bigger. The economic base defines class by its reference to the whole system of social class and the people and their position in the whole economic system in other words a person's class is based on his or her relation to the network of ownership[42]. A class can not only be decided by the network of ownership but also by the culture and politics; it is a general identity that concerns certain places, not others. Ultimately, this quote by Cohen sums up the function of the

[40] - G. A, COHEN. *Karl Marx's Theory of History: A Defence*. 1st ed., vol. 1, The United State of America, Princeton University Press, 1978. P, 29.
[41] - Ibid. P, 63.
[42] - G. A, COHEN *Karl Marx's Theory of History: A Defence*. 1st ed., vol. 1, The United State of America, Princeton University Press, 1978. P,73.

class “Class is not a matter of production relations alone but involves the culture and politics growing of them. Class embraces a process of self-creation on the part of production-relations-defined groups[43]”.

Capitalism is a term that Karl Marx refutes and disagrees with the principles of its believers and supporters. To start with, capitalism literary means the capitalist economic system of a country that is based on the private ownership of goods and services, and which invests privately and creates competition in the supermarket; ultimately, nothing is shared or distributed equally[44]. Besides, a capitalist society is only a society in which its owners own the labor power and monopolize the market, so capitalism is the best prescription of productive advancement[45]”

Capitalism is a system that Marx refuses and he calls for socialism and communism, socialism is the enemy of capitalism. To begin with, socialism is a theory or economic and political system that supports the sharing of goods equally among all the people and distributing everything as a whole[46]. Similar to socialism, there is communism, and it is a system that advocates that goods and services must be available to all with the same respect[47]. It is a system which supports the eradication of private property[48].

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[43] - G. A, COHEN. *Karl Marx’s Theory of History: A Defence*. 1st ed., vol. 1, The United States of America, Princeton University Press, 1978. P, 74.

[44] - Mr. Beat. “Capitalism, Socialism, and Communism Compared.” *YouTube*, 16 Nov. 2018, www.youtube.com/watch?v=zhLa6I72K_g.

[45] - COHEN, G. A. *Karl Marx’s Theory of History: A Defence*. 1st ed., vol. 1, The United States of America, Princeton University Press, 1978. P, 74. P,202.

[46] - Mr. Beat. “Capitalism, Socialism, and Communism Compared.” *YouTube*, 16 Nov. 2018, www.youtube.com/watch?v=zhLa6I72K_g.

[47] - Mr. Beat. “Capitalism, Socialism, and Communism Compared.” *YouTube*, 16 Nov. 2018, www.youtube.com/watch?v=zhLa6I72K_g.

[48] - Mr. Beat. “Capitalism, Socialism, and Communism Compared.” *YouTube*, 16 Nov. 2018, www.youtube.com/watch?v=zhLa6I72K_g.

To conclude, Karl Marx invents the ideology of socialism and communism as a way to eradicate the so-called capitalism because the wealth is not distributed equally among the people, especially the poor, so Engle and Marx brought the economic and political system of communism and socialism to share the capital goods equally and to delete the social hierarchy and to live in one class. Nowadays, many countries adopt capitalism as an economic system but they provide healthcare and education free to all citizens without exclusion to anyone, they produce products and goods that fulfill the needs of the people at reasonable prices. Marxist theory is a multi-dimensional theory, it is used in culture studies as a tool to analyze the present cultural issues.

1-3 Modernist and post-modernist theory:

Modernism is a social life movement; it infects all the human social fields like culture, aestheticism, and literature. It specifically happened in the late nineteenth century in Europe and America but there were other places. As a new movement, it was differentiated by the new inventions either in industry, technology, literature, or arts[49]. The following chapter is an introduction and analysis of modernist and post-postmodernist theory. It would present the main aims and principles of the both modernist and post-modernist theory.

Charles Baudelaire was the first modernist who devoted himself to modernism; he wrote an article named The Painter of Modern Life. One of the features of modernism is that it was not stable in one place or country, but it was in so many places and countries and also it was in almost all genres[50]. In addition, modernism, after World War II, encountered many political changes such as the collapse of communism and the rise of fascism; finally, at the end of the nineteen century, modernism became just a flashback, not a purpose since it appeared as new movements[51].

Modernism is one of the most returning fields of study that nowadays researchers do. Literature is today looking for data that are in the epoch of modernism and culture too since this last was in much more interest than some other fields. There was a statement that said modernism came to an end in the 1930s but for other thinkers, modernism is still on the scene but dead as Hal Foster once said, "dominant but dead [52]". Briefly, modernism is an all-important bridge to all social, cultural, ideological, psychological, and aesthetic issues of today[53]. The feminist and psychoanalyst writer Virginia Woolf was a pioneer in depicting modernism as "in or about December 1910, human character changed [54]" In this quote, Virginia Woolf prescribes that the 90s is a historical space of change. The same thing happens to Ryszard Nycz when he

[49] Michael, Ryan, editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P: 331.
[50] -Ibid. P,331.
[51] - Ibid. P, 332.
[52] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literature in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P 1
[53] - Ibid. P, 1.
[54] - Ibid. P, 5

first and foremost displays modernism as a literary formation that makes itself clear to the audience around 1910[55].

As contextualization for the term modernism, it first appears in European literature, there is no limited meaning to modernism. To start with, modernism in Germany as an example has affected all the artistic kinds of literature, impressionism, symbolism, and decadence. On the other hand, modernism in Spain and Latin America stands for the battle against the monotony of naturalism and the act toward new literature[56].

Theodor Adorno is one of the pioneers who talk of modernism. To begin with, Adorno mentions that term in his book Aesthetic Theory and he vindicates that modernism exists to denote an era that started from 1913 to 1950 and 1960[57]. Art is self-independent in the sense it belongs to the maker self; it is art for art's sake. Adorno relates the emergence of modernism to the presence of capitalism, and he sustains that the artist would like to ensure his self-independence from the realm of reality[58]. Modernism is a new wave of alteration; it is against decadence, individualism, and symbolism. During the time of decadence and renaissance, the modernist movement starts to strengthen and become on the scene. Modernism is purely a historic and literary movement[59].

The French thinkers renamed modernism to another avant-garde name. The situation of that time was changing, the fields of science, literature, arts, politics, economics, and culture all blurt an alteration in the norms and principles. The Avant grade is a concept that was coined in that period to implement every artistic modernization and innovation[60]. Besides, modernism is analyzed as an ongoing process of classical and romantic principles that co-habit with each other.

Modernism is an everlasting literary phenomenon; it has existed since years ago and it is still vivid and existing today. There are two accompanying words to modernism Avant-garde and classicism. To start with, Avant grade is all that is concerned with the new creation of art, music, and literature, and these creations are radical to the principles of society and, ultimately,

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[55] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P 12.
[56] - Ibid, P 15.
[57] - Ibid, P. 15.
[58] - Ibid, P. 16.
[59] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. 17
[60]- Ibid. P 20.

it is a hallmark of modernism and postmodernism[61]. On the other hand, classicism is the conservative style and perseverance in protecting cultural and social norms[62]. To conclude, to construct modernism, it first resorts to deconstructing itself to be noticeable to the public and it is difficult to summarize it in one shape since it takes many forms and shapes[63].

In modernist texts, the world is seen as problematic, and it is treated as a non-stable phenomenon and the writer is neither a person who solves nor a person who cures the problems. Modernism is the analysis of the arts and literature of modern times; it is related to the alteration of geographical spaces and the new birth of metropolitan centers of nations and empires[64]. For example, modernism as a whole package represents the internationalism phenomenon; it describes the total change that occurs in all nations in science, technology, and lifestyle[65].

Modernism is an internationalism character with so many reflections in so many spheres like; as geopolitical, psychological, spiritual, sexual, moral, and aesthetic and these domains prevail in the image of modernism. Literary speaking: modernism has evoked writers to be dispatchers all over the world; for instance, there are some writers and novelists whose work is much more modernist like Conrad, Tayeb Salih, Arundhai, and others who make hallmarks in the field. Modernity or modernism is a historical literary and cultural movement that has become intensified thanks to many locators like hybridity, epistemology, and representational dislocation[66].

The term modernism is not simply a coined term innovated to speak about an abstract issue but in fact, it is a term which carries meanings and implications the lot. For example, humanity has encountered a global change in all spheres which sets up the establishment of globalization.

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[61] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literature in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P 29

[62] Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literature in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P 29

[63] - Ibid. P29

[64] - Ibid.P.35.

[65] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literature in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P.35.

[66] -Ibid.P.36.

Globalization is attributed to the existence and formulation of modernism and modernist theory. For instance, Art and the Arts by Adorno mentioned the change that literature has experienced from universal globalization and other reforms[67]. Globalization creates in literature what is portrayed by some as high versus low in other words as elite versus mass culture, others define the high versus the low as the global and foreign versus the local and authentic, hence it is named and called modernism at large[68].

So, the high and low dichotomies have taken different shapes, forms, and aspects. To start with, the post-communist societies have experienced many issues like cultural hierarchies, social class, race, religion, gender relations, sexuality, and colonial cultural transfer, besides the relationship between cultural tradition and modernity, and the relation between print media and mass media; all these spheres of social and cultural changes can cause the globalization of today or globalization can cause them[69].

Modernism is a historical movement that causes a tornado all over the world, it begins in certain empires but later its threads spread throughout the whole world, that mobility does not remain only in all that is concrete, but it enters the world of literature and especially novels and poetry.

Modernism affects us nowadays because it hands us the tools and basic ground for research and analysis, it is a prominent platform for writers and critics since it encourages them to break down all the traditional conventions, also contemporary writers get motivation and inspiration from the modernists' writers whom they formulate the kinds of readers they address[70].

Modernist writers have a vision of not looking for which population of readers to target but how modernist texts could construct readers. For example, there are some modernist texts in which their characters do not succeed in fulfilling the cultural conventions so they use an implicit upside-down strategy to reassess their dependencies and take power from their

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[67] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P54.
[68] - Ibid. P 55.
[69] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P, 58/59.
[70] - Ibid. P, 67.

discovery hence the writer is not only a receiver, but it is a practitioner[71]. In addition, another feature of modernist texts is that most modernist writers use a literary technique of integrating the reader in the narration and pushing him to deduce the events and actions. The reader from a modernist perspective is a stranger, it does not have a name, and it can be a male or a female, it is an abstract thing, it is conscious and interprets the texts according to its cultural background[72]. Finally, the purpose of this idea of constructing the reader in the modernist theory is so important since it helps the critics to consider it while interpreting the text.

Undoubtedly critical theory goes hand in hand with literary modernism. Critical theory is a basic background to any theory. For example, critical theory has been related to German philosophy and mostly the German philosophers (Theodor W. Adorno, Max Horkheimer, and their successor Jurgen Habermas [73]). Critical theory is special and different in its disagreement or trust failure with the collective and the social alteration of modernity. Dealing with modernist texts is like dealing with an allegory seen as an aesthetical literary device[74]. To conclude, critical theory as Gunther Martens says, "is that a movement is essentially reactionary to the changes of modernity[75]".

Modernist literature deals with the characters, personality, and persona, with great emancipation. To start with, a character in general in modernist literature stands for a depiction of a person in the modernist era[76]. The characters in modern literature have a cluster with the author in the sense that there is an important relationship between the two. This relationship is fastening between the author and the self-consciousness of the hero, it is because the author constructs a non-objectified image in fact, he liberates the hero from all restrictions and lets the hero deliberate a discourse about himself and his world[77]. In addition to these, there is a special feature of modernist literature is the voicing out of an inter-speech and the interaction dialogue[78].

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[71] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P, 68.
[72] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literature in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P, 68.
[73] - Ibid, 89.
[74] - Ibid, 89.
[75] -Ibid, 90.
[76] - Ibid. P, 133.
[77] - Ibid. P, 134.
[78] - Astradur, Eysteinsson, and Liska Vivalan, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007.P, 134.

In philosophy, modernism's main points are in the philosophy of Francis Bacon (1561-1626), René Descartes (1596-1650), and John Locke (1632-1704), they start with reason to explain nature, unlike the pre-modernists who begin by tradition, faith, and mysticism to talk about the reason[79]. In addition, modern thinkers and theorists depend on human autonomy and the human capacity for shaping one's character whereas the pre-modernists insist on dependence to build a human character. Ultimately, modernism gives more value to the individual; it perceives the individual as sovereign on himself or herself, and she/he is responsible for herself or himself unlike before the individual followed the authorities and religious streams of the community[80].

It comes to my mind to question whether a correlation between modernism and tradition exists. To find an answer or answers to this question, there is an article by Anne E. Fernald entitled Modernism and Tradition through which I would find the responses.

The modernist writers understand tradition differently from the pre-twentieth century writers. First, the revolution in science and technology that occurred during that period hardens from the existence and the following of traditions[81]. With all the social changes and the new cultural phenomena, there is a proliferation of new traditions as Hobsbawm says "both traditions actually invented, constructed and formally instituted and those emerging in a less easily traceable manner within a brief and dateable- a matter of a few years perhaps- and establishing themselves with great rapidity [82]". After modernism, it com comes a new movement, is that new movement and what are its special features?

Postmodernism is a new movement that comes after modernism. To start with, postmodernism stands for two things, a historical epoch and an intellectual and artistic movement that is seen as either a temporary one or as an extension of previous modernism characteristics and also pre-modernism movements such as the sophism (the philosophers of ancient Greece), Bohemian culture, The Avant-Garde, anarchism and aesthetics.[83].

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[79] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004.P,7.

[80] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004. P, 7.

[81] - Astradur, Eysteinsson, and Vivalan Liska, editors. *Modernism: A Comparative History of Literarture in European Languages Sponsored by the International Comparative Literature Association*. 1st ed., vol. Three, Amsterdam. The Netherlands, John Benjamins Publishing, 2007. P,157.

[82] - Eric, Hobsbawm. Terence Ranger. Introduction: Inventing Traditions. The invention of tradition. Cambridge: Cambridge University Press.

[83] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P: 1216.

Postmodernism starts in the 1960s squarely after the fading away of modernism in most of the majors like architecture, painting, and literature. The narrative technique stream of consciousness was newly innovated during the era of modernism and postmodernism, it is a modernist literary technique that added to journalistic reporting[84].

The birth of postmodernism in the 1960s paves the way toward many upheavals like the accuracy of literary functions and the new innovative literary techniques that give the literature a deeper intersection style[85]. The postmodernist asks rhetorical questions about the new interpretation of art and investigates the conventions that make art varied from the other forms of cultural representation. For example, the painter Jackson Pollock breaks with all the traditional conventions and he starts his new vision of painting that revolves around "depicting reality at all[86]". Postmodern painting in the 1960s stopped being about abstract objects and started to take another path which is making a distinction between art and other cultural forms[87].

Art does not limit itself only to the zone of creativity and beauty, but it has a relation with life and society. To start with, the relationship between art and life or the relationship between the post-modernist literary, and artistic narratives and capitalist life is linked to the movements that happened in the 1960s such as the agendas of the ruling capitalist systems like the United States of America and other countries that have experienced many social, intellectual, and cultural movements; starting from feminism to the antiwar movement, and which also have total upheavals in the lifestyle (food, dress,….)[88]

Modernism and postmodernism are no longer considered the virtuous dream of a better society and a better life; in fact, it is viewed by critics as a form of a capitalist culture that is the cause of the slow vanishing of good artistic moods and the over control of bourgeois[89]. The most remarkable belief of postmodernists is they refuse the high tension of seriousness in modernism, they adopt, irony, mock citation, and pastiche as narrative techniques. The post-

[84] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P, 1216.
[85] - Ibid. P, 1216.
[86] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011.. P, 1216.
[87] - Ibid. P, 1216.
[88] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P, 1218.
[89] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P, 1218.

modernist writers and artists raised the idea that all people are involved in social and cultural alteration, and they inherit whatever is cliché, beliefs, and new identities[90].

Postmodernism does not only limit itself to literature and lifestyle, but it is a term that takes other definitions such as in business and economy. To begin with, the term postmodernism is employed by critics of capitalism to mean an era of time that was known for strength and power over traditional production. For example, Ihab Hassan prescribes postmodernism as a radical new stream of cultural production[91].

Postmodernism is a wave that splashes artistic and intellectual spheres. For example, Baudrillard mentions that reality is somehow a duplication of what media and social networks have been broadcasting to us such as many people borrow from the film Matrix the way of clothing of actors and actresses, or they borrow the style of living. So, the postmodernist assists in one way or another in the fabrication of our identities[92].

Postmodernism is not just a reaction toward modernism, but it is a culmination of the progress increasing the new social, cultural, and political upheavals that occurred two centuries ago. Postmodernism in general is remarked by "changes in artistic, academic, and intellectual fields; it changes the modes of production, and it changes everyday practices by aestheticizing everyday life. The process of aestheticizing involves the transformation of reality into images, of life into a work of art: postmodern everyday culture is an overload of imagery and simulation[93]

At the end of the age of modernism, it starts a new age of post-modernism. To start with, the first pioneers of post-modernism that set the pillars of postmodernism and its most characterized tools are Michel Foucault, Jacques Derrida, Jean-Francois Lyotard, and Richard Rorty, these vanguards are assisted by others such as Stanely Fish and Frank Lentricchia in literature and legal criticism, Catharine Mackinnon and Andrea Dworkin in feminism, Jacques

[90] - Ibid. P, 1218.
[91] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011.P. 24.
[92] -I bid. P, 1225.
[93] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011. P, 1229.

Lacan in psychology, Robert Venturi and Andreas Huyssen in architecture and Lucy Irigaray in the criticism of science[94].

These elites of postmodernism have various thoughts, principles, and convictions. For example, Michel Foucault says that "all my analyses are against the idea of universal necessities in human existence [95]" In other words, Michel Foucault insists on the assumption that with the arrival of the wave of postmodernism, humans are no longer in need of reason, truth, and knowledge to prove their existence.

To get for example any intellectual literary and activist movement, there are premises of this movement that become with time a literary theory. These basics or premises are the tools that sculpt the frame of a movement that becomes later a literary theory such as: what is real or not, what is to be human, what is worthy, and what know-how is required[96]. In general, postmodernism often concludes itself in an angle that is against traditional philosophical thoughts and premises; it creates to itself its path[97].

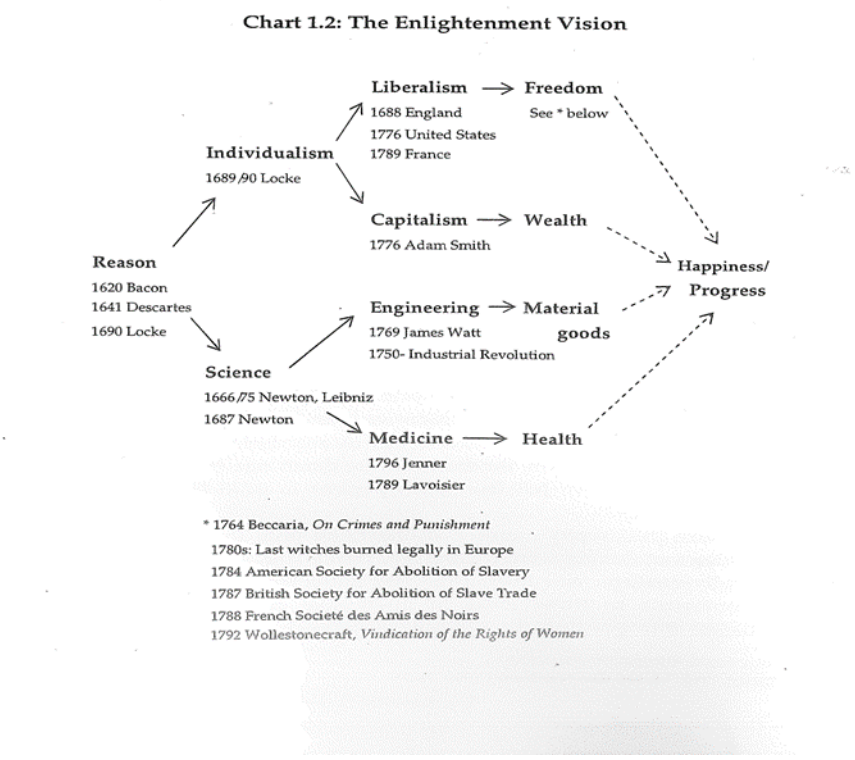
Postmodernism is in fact against realism, it assumes and truth that there is no way to self-exist in reality[98]. To start with, as far as post-modernists are concerned, they abstain from any reality that does without the social linguistic constructing account. The post-modernists refute the idea that reason is the source of reality and a source of getting objective information about that reality. In addition, postmodernism views human nature as a collective nation, confirming that individuals' identities are built thanks to the social-linguistics groups who have different races, sex, ethnicity, and material wealth[99].

The era before postmodernism is a time of revolution everything gets changed and the new factor that is brought to the ground and has a great vivacity is the reason. For example, reason is the starter of the birth of individualism and science; they are both the first and foremost keys to enlightenment[100].

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[94] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United States of America, Scholarly Publishing, 2004.P, 1.
[95] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United States of America, Scholarly Publishing, 2004. P. 2
[96] - Ibid. P, 6.
[97] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United States of America, Scholarly Publishing, 2004. P, 6.
[98] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United States of America, Scholarly Publishing, 2004. P, 6.
[99] - Ibid. P, 6.
[100] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004. P, 9.

Individualism and science are two major streams, consequences of an epistemology of reason and they branch out to many other things. To begin with, individualism has two major points that seek to achieve one is liberalism which means the liberation and freedom of people and democracy among the pop. Science is the main major in reason's targets; it speaks about the revolution in technology (engineering) and medicine[101]. The following graph explains the map of reason.



Source: Hicks, S. R. C. (2004). *Explaining Postmodernism: Skepticism and Socialism from Rousseau to Foucault.: Vol. One*

Figure 2- The Enlightenment map to welfare and happiness

Postmodernism comes as a countermovement to the Enlightenment; it rejects all the principles of Enlightenment. To begin with, it attacks all the premises of enlightenment from economy (capitalism) and liberalism to science and technology[102]. Every single feature of modernism, postmodernism brings its opposite; for example, natural reality its opposite is anti-

[101] - Ibid. P, 11/12.
[102] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004. P, 14.

realism, experience and reason their opposite is linguistic social subjectivism, also individual identity and autonomy their opposite is race, sex, and class groups; moreover, in place of appreciating individuals in the political sphere and the market, the postmodernists call for communalism, solidarity, and egalitarian restrains[103].

	Pre-modernism	Modernism	Postmodernism
Metaphysics	Realism: Super-naturalism	Realism: Naturalism	Anti-realism
Epistemology	Mysticism and or faith	Objectivism: Experience and reason	Social Subjectivism
Human Nature	Original Sin; Subject to God's will	Tabula rasa and autonomy	Social construction
Ethics	Collectivism: Altruism	Individualism	Collectivism egalitarianism
Politics and economics	Feudalism	Liberal capitalism	Socialism
When and where	Medieval	The Enlightenment; 20th-century sciences, business, and technical fields	Late twentieth-century humanities and related professions.

Table 1- Ages in pre-modernism, Modernism, and Postmodernism

Source: Hicks, S. R. C. (2004). *Explaining Postmodernism: Skepticism and Socialism from Rousseau to Foucault.: Vol. One* (First Edition).

Post-modernist literary products are not like modernist ones, they have different targets. To start with, with the post-modernist movement, the critics no longer believe that literary texts have objective senses and truthful interpretations. They believe in deconstructing the text to get the meaning hence the reader now integrates his or her subjective side in interpreting the texts. For example, the deconstruction of the text permits the readers to know many things about the author like his or her orientation, her or his literary style of writing, his or her favored genre, and other things. Postmodernism touches all fields even in education, it rejects the idea that

[103] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004. P, 14.

education is meant to teach students the operation of reasoning and thinking whereas, in the era of postmodernism, education is key to motivating social identity[104].

To conclude, the post-modernist theory applies what postmodernism brings new to the social, cultural, economic, and literary streams. Many points are mostly refuting the modernism principles.

[104] - Stephen R. C, Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rosseau to Foucault*. 1st ed., vol. One, The United State of America, Scholargy Publishing, 2004. P, 16/17.

1-4 Psychoanalysis Theory

Psychoanalysis is a science which is mentioned in the nineteen century by Sigmund Freud and other practitioners. Psychoanalysis is an umbrella term that carries many dependent and independent terms that all meet in the points of the diagnosis and the curing of a patient and in the reinterpreting of the social and cultural characteristics of societies and people. The following chapter elaborates and explains the basics of psychoanalysis theory.

The nineteen century was an age of discovery and enlightenment; it was the first birth of psychoanalysis and other disciplines like psychology and sociology. As the first appearance of a medical science like psychoanalysis, it very quickly spreads in clinical and academic spheres[105]. For instance, psychoanalysis is considered a paramount medical curing during the nineteen century basically with the shell-shocked patients during both World War I and II. Moreover, it is taught at the universities as a science of diagnosis, it diagnoses mental utterances and people's behavior and interactions as the unconscious impulses[106].

There is such an interesting feature of psychoanalysis which is the reflexivity of human beings. To begin with, it refers to the method through which a man or woman can get meaning from what others say and interpret their actions; therefore, humans are seen as meaning-making machines[107]. Besides, the reflexivity of human beings also means that the psychological theories that are culturally based, do not only describe what people look like but it also produces people in their image[108].

The following paragraph will explain the life of Sigmund Freud and the development of psychoanalysis. To start with, Freud is considered by time the founder of psychoanalysis and the theory too. Freud was first in this science by many of his teachers and scholars of his time since they were the ones who paved the way for psychoanalysis as a science. Freud is well-educated in humanities and classical literature which supports him in the learning of psychoanalysis[109]. As far as his personal life is concerned, Freud was o from Europe; he got

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[105] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 3

[106] - Ibid. P,3.
[107]- Ibid. P, 4.
[108] - Ibid. P, 5.
[109] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 17.

his emancipation even though he suffered from anti-Semitism. Freud later on with all his studies and academic career, saw the foibles of his society better than those who were within it[110].

Freud is the one who states that there is a mental status of the human mind which is the unconscious. Freud brought to the medical and academic field a new subject of analysis which is the unconscious; he was the first one who reveal the real definition and nature of the unconscious and later on to psychoanalysis in general[111]. To define the unconscious is "the unconscious, first and foremost, is a term applied to the tendency of unacknowledged wishes to break through into consciousness through indirect mean"[112], so the unconsciousness is all the messages that concern a man, or a woman and they wish to fulfill.

There are schools of psychoanalysis that are well-known from years ago. The following map sums up all the schools.

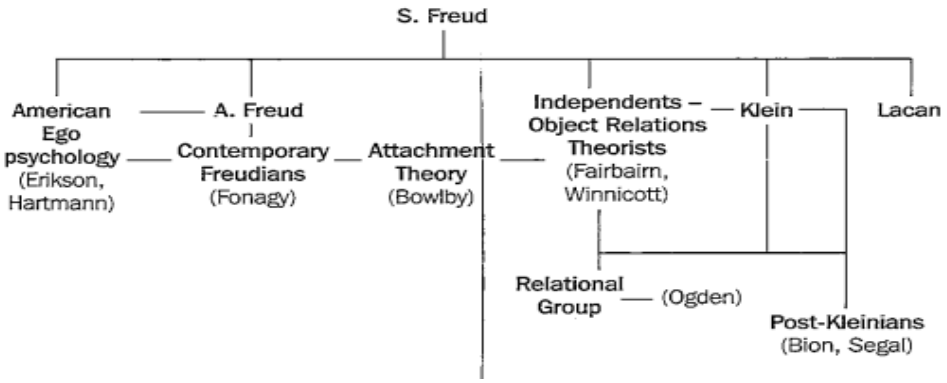


Figure 3- Schools in Psychoanalysis

Source: Frosh, S. (2012). A Brief Introduction to Psychoanalytic Theory

This map shows us the schools of psychoanalysis and it is taken from the book of Frosh Stephan[113].

Freud coined psychoanalysis and basically unconsciousness. To begin with, Freud would like to prove himself as an intellectual and cultural figure and he inclines philosophy and

[110] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 17.
[111] - Ibid. P, 18.
[112] - Ibid. P,20.
[113] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 25.

psychology as sciences[114]. Besides, psychoanalysis is a stream of psychology, that focuses on creating its vision and attitudes of the world; ultimately, psychoanalysis is created to explain certain trauma caused by internal and external factors[115].

There are some special terms of Freud like sex and dreams in addition to Oedipus complex and unconscious. For example, the unconscious is a phenomenon that comes from the clinical work of Freud[116]. Freud confirms that there are three ways of saying parole: "1 the conscious, which means they are in awareness, 2- preconscious, which indicates that they are not conscious but are nevertheless available for thinking, should the person concerned need them, 3- Unconscious, which means they are repressed and inaccessible[117]".

The unconscious of Freud has its characteristics like it is a dynamic system. To start with, a dynamic system is perceived as a set of psychological forces that are responsible for repression[118]. This feature of the unconscious as a dynamic system leads to a science called psychodynamics; it is a major of theories and therapies that are based on the idea of a dynamic system[119]. Freud explains the difference between conscious and unconscious ideas by stating that "the former comprises the presentation of the thing plus the presentation of the world belonging to it, while the unconscious presentation is the presentation of the thing alone[120]".

There were events and medical cases that pushed Freud to create what is called today and famous psychoanalysis. In 1886, Freud began a new adventure at Berg Strasse 19, it was a central point in his life since he shifted all his interest from neuroanatomy to the detailed clinical observation of mental functioning. The first book of Sigmund Freud is On Aphasia: A Critical Study, published in 1891, and it was dedicated to Josef Breuer, then Freud was perceived as a psychological contribution to these conditions. Freud was facing problems concerning patients for whom no organic treatment is possible and seeing the impotence of the current treatment. When Freud struggled with a suitable cure to assist his hysterical patients, he used the then-current technique of trying to clear away symptoms by employing a hypnotic proposition. Unfortunately, Freud lost the challenge of hypnosis and became intellectually unsatisfied with

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[114] - Stephen, Frosh *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 29.
[115] - Ibid. P,29.
[116] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 39.
[117] - Ibid. P,40
[118] - Stephen, Frosh *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 41.
[119] - Ibid. P, 42.
[120] - Ibid. P, 43/44.

the approach. Freud was encouraged by his best friend Breuer ‘s depiction of the case of Anna O, which all contributed to a great change in Freud's life is the discovery of ideas are the core of psychoanalysis[121].

The core of psychoanalysis from ideas, principles, aims and themes will be concluded in the following paragraphs. The case of hysteria that Freud worked on led him to deduce the first basis of psychoanalysis; for instance, the patient Jones who would like to be a famous social worker, got sick in a mental state and had many somantic complaints. She is supposed to have two clear states of consciousness, one seems normal, and the other is of a naughty child, she shifted between the two through autohypnosis through which she would awake in a normal state. She would like to link her worries and her hallucinations to Breuer who was shocked once he saw that her symptoms determined once they get together. Breuer devoted most of his time to treating and curing her until she assumed a hysterical pregnancy which pushed him to flee and to publish her case himself. Freud after hearing Breuer's case, concluded that whatever the causes of hysteria, the symptoms themselves are both treated and abolished by using ideas alone[122].

Freud explained well that there is a connection between the ideas of inner psychic conflict and hysteria. He clarifies that inner psychic conflict is much enough to cause hysteria, he even asserted the importance of sexuality as the feasible cause of nervous disorders and of sexual seduction in general and the reasons for neuroses that Breuer talked about and was uncomfortable about. Freud and Breuer disagreed on certain points that each of them viewed things according to his principles; for instance, Breuer believed that hysterical symptoms could appear in a hypnoid state, proposing that the division of the mind was due to pathological brain function rather than as Freud explained due to psychological conflict. Besides, Freud and Breuer published a collaboration in 1893 called On the Psychical Mechanisms of Hysterical Phenomenon: Preliminary Communication after they released a book called Studies on Hysteria in 1895; yet it was the last collaboration between the two since Freud no longer wanted to work on hypnoid states and would like to focus on sexuality[123].

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[121] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United State of America, American Psychiatric Publishing, 2012. P 7.
[122] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United State of America, American Psychiatric Publishing, 2012. P, 7.
[123] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United State of America, American Psychiatric Publishing, 2012. P, 8.

Freud had caused all these neurotic symptoms to sexuality and the sexual nature of the patient. He once wrote, “I was not prepared for this conclusion and my expectations played no part in it, for I had begun my investigation of neurotics quite unsuspectingly”[124]. Even though, there was some doubt and questions about what Freud had reached from conclusions that the symptoms of neurasthenia as well as those of hysteria were caused by sexual disturbance and such illnesses were consequences of heredity in the nervous system. For example, Freud concluded from his patient's talk that childhood seduction is the source of sexual disturbance, he also declared that the patient's verbal productions had meaning and that the psychic as well as physical life pursued the principles of determinism. [125]

Freud and Breuer worked together on certain treatments and curing sides that were effective in the curing of patients. For instance, in the case of Elizabeth von R, Freud turned to the cathartic technique, the treatment was done in 1892 and became popular in 1895, it was identified by Freud as the first- full-length analysis of hysteria. Freud explained his method as “clearing away the pathogenic psychical material layer by layer, and we liked to compare it with the technique of excavating a buried city”[126], Freud reminds the Bernheim school technique and how had shown that people would recall what had happened to them during a somnambulist state and he employed the pressure technique, pressing on his hand on the patient's forehead to get memories but it was a tiresome procedure to Freud and the patient but later on Freud developed himself and used the same procedure of pressure technique which led Freud to notice resistance from a patient and becomes an essential element in psychoanalysis[127].

Psychoanalysis is a science that could deal with the human being as well as with a social or a cultural phenomenon, all social and cultural phenomena are caused by a man or a woman due to a drive, and this drive has many interpretations according to Freud so what does drive mean according to Freud.

The drive is explained by Freud differently and is unique and the drive for Freud is two types. To start with, drive is a psychological concept employed by Freud and those who come after him, Freud defines the drive as “it is a concept on the frontier between the mental and the

[124] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United States of America, American Psychiatric Publishing, 2012. P, 8.
[125] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United States of America, American Psychiatric Publishing, 2012. P, 8.
[126] - Ibid. P, 8.
[127] - Glen O. Gabbard, et al., editors. *TEXTBOOK OF Psychoanalysis*. Second, vol. one, United States of America, American Psychiatric Publishing, 2012. P, 8.

somatic"[128], the drive is that instinct that urges someone to do what the unconscious tells him or her to do, not in respect to the laws but in satisfying the desire. Besides, the drive is an actual impulse or call to do something under the pressure of the unconscious, such as there are some cases in which people are not controlling themselves, so they lose all control over things; ultimately, Freud has a second name to the drive is the experience of being compelled to do something[129].

As stated before, two types of drive are the sexual drive and the other drive as named by Freud. To begin with, sexual drive or sexuality is a concept that sets up the theory of Freud; sexuality is a pleasure and the sense of reaching the highest self-satisfaction. For psychoanalysis, it serves the sexual desires of man and woman, not reproduction[130]. The second drive is called the other drive, it is a strong drive that destroys the individual like hunger and thirst and these are classified by psychoanalysts as the ego-preservative drives. Freud mentions a third drive, the death drive and he gives proof of its existence what is the death drive? the death drive is a strange and powerful power that destroys whatever does not go with a human's principles and mind such as social conflicts[131].

Psychoanalysis conceives those humans' become objects when they encounter their drive like sex, love, and food. To start with, this process gets in the thought of objectification in the sense that these people are derived from their humanity and their sense of existence. This idea of object relation is well-explained by Laplanche and Pontalis who write "As we know, a person is described as an object in so far as the instincts are directed towards him; there is nothing pejorative in this particular implication that the person concerned is in any sense not a subject[132]", the object relation is a theory that studies how the object affects the subject and becomes stronger than it in the effect on the human's mind.

The notion of a subject has been discussed before by post-structuralism and also by psychoanalysis. To start with, the subject according to Lacan means that "the person is not in control of her or himself, but is rather a kind of alienated being at the mercy of certain kinds of

[128] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 46.
[129] - Ibid. P,46.
[130] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P,48.
[131] - Ibid. P, 54.
[132] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 129.

internal and external forces[133]", the subject or the person, is not someone who is out of the universal system but he or she is a part of the system when he or she follows the stream and becomes a docile body. Besides, the subject is a notion of meaning and actions and it is exposed to forces in the sense that they are outside forces that work in a delusion of the subjects and Lacan names them by the big other of society[134].

Psychoanalysis is not just a medical science; it has other relations to other disciplines. To begin with, psychoanalysis works for the benefit of other social and cultural disciplines, it helps investigate and dig into the issue from a point that could say things differently; in fact, psychoanalysis contributes to understanding social and cultural phenomena[135].

The socialization of human beings indirectly plays a certain role in controlling themselves from outside factors as well as protecting themselves against the full force of their unconscious impulses. The following paragraphs explain the mechanisms that psychoanalysis set up to do this.

In summary, this paper elaborates on the basic definitions of psychoanalysis with the role that they have in humans; in addition, it represents the kinds of drive that Freud talked about and the names of phenomena about feelings and reactions of people in the light of psychoanalysis. Besides, the article tries to speak about the main points in psychoanalysis theory like defense mechanisms, themes principles of classical psychoanalysis, psychoanalysis, and ethics.

[133] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012. P, 174.
[134] - Ibid. P, 175
[135] - Stephen, Frosh. *A Brief Introduction to Psychoanalytic Theory*. First, vol. Two, UK, Palgrave Macmillan, 2012 . P, 223.

1-5 Structuralism and Post-Structuralism Theory.

Structuralism and post-structuralism are two major disciplines that study the construction of meaning and how it is made. The science of deconstructing the word from its meaning or the sound from its meaning is the main task of structuralism that first supports and believes in[136]. Structuralism and post-structuralism both work and deal with cultural studies, cultural studies are an interdisciplinary discipline, that leans toward the investigation and research of the power and meaning in popular culture[137]. So, what does it mean structuralism and post-structuralism? what are the similarities and differences between structuralism and post-structuralism? And who are the founders of structuralism and post-structuralism?

Structuralism and post-structuralism are two dichotomy waves that have different orientations. To start with, structuralism is a science that studies the word and its meaning globally and it gives it a fixed sense post-structuralism is the opposite of structuralism, and it perceives all the meanings are fluid[138]. Ultimately, cultural studies could not work alone without the help of structuralism in determining the nature of phenomena[139].

Structuralism is defined as the science of investigating the social and cultural structures of a language in a community and its meaning[140]. To begin with, Ferdinand de Saussure is the inventor of structuralism since he clarifies the sequences of meaning through the structures in languages. In addition, Ferdinand de Saussure emphasizes that language does not construct meaning from the outside, but it constructs meaning from itself via phonic differences which are the signifier and the signified[141].

Two major founders of structuralism are Ferdinand de Saussure and Roland Barth. Both have different views on structuralism; Roland Barth argues that structuralism principles are

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[136] - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011.P. , 1290.

[137] - Ibid. P, 1290.
[138] - Ibid. P, 1291.
[139] - Ibid. P, 1291.
[140] - Ibid. P, 1292.
[141] - Ibid. P, 1292.

padded by cultural signs, and Barth studies human relations and parole via the structure of signs as if cultural signs are akin to language[142].

Structuralism is a theory based on two important figures of analysis: the signifier and the signified. To start with, the correlation between the signifier and the signified is at random, there is no real, factual, and reasonable link between the two the only link is the meaning of the signifier is fluid in the sense that it is historically and culturally made not universally. As Jonathan Culler says "Because it is arbitrary, the sign is subject to history and the combination at the particular moment of a given signifier and signified is a contingent result of the historical process[143]"

Modern cultures and post-modern cultures are characterized by an evolution that touches all the domains. In the 1990s, there was a great invasion of post-structuralism, it came after structuralism, and the most known post-structuralist writers are Jacque Derrida and Michel Foucault[144]. The very remarkable characteristics of post-structuralism are inter-textuality, deconstruction, difference, trace, and supplement all of these insist on the instability of meaning[145]

Before talking about structuralism and post-structuralism in a very meticulous explanation, let me state the following quote from a video on a YouTube channel that clarifies the perspective of post-structuralism:

> Post-structuralism is a suspicion of concise definitions. It is a consciousness. that literary language and maybe language more broadly do not point simply. or reliably to a stable meaning, but only defer meaning by pointing to others. language. Post-structuralism encourages a way of reading that is aware of the gaps in meaning that inevitably exist in language. It is a way of reading that. does not try to get outside language to nail down meaning or close those gaps. Rather, it is revealed in the play of language and plays at constructing new.

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142 - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011.P, 1292.

143 - Michael, Ryan editor. *The Encyclopedia of Literary and Cultural Theory. Literary Theory From 1900 to 1966 Literary Theory from 1966 To Present Cultural Theory*. First, vol. One and Two, United Kingdom, Blackwell Publishing, 2011.P, 1292.

144 - Ibid. P, 1293.

145 - Ibid. P, 1293.

Meanings in the spaces these gaps open up[146].

From the above quote, one of us can figure out that post-structuralism is a theory that deals with language, and it is here clarifying that language is not at all complete, the reader needs to fill in the gaps to get meaning.

A major condition in the explanation of structuralism and post-structuralism theory is the signifier, the signified, and the sign. To start with, structuralism theory is built upon these three elements; let me define each one alone. The signifier is the sound of the word for example horse |hɔːs|, |hɔːrs|, and the concept is called the signified, the union of these two is called the sign[147].

The signified and the signifier are the basics of structuralism so what are the signifier and the signified? The signifier "is the sensory impression of the sign: the mental image of marks on a page, or sounds in the air, for example,[148]" the signified "is the concept the sign invokes[149]", the relationship between the signifier and the signified is named the sign or the signification[150]. So what is the relationship between the signifier and the signified?

According to Ferdinand de Saussure, the relationship between the signifier and the signified is arbitrary. For example, the signifier and the signified have no logical link between each other, in other words, there is no rule which says that the graphic-image cat must naturally stand for catness or vice versa[151]. The following quote from the book Introducing Cultural and Media Studies: A Semiotic Approach explains perfectly this.

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[146] - Bolton, Christopher. "Animating Poststructuralism." *YouTube*, 9 Nov. 2012, www.youtube.com/watch?v=6a2dLVx8THA.

[147] - Bolton, Christopher. "Animating Poststructuralism." *YouTube*, 9 Nov. 2012, www.youtube.com/watch?v=6a2dLVx8THA.

[148] - Thwaites, Tony, et al. *Introducing Cultural and Media Studies: A Semiotic Approach*. 2nd ed., vol. 1, Houndmills, Basingstoke, U.K., Palgrave, 2002. P, 31.

[149] - Thwaites, Tony, et al. *Introducing Cultural and Media Studies: A Semiotic Approach*. 2nd ed., vol. 1, Houndmills, Basingstoke, U.K., Palgrave, 2002. P, 31.

[150] - Thwaites, Tony, et al. *Introducing Cultural and Media Studies: A Semiotic Approach*. 2nd ed., vol. 1, Houndmills, Basingstoke, U.K., Palgrave, 2002. P, 31.

[151] - Ibid. P, 35.

> the connection between the signifier and the signified is arbitrary means that it is purely a matter of historical accident: there is nothing in the language system itself which would prohibit the possibility that, if history had been a little bit different, we would now associate different signifiers with the concept of catness or different signified with the sound-image cat[152].

Historically and linguistically speaking, structuralism has a long heavy talk and debate. To start with, according to Donald D. Palmer, structuralism is "just a method of studying language, society, and the works of artists and novelists. But in its most exuberant form, it is a philosophy, a Weltanschauung, an overall worldview that provides an ORGANIC as opposed to an ATOMISTIC account of reality and knowledge"[153]. This quote carries information on the most basic ones. Structuralism is a science of investigating and analyzing a language, and the relation of this language with the composition of a society like media studies depends on structuralism to study the impact of language on the consumers if they speak about products or viewers if they speak about the audio-visual medium. There are two important terms mentioned above ORGANIC and ATOMISTIC. The first one means that the world is a mass of related things, and reality is not a separate entity but it is as a totality. The second one is the opposite of the previous; it sees reality as separated entities[154].

Let me now state the characteristics of structuralism from the book Structuralism and post-structuralism: for beginners. Structuralism is a science that in deep deals with abstract objects in language, the object is both present and absent, to means that the object does never quite exist, it appears just to the eye but not as an active being[155].

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[152] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 37.

[153] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 2.

[154] - Ibid. P, 2.
[155] - Ibid. P, 3.

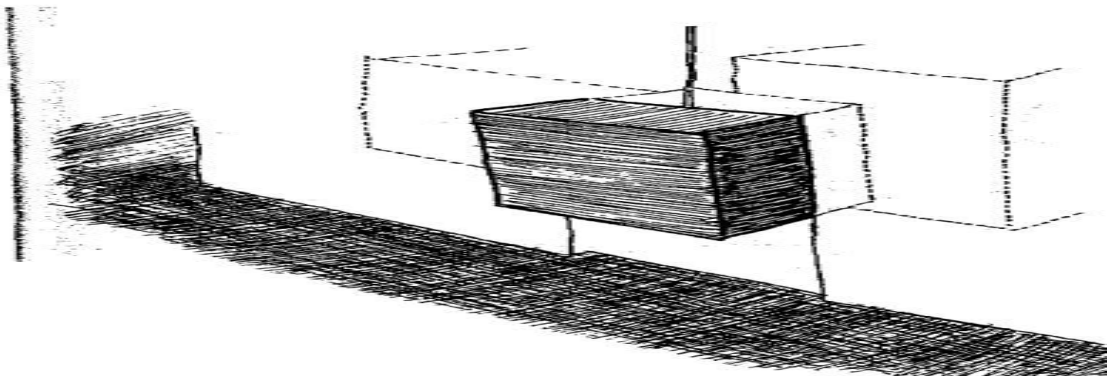


Figure 4 The analytical position of the object in the structural life.

Source: PALMER, D. O. N. A. L. D. D. (1997). *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS.*

This picture is taken from Donald D. Palmer's book, showing the effect of the object and how it is functioning in a structure and society.

Ferdinand de Saussure is the founder of structuralism; he sets the pillars of the theory. To start with, Saussure distinguished himself from Plato; he says what determines a word is not its relation with the essences of itself but a word is defined by its relation to the other words in a system[156]. Besides, the basic theory of Saussure is that language is made up of the signifier the signified and the sign, these three elements according to Saussure are the essential composers of the word[157]. Also, Saussure supports and vindicates the idea that there are only traditional relations between the signifier and the signified, there is no truthful rule that says that English speakers employ the word dog for dogs[158].

The following picture is taken from the book Structuralism and Post-structuralism: for Beginners. This design shows exactly the core of structuralism and sums up the whole theory.

[156] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 16.
[157] - Ibid P ,19.
[158] - Ibid P, 19.

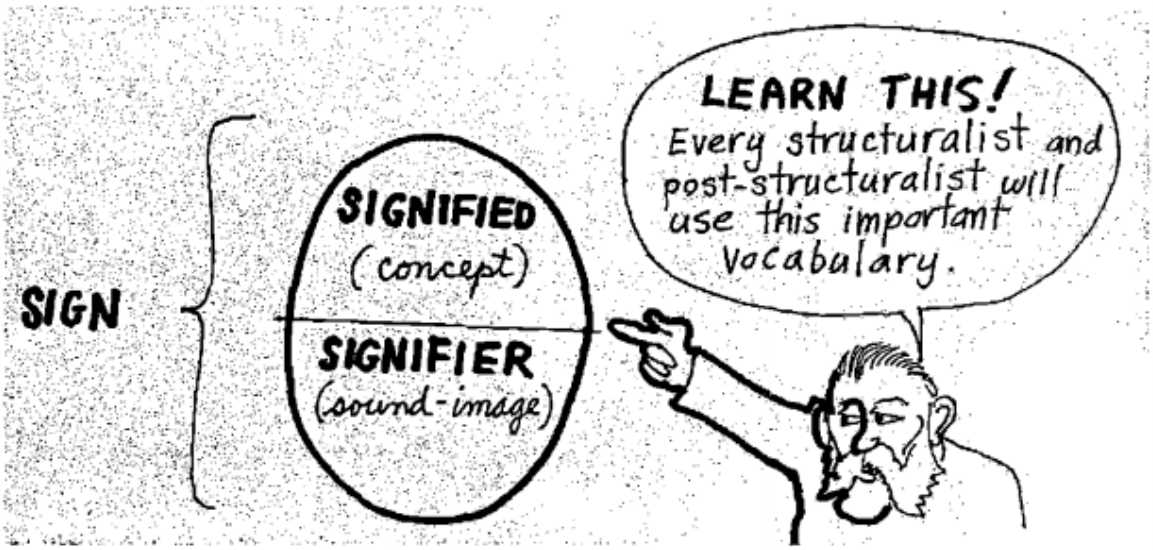


Figure 4-Figure 3- A portrayal of the signified and the signifier

Source: PALMER, D. O. N. A. L. D. D. (1997). STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS.

There are some exceptions in which Saussure proclaims that by coincidence certain words have common relations. For example, the phrase writing desk in the first stance refers to a desk where someone can write and it is exactly what the English dictionary defines and Saussure calls this phenomenon motivated terms. The second phenomenon is onomatopoeia, which is the sound of a word that indicates the nature of the word; for example, sizzle, chirp, and buzz[159].

Ferdinand de Saussure's theory of structuralism does not only focus on the origin of the words but it tackles other issues like the connotation of la langue (language) and parole (speech). To start with, la langue, keeping the original French word purely meaning the whole linguistic system[160], is the socialization of the person, whereas parole is the enunciation of the

[159] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 21.
[160] - Ibid. P, 22.

speech acts of speakers[161]. Saussure portrays the relation between la langue and parole as a game of chess, there is an above power that controls the functions of la langue and parole on each other.

There are other new concepts that Saussure mentions throughout his analysis of structuralism; the following chart will state the new terminology.

Terminology	Definition	The differences
Synchronic	It is a science that examines the impact of history and socialization on the development of language (linguistic events)[162].	Here there is a debate on something that is firmly about the history, time, and socialization that affect the growing up of a language, it is called synchronic; on the other hand, diachronic is basically about the intersection of the linguistics parts.
Diachronic	It is a science that studies the affiliation of the linguistic parts in a given system of language[163].	
Paradigms	It is a linguistic analysis that studies words vertically and they should belong to the same nature, it is called the rules of substitution[164]	Paradigms a substitutions of words like vocabulary building whereas syntagms are like a course of syntax, subject/verb/object.

[161] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 22.
[162] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 23.
[163] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997.P, 24.
[164] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,24

Syntagms	It is a linguistic analysis that studies the syntax of a sentence; hence, it is a horizontal study[165].	

Table 2- Saussure's concepts

Claude Levi-Strauss is a Belgium anthropologist and ethnologist, who studies the human reality and culture in the structure of themselves. To start with, Claude Levi-Strauss demonstrates that cultural phenomena must be dealt with as signs, like the vision and theory of Saussure who believes in signs and who distinguishes between the signifier and the signified[166]. For example, Claude Levi-Strauss gives the example of family relation as the linguistic system, kinship has certain moral and traditional rules of behaving and dealing with each other and it applies the same to the linguistics system[167].

Jacques Lacan is a French thinker, critic, and psychiatrist who adds much to structuralism and post-structuralism. To start with, structuralism is basically of Saussure, its main aim is to clarify the ancestor structures that carry all the forms of human activity both mental activities and pathological ones, Lacan also believes in post-structuralism and especially with the effect of discourse[168].

Lacan recalls the theory of the Roman Jacobson (paradigm and syntagm) and changed it to metaphor and metonymy. To begin with, the paradigm is a vertical reading like house, castle, Hovel, and tent whereas syntagm is a horizontal reading like house hunting is tedious, or castle burning was fun[169]. When Lacan mentions the analogy of metaphor and metonymy with paradigm and syntagm, he does not mean the sense, but he means the same goals because

[165] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 24.
[166] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 35.
[167] - Ibid. P, 36.
[168] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,66.
[169] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,68.

metaphor and metonymy are both tools of contiguity, the difference is that metaphor is writing understood indirectly; an image means to show something else and metonymy is also playing the same role as a metaphor.

Jacque Lacan adopts the theory of Saussure of the signifier, the signified, and the sign but he changes it to mean something else. As I explained earlier the function of the three elements is to show the link between the cultural heritages, sound, and sound image with the composition of the words. As far as Lacan is concerned, the sense of the signifier is derived from its relationship with other signifiers. For instance, the bee is making a buzz, and sometimes in a sentence, this relationship will change the meaning interchangeably[170].

Lacan is considered a post-structuralist and a pioneer in talking about discourse. For Lacan, discourse can be either normal speech or delirium; it plays the role of two major poles: excess or deficit. Besides, language and communication are sometimes heavy in meanings and fullness of messages (called speech acts), other speech is empty of meanings and meaningless[171]. To conclude, Lacan is the first who mention discourse before Michel Foucault and Jack Derrida.

Michel Foucault is a French philosopher who first supported structuralism but later on, he became one of the major believers of post-structuralism. To start with, discourse is a term coined by Michel Foucault to mean something he would like to share with the entire public. Discourse is made up according to Foucault's la langue and la parole which was introduced before by Saussure it is not a simple speech that could be meaningful or meaningless, but it is a discourse that is linked with desire and power[172].

Foucault sees discourse differently from Marx and Freud. For example, Marx sees that language as an ideology that serves the agenda of the high social class with the proletariat whereas Foucault perceives discourse as a mass of desire and power[173]. Besides, discourse is an independent system, each type of discourse has its style of discussion and its form; for example, Foucault talks about the discourse of psychiatry in his book (Madness and Civilization 1962); the discourse of medicine (Birth of the Clinic, 1963), the discourse of social science

[170] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 70.
[171] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 74.
[172] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,88.
[173] - Ibid. P 90.

(The Order of Things, 1966), the discourse of penology in his book (Discipline and Punish 1975)[174].

The last theorist of post-structuralism is Jacques Derrida. Start with, Jacques Derrida is one of the post-modernist critics who endorsed the principles of Saussure's theory of structuralism, and he added new thoughts to post-structuralism. Derrida thinks of a new literary criticism that is deconstruction. Deconstruction in the nineteen century means something else:

> The idea behind deconstruction is to deconstruct the workings of strong nation-states with powerful immigration policies, to deconstruct the rhetoric of nationalism, the politics of place, the metaphysics of native land and native tongue…. The idea is to disarm the bombs…. of identity that nation-states build to defend themselves against the stranger, against Jews, Arabs, and immigrants[175].

To sum up, deconstruction is not a newly coined term by Derrida, it does exist but the purpose which changed, now Derrida employs the term to mean a theory of literature.

Derrida is a post-structuralist with some interest in structuralism. To begin with, Derrida is the developer of deconstruction theory. He is one of the few theorists who gives much more importance to the text, he creates a science known as grammatology, and "grammatology is the scientific study of systems of writing"[176]. Derrida coined another term that is logocentrism which means "an absolute truth to be found through language[[177]" As a consequence, Derrida leaned toward the text and he perceives the text as a laboratory of analysis through which we can understand the messages of the text.

The ancient theorists and critics support the spoken language more than the written one for many reasons; Derrida comes with favors the text and the written language. The bias toward face-to-face communication and spoken language returns to the Greek and Roman periods

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[174] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,89 and 90.

[175] - Now, Then. "Understanding Derrida, Deconstruction & Of Grammatology." *You Tube*, 25 Aug. 2017, www.youtube.com/watch?v=HKJlSY0DBBA.

[176] -Now, Then. "Understanding Derrida, Deconstruction & Of Grammatology." *You Tube*, 25 Aug. 2017, www.youtube.com/watch?v=HKJlSY0DBBA.

[177] - Now, Then. "Understanding Derrida, Deconstruction & Of Grammatology." *You Tube*, 25 Aug. 2017, www.youtube.com/watch?v=HKJlSY0DBBA.

especially with Socrates and Aristotle who completely refused to write their thought Socrates and Aristotle say that the real messages and thoughts are in the mind and voiced out directly[178].

Derrida does not only come out with deconstruction theory, but he implements other new critical creative literary innovations such as arch-writing, binary opposition, and différance. To start with, what does mean arch-writing? Derrida means that arch-writing is a pre-existing operation that happens between the cultural meaning and the written language which according to Derrida leads to logocentrism[179]. The second thing that he focuses on is binary opposition and it is not a new thing but it has been discussed before by Rousseau and Lévi-Strauss Derrida insists on binary opposition as a privilege to logocentrism reasoning since he believes that in binary opposition, one can deconstruct a text because there is all the time an overpower that dominates the other so the scale is not equal and he backs up that through binary opposition one can get identity since they are in communication with each other and they are not that exactly opposites but they are in pair. Besides, the idea of the binary opposition of deconstruction theory resorts to reversing binary opposition to talk about the privileges of each[180]. Derrida fetches a new way of reading a text is différance. So, what is meant by difference?

Saussure says that the signify and the signifier can alone get their meaning from each other with the help of the sign; on the other hand, Derrida refutes that and says that there is a trace among all the surrounding signs. To start with, Derrida says "We are trapped in what Derrida calls the logic of supplementarity [181]" he confesses that meaning is possible only because there is a trace among all the other signs, and he names it by difference then it is a radicalization to Saussure theory[182]. To conclude, Derrida endows us with a theory which is a method of text analysis, and it is something that imposes itself on the reader as Donald D. Palmer says "It is already at work within texts[183]". As far as I am concerned deconstruction is

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[178] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,126.
[179] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 133.

[180] - Mitra, Vidya. "Poststructuralism and Cultural Studies (ENG)." *You Tube*, 6 June 2017, www.youtube.com/watch?v=QEnQYM2iG94.

[181] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,135.
[182] - Donald, Palmer.. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P,136.
[183] - Donald, Palmer. *STRUCTURALISM AND POSTSTRUCTURALISM: FOR BEGINNERS*. 1st ed., vol. One, Danbury, Connecticut, Writer and Readers Publishing, 1997. P, 140.

a text analysis theory, but I could use it even in media discourse and media literacy or media agendas.

To conclude, Structuralism and post-structuralism are theories that establish the existence of the text and the context, on the one hand, structuralism is the science of investigating the social and cultural structures of a language in a community and its meaning; on the other hand, post-structuralism brings new issues like deconstruction by Derrida.

Conclusion:

The first chapter is a platform for my thesis investigation, it mentions all the theories that deal with the topic and assists in the analysis of the practical part. There are five chapters; phenomenology theory, modernism and postmodernists theory, structuralism and post-structuralism theory, Marxist theory, and psychoanalysis theory, those theories are all in response to the argument and the thesis statement of the dissertation. The selection of these particular theories comes from the general purpose of the topic, the second part would be narrower and digging deeper into the thesis, it is going to spot the light on an interesting part of the research, which is merely about the discourse and the interaction face of public space.

Chapter Two: Performance and the Public Crowds.

Introduction

The first chapter and this one is completing each other; they present chapters that deal with the general theme of the thesis which is the culture industry. In the following chapter, I put forward issues that are critically debated and accused questions that need direct answers. The second chapter squarely mentions educational elements to fasten the chapter with each other since it is about fundamental ideas that contribute to the appearance of the culture industry. The second chapter is composed of five sections, everyone is related to the one before and the one follows hereafter to produce a cohesion-correlated chapter. The first section is about discourse and festival discourse.

2-1 The festivals discourse.

Discourse is a polysemous term; it can signify different meanings depending on the context and the area of research. The fuel of the universe is discourse; nothing is working in a good process without discourse. So, discourse is dissimilar from one single point on earth to another one; hence, discourse is "a culturally saturated form of verbal communication, or, in other words, as a set of diversified and competing constructions of meaning associated with particular groups of people [184]". Discourse according to Shi-Xu has another equivalent term which is "ways of speaking", it is a term that merely describes the function of discourse. Generally speaking, discourse is not briefly a speech of linguistics forms, and it is not an independent unit of meaning; yet, in fact, discourse is a reflection of reality through linguistics verbal acts"[185]. These are some of the introductions to the discourse which will be elaborated on more in the following paragraphs.

Discourse in general is a product of culture and a product of social inheritance; in the sense that society is the factory where discourse is produced. Discourse and culture are two composing terms that flow into each other in their streams of existence, and they meet at one point. For example, culture is perceived as a set of ideas, meanings, and practices of a particular minority of people. On the other hand, discourse is a speech act, and it is a side of culture since it is permeating at all angles of culture and society[186]. To sum up, discourse is conceived as something inherited and universally prescribed but it is upheaval during the time.

Before moving to talk about the relation between discourse, culture, and festivals, let me define first discourse and its characteristics. There is a quote by the writer of the book A Cultural Approach to Discourse that says, "I argue that discourse, defined as situated ways of speaking of and acting upon reality, is thoroughly reality-constitutive: reality, whether internal or external, personal or cultural, linguistics or otherwise, consists primarily in discourse [187]." There is a disagreement with the writer on this point, discourse is not innocent from the influences of the universal world, and it is not a real duplicate of reality, but it is a discourse

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[184] - Shi, Xu. *A Cultural Approach to Discourse*. 1st, vol. One, New York, PALGRAVE MACMILLAN, 2009. P,1

[185] - Ibid. P, 1.
[186] - Ibid. P, 2;
[187] - Shi, Xu. *A Cultural Approach to Discourse*. 1st, vol. One, New York, PALGRAVE MACMILLAN, 2009. P,1

impacted by all the infiltration. Another quote by the same writer says that «it is namely the idea that language is a sort of mirror of reality or a window on to the world, and so detachable from the objects that it describes[188]". Language discourse or linguistics communication is a mirror of the reality where an individual is being and sometimes it can drag you away or traverse you from where your feet are to other things that are dissimilar from reality.

To link between the festivals and discourse, there is an interesting quote by Carey says "The transmission view of communication is the commonest in our culture-perhaps in all industrial cultures…communication is a process whereby messages are transmitted and distributed in space for the control of distance and people[189]" festivals is where discourses can reach the highest point of integration and easy acceptance. Many given definitions of discourse deal with discourse from various perspectives.

The term discourse is a continuously changing term, it is indeed a historical term that is affected by social and cultural affections, and hence discourse is mostly defined according to the cultural contexts. As far as the writer is concerned discourse is "a construction of meaning through the use of linguistics symbols in a concrete cultural context[190]". Discourse is a text and a spoken text that speaks about a context and a cultural physical and emotional state.

Discourse is not simply a talk or a written text; it is also a social practice. To start with, the construction of meaning is mediated via gestures and verbal actions facial expressions, or eye contact. Some messages are said through actions or social behavior, and this is a sort of discourse also these messages are in the sets of topics and issues that interest the researcher and the speaker in front of the listener[191].

Reality and culture are constitutive forms of discourse. To begin with, there is a relationship among the three elements of discourse, reality, and culture which surrounds the human being; there is a pivotal role of reality and culture in the construction of discourse[192]. It already exists a speech with an act or without, but the difference is that discourse is not fully

[188] - Shi, Xu. *A Cultural Approach to Discourse*. 1st, vol. One, New York, PALGRAVE MACMILLAN, 2009. P, 13.
[189] - Shi, Xu. *A Cultural Approach to Discourse*. 1st, vol. One, New York, PALGRAVE MACMILLN, 2009. P, 13.
[190] - Ibid. P,19
[191] - Ibid. P 21.
[192] - Ibid. P, 23.

neutral; yet, there is subjectivity in the discourse when the speaker integrates her/his point of view which becomes a belief or a slogan in the viewer's mind and sub-consciousness[193].

Since there is a link between the festivals and discourse, it should be mentioned two elements accompanying the discourse and festivals which are meaning and context. To start with, meaning is a term that seems easy to understand but it has other connotations. For example, meaning means "a content, or, message, or information contained in a language, which corresponds to things in the world [194]" Meaning is created by the speaker and the listener in the sense that meaning is not fixed but is changing and shifting. Meaning is individual or group-made; for instance, meaning is reviewed as socially constructed and it is a fact that cannot be denied since meaning is collectively made[195]. The context is the arena or the stage where a viewer or reader can interact and understand the meaning of the discourse. Hence, context is the key to comprehending the meaning and the discourse and they are both elements of cultural interpretation.

Media in general and festivals are a step toward the popularization of discourse. To begin with, discourse is a public forum for people; it is a tool of interaction, an interaction face-to-face. Dawn Airey calls this kind of interaction a two-way conversation[196], people in face-to-face discourse become followers of the speaker either in festivals or in other mediums of media and they engage in rehearsal with the leader of the scene. According to Mary Talbot, there are types of interaction from a media perspective, for example, interactions in production communities, interactions in audience communities, and interactivity between producers and audiences. The sponsors of media perceive audiences as commodities or products for their purposes, they treat them as a mass of people not as interlocutors[197].

Discourse is a multifunctional element, it constructs the social environment (globalization) and the social interaction (socialization), and ultimately, media discourse is face-to-face communication. Festivals are a zoon of multiple cultures and discourses. To start with, some festivals are meant to share new cultures and new perspectives, these perspectives

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[193] - Shi, Xu. *A Cultural Approach to Discourse*. 1 st, vol. One, New York, PALGRAVE MACMILLAN, 2009. P, 24.

[194] - Shi, Xu. *A Cultural Approach to Discourse*. 1 st, vol. One, New York, PALGRAVE MACMILLN, 2009. P,33

[195] - Ibid. P, 36.

[196] - Mary, Talbot. *Media Discourse: Representation and Interaction*. 1 st, vol. One, New York, Edinburgh University Press, 2007. P, 4.

[197] - Ibid.P,5.

and cultures have a sort of shared meaning. Media is a means of circulating meanings and thoughts, this circulation of meaning is shared via a representational system, and the system through which meaning is circulated is designed like this:

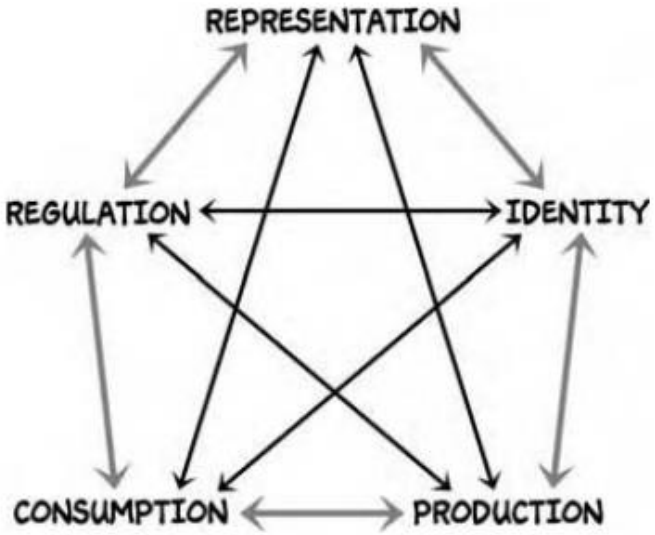


Figure 5-The circuit of cultural images

Source: This mind map is taken from Hall's book "The Circuit of Culture".

This cooperation relation between the sender-message-receiver is a model of mass communication. This sort of relationship is an analysis of behaviorism in communication or scene performance[198]. Reality can be sensitized through language and this language is a set of codes that can only be understood between a specific sender and a receiver. The context is a paramount vehicle in the media; it is the one that specifies the communication process and its effectiveness in the transmission of the message, the same thing for the text since it is the receiver who decodes like the audience whereas the producers encode it[199].

[198] - Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P, 7.
[199] - Ibid. P, 7.

Texts can be spoken or written in our case particularly spoken; the text is an interactive activity with the audience. To begin with, the term text is used to mean the concrete product of the interaction; it is the cultural object; on the other hand, discourse is the cultural activity which means it is the process of interaction[200]. Consequently, the text is the fabric where and when the discourse is demonstrated also the discourse is an agenda through which certain ideologies are shaping people's mindsets[201].

Discourse and social actions are partners with each other when it comes to public spaces and festivals. To start with, rationalization which is a feature of human beings becomes of no value when it is in face-to-face interaction; for example, with the festivals and face-to-face interaction, there is one control of something which is the agendas and the purposes of an anonymous power. On such occasions, the actions are more important than the meaning since the public follows just the actions, not the meanings[202].

Social practice depends on certain conditions to be successive, and these conditions are the basics of festival discourse. To start with, the first component is the participants[203]; the audience and the idol of the platform are the participants of the festival's discourse. The second component is the action[204]; it is all the noisy performances and shows that are exhibited by the idol and the audience. The third component is the eligibility conditions[205], no one can understand the festival's discourse except these categories of people who are diving into the streams of each category of concerts; for example, some are interested in popular music oriental music, occidental music, and so on. The fourth component is time and space[206], most festival occasions happen at night till dawn because of the absence of traffic jams and almost all the people are out of work. The location is often on the streets and looking at the audience.

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[200] - Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P, 9.
[201] - Mary, Talbot. *Media Discourse: Representation and Interaction*. 1 st, vol. One, New York, Edinburgh University Press, 2007. P 9/13.

[202] - Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P, 6.

[203] - Ibid. P,7.
[204] - Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P,8.
[205] - Ibid. P, 10.
[206] - Ibid. P,11.

Discourse or language speaks out from a speaker who has a certain legitimacy or authority behind the speech. Festival's discourse codifies an assumption of ideology that serves the political agenda of the state; this idea is discussed before by Berger and Luckmann in the following quote:

> Incipient legitimation is present as soon as a system of linguistics objectification of human experience is transmitted. For example, the transmission of a kinship vocabulary ipso facto legitimates the kinship structure. The fundamental legitimating explanations are, so to speak, built into the vocabulary[207].

Legitimating has four major categories, authorization, moral value, rationalization, and mythopoesis. To start with, these categories are the source through which legitimacy proclaims it is existence. Authorization is legitimacy by the authority of traditions, and custom, laws[208]. Second, moral evaluation is legitimacy by reference to values and ethics; it means the moral side of communicating with people; for example, in the USA George W. Bush announced punishment for aggressive moral discourse[209]. Rationalization refers to the social actions and to the knowledge that is built up. Finally, mythopoesis refers to the literary narratives that support legitimacy[210]. Discourse is regulated by many abstract things that could not seem to us important, but they are, the above four categories are examples of the legitimacy of discourse.

This chapter is built upon the thesis statement of the discursive festivals, festivals today are not a means for entertainment, but it is a way of communicating with other people using a kind of authority and legitimacy. The chapter above discusses discourse, its characteristics, and the social practices that are transformed via discourse. Besides the services that festivals do to create discourse.

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[207]- Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P, 105

[208] - Shi, Xu. *A Cultural Approach to Discourse*. 1 st, vol. One, New York, PALGRAVE MACMILLN, 2009.. P,106

[209] - Theo Van., Leeuwen. *Discourse and Practice: New Tools for Critical Discourse Analysis*. 1st ed., vol. One, New York, Oxford University Press, 2008. P, 110

[210] - Ibid. P, 106

2-2 Performative and Performativity.

The life world is about speech utterances and speech acts, the daily routine of every man or woman consists of performative and performativity. The performance is innate in us, nobody can talk without acting, it is a being with a doing. This chapter is a study about the difference between performative and performativity and it is also an investigation of the relationship between performative, performativity, audience, and musical festivals.

The first scholar who formulates and gives much more time and importance to the topic of performative and performativity is J.L. AUSTIN, who writes books explaining, performance, performative, and performativity. The concept of performance is more used in drama, cinema, and theatre, it is a term used in other domains like the work of a player, a machine, a company, or an investment, it is the skill of a crafty person or machine or a piece of art.

The following quotes are said by J.L. AUSTIN through which he mentions some of his thinking about performative and performativity.

> You are more than entitled not to know what the word 'performative' means. It is a new word and an ugly word, and perhaps it does not mean anything very much. But at any rate, there is one thing in its favor, it is not a profound word[211].
>
> In these examples, it seems clear that to utter the sentence (in, of course, the appropriate circumstances) is not to describe my doing of what I should be said in so uttering to be doing or to state that I am doing it: it is to do it[212].

According to Austin, the performative is a speech with a doing, in other words, sentences and phrases are not simple letters voiced out, but these utterances are carrying actions with themselves. Performative means the act that is transmitted via the performative language like promising, betting, swearing, and performing a marriage ceremony. Performativity is

[211] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P, 6.
[212] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P,8.

coined in a perfunctory way; it is a term that appears meanwhile a trend called speech act theory[213].

Austin states that there are two contrasting views of language, there is a constative language and another performative one. The constative language is true, or false statements, it is interrogative questions and exclamation sentences[214]; the constative language is descriptive and narrative. The performative language is neither a descriptive sentence nor a narrative one, the performative language is an utterance with a doing, it is spoken with an action[215]; for example, during a wedding ceremony, the priest asks the couple whether they accept and they answer by I do so it is an utterance with an action, the second example, 'I name this ship Queen Elizabeth', spoken when breaking a bottle against the hull of the ship[216].

A Performative is an utterance with an action it is a verbal piece of information with the action in the real world, but there is a performative in the art world that seems non-serious performative. The performative I am addressing is of festivals, this kind of performative is seen as serious since the place of deliberating the utterance is not an art of literature but is a means of media advertisement.

Performative is something that becomes a ritual in the language and basically with the ordinary language. The language for some is perceived as ordinary but for others, there is a kind of normativity inside the language. The word normativity means abiding by the rules and the circumstances, normativity is defined as the following: “normativity is the phenomenon in human societies of designating some actions or outcomes as good or desirable or permissible and others as bad as undesirable or impermissible”; therefore, the articulation and the performative are not the birth of a time but is something produced from the inside of the locution and the illocution.

The performative of the festivals is deliberated in the language spoken by the idol of the scene. To start with, the world nowadays is revealed in the overall scenes and the daily life of people around the world and also in the language. The universal language of nowadays changes from the tissue of the bodies, there are sets of the language that help in one way or another in

[213] - James, Loxley *Performativity*. 1 st, vol. One, New York, Routledge, 2007.P,1.

[214] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P, 7.

[215] - Ibid. P, 8.
[216] - Ibid. P, 8.

the performative actions, the purpose of this is implementing the actions in the real world either via language or via customary life of people[217].

Sometimes, there is a digression or insincerity of performative speech and the content, and other times not[218]. This contrasting view is seen in the performative scenes that are only urging one's unconscious and motivating him or her to follow the wave of entertainment since the utterance is void of any useful benefit. On the other hand, some are bonded to their performative utterances, which means they reveal what their inner self says, and they create a Sufi atmosphere.

Rules of performative scenes and roles of the performer are a kind of diplomacy and reattachment. To start with, there is an embedded commitment between the performer and the audience, this bonds which is a recent birth of the performance is a kind of duty that gathers the audience with the idol, the kind of relationship is an agreement or convention that begins at a certain time and place and ends up at a certain place and time. This comes up with a social contract or social obligation that connects both the viewers and the performers, and it appears in the language spoken by the audience[219].

A speech act is a term coined by Searle and it is a partner of performative theory. To start with, certain features specify the targeted speech act; for example, a valid act is an act that is suitable to the mood of the environment[220]; secondly, the act is not something that comes out from nature but is nurtured, in the sense, it is cultural evocative[221]. As a clear meaning of speech act, it is "an utterance that serves a function in communication. We perform speech act when we offer an apology, greeting, request, complaint, invitation, compliment, or refusal[222]". Moreover, a successful performance depends on the following conditions, there should be common semantics and referential elements, second, there should be a compromise between the speech act and the intention (thought) with the place of speech act[223].

Being performative is an action that is carried out when a person or collective can derive from the pre-identity to a new identity. To start with, identity is not born to us, it is not innate, but it is something required and achieved according to a person's beliefs and attitudes; hence,

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[217] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P,35.
[218] - James, Loxley *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P, 38.
[219] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P, 52.
[220] - Ibid. P, 52.
[221] - Ibid. P,48.
[222] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P,60.
[223] - Ibid. P, 48.

culture is the process of identity composition[224]. Culture is responsible for one's cultural identity, it is the making of one's identity, the activities done by an individual or a group are not coming from the inside to the outside, but it is the reverse.

The life process of a person is like a machine playing a certain role and doing a certain job, this is like people and individuals performing actions and acts abiding by the general system. To start with, these audiences or people, in general, are performing culture, a culture that might be theirs or not. Performance is an act that is basically in theatres and cinema but in real life, it is not; on the other hand, the performative is adopted from festivals since they are free to access and the audiences are being performative.

> Ordinary social intercourse is itself put together as a scene is put together, by the exchange of dramatically inflated actions, counteractions, and terminating replies. Scripts even in the hands of unpracticed players can come to life because life itself is a dramatically enacted thing. All the world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify[225].

Social intercourse is a performance that becomes a kind of performative since it is not on a platform, but it is on the stage of human behavior and interaction. The case of this thesis is the festivals, and the audience is performative, they utter what the idol or singer speaks up and they repeat after him or her so it is a kind of performative; in fact, it is role-playing and one's shaping identity and physical appearance[226]. To conclude, performative acts are the result of one's place and social interaction.

Historically speaking, the concept of performativity is traced back to the linguist philosopher J.L. Austin in his book How to Do Things with Words during the 1960s and he set up the foundation of performativity[227]. Performativity is "the capacity of speech and communication not simply to communicate but rather to consummate an action or to construct and perform an identity [228]", the term performativity has been used by many scholars in different

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[224] - James, Loxley. *Performativity*. 1 st, vol. One, New York, Routledge, 2007. P, 118.
[225] -Ibid. P,151.
[226] - Ibid. P,151.
[227] - Companion Websites. "Performance Studies: An Introduction - Victor Turner's Social Drama." *You Tube*, 17 Dec. 2012, www.youtube.com/watch?v=Pnsw5xFuXHE.

[228] - The Audiopedia. "What Is PERFORMATIVITY? What Does PERFORMATIVITY Mean? PERFORMATIVITY Meaning & Explanation." *You Tube*, 18 Apr. 2017, www.youtube.com/watch?v=MQ6H084EDVA.

fields and domains, but it has one sense which is the acting of certain actions according to the circumstances of one's place and its favorite believes.

Judith Butler is the most known thinker of the word performativity; she writes books about performativity from a gender perspective. Today and via this article, there will be an investigation of the same thoughts and perceptions of Judith Butler on the aim of the paper is the Musical Moroccan festivals. Let's first explain the vision of Judith Butler about performativity. To begin with, according to Judith Butler, performativity means the power of language to affect human behavior[229], as far as Judith Butler is concerned, gender is socially and culturally constructed, it is not naturally built but there are outside features and population factors that affect the construction of sex either female or male. This socialization is due to entertainment factors or cultural factors.

Performativity in the field of music festivals is prescribed in the show of the idol. To start with, this kind of performative is a sort of performativity since the audience who are performing and following the streams and the waves of an idol bring about later performativity adopted from the spectacle. For example, the changing of lifestyles (clothes, food, behavior) is a sort of performativity in addition to westernizing the language. Hence, musical festivals are a direct media influence on the Moroccan People's performativity.

To sum up, the above article is a detailed explanation of the term’s performance, performative, and performativity. Personally speaking, after reading about performative and performativity I could not deny that these concepts are the basis of studying behaviorism, lifestyle, and the construction of people. There is a big link between the three and the outside factors from media and street and festivals are one of these factors that via performative and performativity reshape people’s identities and cultures.

[229] - The Audiopedia. “What Is PERFORMATIVITY? What Does PERFORMATIVITY Mean? PERFORMATIVITY Meaning & Explanation.” *You Tube*, uploaded by AFAF, 18 Apr. 2017, www.youtube.com/watch?v=MQ6H084EDVA.

2-3 Communication.

Mass Communication.

A tool to disseminate knowledge, ideologies, and culture is media, indeed, media is nowadays the effective means to integrate an ideology or a new culture. Media in general regulates the produced products to the targeted populations, and it is a strategy that easily spreads the news, movements, and political ideas. Communication can be face-to-face or can be via a technological device to people and this is called mass communication.

Mass communication is a strategy to handle information or entertain people. Communication is the encoding of information either via sounds, actions, or symbols[230] to reach the ears of an audience. On the other hand, communication plays another role which is decoding the transmitted information and interpreting it to be segments of meanings. Mass communication is a style of dealing with information and agendas, in the past, information was very rare and difficult to grasp because the houses of publication were not many and needed much money, also there was only one technological device that is the TV, and the TV programs were basically about local issues and being censoring. Whereas today the devices of mass communication are many and available to all people around the world. So, what is mass communication?

Mass communication is defined by Schramm as follows: "Mass communication, we mean communicating with many people, perhaps millions of people, often simultaneously. Mass communication is messages: the means of communicating these messages is through the mass media[231]", mass communication is all the media instruments (TV, radio, computers, internet, advertisements, and festivals) that disseminate a new piece of information or newsworthy, it is via these media the communication occurs, yet, there is one side which active and the opposite is passive in the sense there is no interaction and turn taking.

[230] - Peyton, Paxson. *MASS COMMUNICATION AND MEDIA STUDIES: AN INTRODUCTION*. 1st, vol. One, New York, The Continuum International Publishing Group, 2010. P, 2

[231] - Ibid. P, 3.

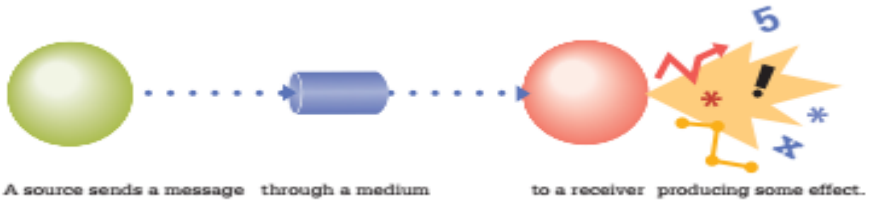


Figure 6-- The operation of message transmission

Source: Paxson, P. (2010). MASS COMMUNICATION AND MEDIA STUDIES: AN INTRODUCTION

The above description is taken from Introduction to Mass Communication 8e Media Literacy and Culture, it depicts how the message is transformed to the receiver by a media medium[232].

Mass communication allows individuals to be up to date on all the happening actions around us and infects the communities too. To begin with, media is that easy access to information, entertainment, and business, it is a truth that all entrepreneurs believe. Mass communication is a means through which a country can build a solid background or a weak one, and which can hurt the foundation of culture. For example, mass communication evolves gradually into a community that is not as unified as before but a community that is living a diversity, mass communication is an industry whose own aim is to industrialize and produce a new lifestyle. To conclude, media provide us with two fundamental roles, the different representations of objects and actions around the world and the new fashions, activities, and ideas of people around the world[233].

Many targets are worldwide aims for some people to achieve and they would not traverse all over the world, they resort to mass communication to create and maintain a new culture. To start with, the media ‘s task is to share news and to change others' cultures and lifestyles; for example, when a celebrity produces a song or when a film star acts in a movie and becomes a favorite to more than half of the world population, this helps to produce the

[232] - S. J. BARAN (2014). *Introduction to Mass Communication 8e MEDIA LITERACY AND CULTURE: Vol. One* (Eighth ed.). Mc-Graw-Hill. P, 5.

[233] - Peyton, Paxson. *MASS COMMUNICATION AND MEDIA STUDIES: AN INTRODUCTION*. 1st, vol. One, New York, The Continuum International Publishing Group, 2010. P,14.

generation that rebels against the mother culture and follows the mainstream of the new culture. Consequently, mass communication sets up the mainstream culture[234].

Mass communication does the role of getting people around and meeting each other from their own country. The media sets up forums to convey messages, entertainment, and political agendas to an overpopulation through mass communication[235]. For example, today mass communication has become the first platform to share news and to allure people to become alienated from the local culture. Hence, they target the source to alter the consumers' principles of mother culture.

Mass communication is a policy that is transmitted via technology without it there could not exist mass communication. Technology becomes the best friend for people, it creates a sense of belonging and home for people who follow the media. Technology shifts viewers to docile bodies since they become at the mercy of technology[236], hence the mother culture shifted also to a culture that is exported and not abiding by the norms and ethics of the local one. Consequently, we lose control of ourselves.

To sum up, mass communication is something that imposes itself on the daily life of people. Years ago, people oversaw the activities that were the source of get they wanted, whereas today everything with technology is easy to access, this is why the time consumption between work and free time is not equitable. Mass communication is a tool to achieve an international market that sells goods and ideologies to finally accomplish a cosmopolitan culture.

Cross-culture communication is linked with mass communication because both are the source of culture shift and they are both convergences, cross-culture communication is an effective bridge to set down the path to culture change and culture industry since its characteristics are the ones that facilitate the current cultural waves. The input of cross-culture communication and mass communication leads to something that might not get noticed but it is flowing in the veins of people and society.

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[234] - Stanley J. BARAN. Introduction *to Mass Communication 8E MEDIA LITERACY AND CULTURE*. 1st, vol. One, The United States of America, McGraw-Hill Companies, 2014. P,14.
[235] - Stanley J. BARAN. *Introduction to Mass Communication 8E MEDIA LITERACY AND CULTURE*. 1st, vol. One, The United States of America, McGraw-Hill Companies, 2014. P,15.
[236] - Stanley J. BARAN. *Introduction to Mass Communication 8E MEDIA LITERACY AND CULTURE*. 1st, vol. One, The United States of America, McGraw-Hill Companies, 2014. P,17.

Cross-Cultural Communication.

The world nowadays is like a small village, each single zoon on the global is introduced and known to the population. This public information is transmitted via media, news, and festivals. Nothing is ambiguous thanks to the public sharing of information and news; the world and we are living in cross-cultural communication. This chapter will answer the following questions: what is communication? what is cross-culture? And what is the achievement of cross-cultural communication?

Currently, cross-cultural communication is a new wave in the world, it is a new way that the universe adopts to do interrelations business, political negotiation, commercial exchange, and cultural exchange. One factor that pushes forward cross-cultural communication is the emergence of big overwhelming countries like the United States of America, China, India, and lately Turkey; the influence of globalization and political agendas pave the way toward cross-cultural communication.

Cross-cultural communication is first a style and then a field of analysis and study that is concerned with the strategies of communicating with various and collective cultures. To start with, cross-cultural communication is a multi-discipline field that derives its thought from other disciplines like anthropology, linguistics, philosophy, and psychology[237]. Literary speaking, cross-cultural communication is "about the way people from different cultures communicate when they deal with each other either at a distance or face to face. Communication can involve spoken and written language, body language, and the language of etiquette and protocol"[238].

Communication is carried via different styles. For example, communication is a chain between two people or more talking about one topic and exchanging information and ideas. The types of communication are four, verbal communication, non-verbal communication, written communication, and technological communication. On the other hand, there are styles of communication; the direct style is saying what a speaker wants without barriers and the indirect communication is talking with respecting the other and not being offensive[239]. There is a communication in detail, clarification of every single point whereas there is a suggestion

[237] - Brian, Hurn, and Barry Tomalin. *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 2.
[238] - Ibid. P, 2.
[239] - Brian, Hurn, and Barry Tomalin *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 7.

communication which focuses on being general in communicating[240]. Besides, there is formal and informal communication, formal communication is speaking with titles like Mr Mrs., or Dr and prestigious words and informal communication is using colloquial language and there is a lack of respect[241]. In addition to these styles, there are other ones like emotional and neutral communication, emotional communication means using sympathetic language, voice and eye contact and neutral communication means being straight in talking, being strict, and having no facial expression[242]. Finally, fast communication is one of the festivals and entertainment scenes and slow communication is one of news and professional debate[243].

It can be argued that cross-cultural communication could be done via various languages it is a possibility, but nowadays there is one single language that is widespread in the world. To start with, there is a lingua franca that permits communication among people of different mother tongues[244], and they should choose a hybrid language that borrows its words from other languages[245]. The suitable lingua franca of this age is English, it is an international language used in business, politics, science, and culture, and it is widely used and taught in many countries.

Cross-cultural communication is by nature a public presentation and this presentation can be for intellectual purposes or entertainment and amusement. To start with, a presentation or a show to a diverse culture means dealing with different expectations and tendencies. The outdoor shows or the public presentations need to fit the audience's expectations and flavors since all the performances are to satisfy people's hopes.

In cross-cultural communication, there is a kind of cultural leadership that produces a power hierarchy. To begin with, cross-cultural communication especially in the field of media and music culture imposes itself and delivers an ideology via leadership. For example, leadership is crossing boundaries and becoming influential when the speaker and the listener are from two different cultures[246]. Besides, leadership is carried via three styles; the

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[240] - Brian, Hurn, and Barry Tomalin. *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALGRAVE MACMILLAN, 2013. P, 7.
[241] - Brian, Hurn, and Barry Tomalin. *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 8.
[242] - Ibid. P, 9.
[243] - Brian, Hurn, and Barry Tomalin *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 10.
[244] - Ibid. P,64.
[245] - Ibid. P, 64.
[246] - Brian, Hurn, and Barry Tomalin *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P,130.

authoritarian style is a kind of leadership from one single side all the orders come from one person and there is no possibility of negotiation, the second style is the democratic style, which is leadership by group and not by an individual, the third style of leadership is the laissez-faire style, here the manager is observing and keeping the others to act and perform free[247]. To conclude, cross-cultural communication is a double-age weapon since it could be a sort of leadership via discussion or it could be a assort of leadership via music culture, and entertainment.

Cross-cultural communication is a way of sharing experiences[248], thoughts, and ideologies. There are purposes of cross-cultural communication to prepare people to become worldwide conscious of other cultures and customs. This international communication is a way of exporting agendas and cultural meetings; for instance, the public meetings of diverse people like at festivals trigger a new culture that is industrialized and fabricated. Besides, cultural meanings are messages dispatched through cross-cultural communication and carrying subjective messages to fit an ideological purpose.

One of the main aims of cross-cultural communication is to facilitate the speed of globalization. Globalization "is not incidental to our lives today. It is a shift in our very life circumstances. It is the way we now live"[249], it is assimilation between cross-cultural communication and globalization, and both of them benefit from the universal productions. Globalization shrinks the distance among countries assists in the interlinking of many cultures and creates cross-cultural communication among each other. Cross-cultural communication and globalization in contact with festivals are the prime causes of changing local cultural preferences to international cultural habits from songs, singers, and paroles.

There is an achievement of cross-cultural communication that occurs either in public discussion in TV programs or in festivals that is cultural diplomacy. To begin with, during the festival's shows, there is a notice of exhibiting values, ideas, and policies to an audience that blindly absorbs the messages. Cultural diplomacy "is one of how a country increases its visibility on the global stage and gains political and economic influences"[250], In light of the

[247] - Brian, Hurn, and Barry Tomalin. *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 130.
[248] - Ibid. P, 164.
[249] - Ibid. P,208.
[250] - Brian, Hurn, and Barry Tomalin. *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 224.

previous definition, cross-cultural communication plays a vital role in disseminating a non-local culture and attracting followers.

Considering the above paragraph, cultural diplomacy aims to set up a mutual understanding among nations and cultures via cross-cultural communication. For example, cross-cultural communication sustains the link among nations and increases from the continuous appointments to spread a new culture that slowly diminishes the original one and gives space to a strange culture to settle down its roots and shift all the basic norms and values.

Cross-cultural communication invokes the participants to do cultural profiling either consciously or unconsciously. To start with, cultural profiling is:

> an assessment tool for identifying cultural styles and preferences. It is a variation on management profiling, a way of analyzing what kind of manager an executive is likely to be. Whereas a management profile tries to identify strengths and potential challenges in an individual manager's personality and style, a cultural profile tries to match a person's management style against the demands of a particular cultural group he or she may be dealing with[251].

the cultural profile is like a data analysis based on a previous cross-cultural communication debate or an observation that seeks to represent the demands of a culture. In addition, the cultural profile is "often used to identify potential problems in relocation but is also of value in identifying possible difficulties between members of multicultural teams"[252]. The cultural profile is a helping aid to diminish all the probable obstacles that an organization such as festivals might face during the show-off.

Cross-cultural communication first and foremost meant here is the mass communication that happens between the audience and the idol. There is a kind of performative that regulates this kind of communication since the content, sender, and receiver are not coming from the same spot, so the leader of the scene already has a cultural profile to direct his or her performance.

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[251] - Brian, Hurn, and Barry Tomalin *Cross-Cultural Communication: Theory and Practice.* 1 st, vol. One, UK, PALAGRAVE MACMILLAN, 2013. P, 260.
[252] - Ibid. P, 260.

To conclude, cross-cultural communication is a bridge that fastens a culture with another culture to create a hybridization and to achieve the traced subjective aims. Besides, cross-cultural communication intersects with the local culture to reformulate the people's perspectives and attitudes about theirs.

2-4 Ideology and Public sphere.

The world now is living in an ideology, this ideology is the consistency of other supreme powers on the passive minds. There is an urgent reshuffling of people's thoughts because of the quick transformation that the world is carrying on and the technological and intellectual change. People get contaminated by different ideologies when they are in public spaces since they get used to the products purchased and they can easily absorb what they receive from signs, meanings, and social values. The following chapter is a discussion and analysis of the term's ideologies and public space; besides, the effects of ideology on the public space and citizens.

The term ideology has different meanings and interpretations; the following list is a set of some definitions of ideology:

- The process of production of meanings, signs, and values in social life.
- A body of ideas and characteristics of a particular social group or class.
- Ideas that help to legitimate a dominant political power.
- False ideas help to legitimate a dominant political power.
- Systematically distorted communication
- That which offers a position for a subject.
- Forms of thought motivated by social interests.
- Identity thinking
- Socially necessary illusion
- The conjunction of discourse and power
- The medium in which conscious social actors make sense of their world.
- Action-oriented sets of beliefs.
- The confusion of linguistics and phenomenal reality.
- Semiotic closure.
- The indispensable medium in which individuals live out their relations to a social structure.
- The process whereby social life is converted to a natural reality[253].

[253] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P,1&2.

In conclusion, ideology is concerned with thought, critical thinking, reality, and social and cultural events, ideology is a polysemous term that can play different roles, sometimes it plays the role of epistemological, and other times plays the role of supreme power.

Ideology could be the pre-existed thought that is fabricated on the street by anonymous people. To begin with, ideology is a global mix of ideas and beliefs that are coincidences insert the daily lives of people, and ideology contributes to the conception of societies that become rebellious on its basic sets of the cultural and moral establishment. Besides, the way through which an ideology disseminates in the surroundings is because of people who could be intellectual or ordinary but have an impact on the street like hip-hop dancers, social media influencers, and Western culture. The term ideology was first invented by the French Enlightenment to mean "ideology is the mind-inflaming realm of the doctrinaire, the dogmatic, the impassioned, the dehumanizing, the false, the irrational, and of course, the extremist consciousness[254]".

Ideology is a kind of systematic belief; it has a sense of power and philosophy. To start with, ideology is, in fact, a philosophy that consists of systems of beliefs and factual perceptions that play a role in power. For example, ideology is a political agenda to serves the agenda to legitimize the power of a dominant minority group[255], ideology integrates the ways to control states, these ways are conducted through promoting beliefs and values via mass media and technology. Power is not just weapons and military forces, power is also ideas, ways of thinking, and shows, the programmed power is in the form of agendas that work in discourse[256].

The Philosopher Louis Althusser talks about ideology and explains it from his view. To begin with, Althusser speaks about those who speak about the world as true or false representations, and he disagrees with such thought since he considers ideology as a representation of the way I live[257]. In addition, Ideology for Althusser is an arranged meaningful practice that produces the understanding that human beings are social subjects[258]. On the other hand, Turner explains that ideology is formulated in an atmosphere that holds a performative contradiction which means that there is a contradiction between the meaning that is spoken and the act of conveying this meaning[259].

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[254] - TERRY, EAGLETON *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 4.
[255] - Ibid. P, 5.
[256] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 9.
[257] - Ibid. P, 18.
[258] - Ibid. P, 18.
[259] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P,24.

Ideology is a strategic behavior and speech to perpetuate certain ideas, belief systems, fashions, faith, and taste. To begin with, Karl Marx accused that our ideas and belief systems even matters of faith are determined by the material condition of our lives because ideology intervenes and mediates people's lives as a camouflage. Ideology is a process of domination through which oppression and exploitation are implemented[260].

The credibility of ideology is something that could be questioned. To start with, ideology is not a scientific science rather it is a group of beliefs and literary disciplines that are part of the historical narration; hence, no one can proclaim that it is a truth. For example, some people would like to delude others using a kind of ideology that unconsciously separates logic and illogic like the sexist ideologies that represent women as sex objects and inferior to men[261] also as the false ideologies that are perpetuated by mass media to eradicate the traditions and mother culture.

Ideology has many meanings that deal with basically culture and power. To start with, ideology can mean first the global process of ideas production, beliefs, and values in social life, it is a definition that is so close to the term culture[262]. Ideology is not just a culture, but it is a policy that sweeps the people's daily life and it is like a worldview that consists of all the fundamental worldwide political systems. To conclude, ideology stands for two parts, one is for ideas and ways of thinking and the other one is for hierarchical power.

Ideology is a strategy for some countries, companies, business enterprises, or political interests to achieve the personal benefit or to reformulate the basics of a state's culture. To start with, ideology with the support of culture would make something different and dig down into the state's foundational morals and ethics to reach political power maintenance[263]. In addition, ideology goes hand in hand with capitalism since they are both the results of political systems that would overwhelm the world. The fact is that the diffusion of dominant values, westerners' cultures, and beliefs among oppressed communities have reproduced a new system[264]. To sum

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[260] - Vidya-mitra. "Hegemony and Ideology." *You Tube*, 8 Dec. 2015, www.youtube.com/watch?v=ILGUQmUoDps.

[261] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 26.
[262] - Ibid. P,28.
[263] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 36.
[264] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P,36.

up, ideology's first and foremost goal is to change the cultural, social, and economic foundation of a country.

Adorno is one of the culturally influential figures who first invented the term culture industry, and he speaks about ideology and defines it according to his perspective. To begin with, Adorno considers ideology a part of identity; he defines it as "identity thinking"[265] because there is a style of thinking unique and represents the person itself. Besides, Adorno conveys that identity is the primal form[266] of all ideology. Adorno takes this standpoint because he confirms that ideology changes from nature's identity and creates differences that distinguish the person and his environment. To conclude, ideology is a totalitarian regime that absorbs social conflicts and war but in diplomacy[267].

Ideology is a concept defined by many scientists, each according to his or her viewpoint in the field of epistemology. On the other hand, Habermas sees the word ideology from a different point since he relates it to communication. Ideology is a form of communicative language controlled by a power that infects discourses and becomes a medium of domination[268]. Today, ideology becomes an assumption that lives with human beings, especially in developing countries, and alters from the original cultural system.

Ideology is perfectly disseminated in the public sphere, the public sphere is not an innocent place like all of us think of but it is a place that includes cultural, social, and political actions that transform from the familiar cultural norms and normal daily life of people to normative life.

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Ideology is defined from a cultural perspective, and it is used interchangeably with popular culture. To begin with, ideology can stand for a systematic body of ideas spoken by a certain group of people; for instance, when there is a speech about professional ideology is meant by the ideas that inform the doings of particular professional groups. The same thing

[265] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P,126.
[266] - TERRY, EAGLETON *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 126.
[267] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P, 127.
[268] - TERRY, EAGLETON. *Ideology: An Introduction*. 1 st, vol. One, UK, Verso, 1991. P,128

happens when talking about the ideology of the Labour Party which refers to the collection of political, economic, and social ideas that stand for the aspiration and activities of the party. Besides, the second definition of ideology is that it is certain masking, distortion, or concealment, in that sense ideology means that some texts and practices present distorted pictures of reality and this produces what is called false consciousness. Ultimately, ideology can serve the interests of the powerful against the interests of the powerless and this is called a capitalist ideology. Ideology plays the role of concealment of the reality of domination of power states; for instance, the dominant class does not see itself as exploiters or oppressors but as a fully rightful class and the subordinating class does not see itself as oppressed or exploited, yet as something natural[269].

Ideology has other connotations and other meanings that stand for and represent set up an assumption about thought. Ideology in general meaning refers to the power relation outside class gender. For instance, feminists talk about the power of patriarchal ideology and how it works to hide and destroy gender relations in a society. Besides, ideology can be used to refer to ideological forms that this usage is meant to draw attention to how texts either television fiction, pop songs, novels, or feature films present a particular image of the world. So, this kind of ideology seeks to create a conflictual society rather than a consensual, one built upon inequality, exploitation, and oppression[270].

The last two connotations of the word ideology are taken from the arguments of great scholars like the French cultural theorist Roland Barthes. Barthes discusses that ideology operates mainly at the level of connotations which means at the level of behind the lines; for instance, a conservative political party broadcasted and transmitted the term socialism, and it gets much more attention from the people since it is synonym with the social, economic and political imprisonment. The last definition of ideology is by the French philosopher Louis Althusser who defines ideology as not simply a body of ideas but as a material practice which means that ideology is confronted in the practices of everyday life and not simply in certain ideas about everyday life. So what Althusser means by this is how certain customs and rituals have an impact on people to bind them to the social order. This social order has negative consequences on people such as inequalities of wealth, status, and power. In this sense, ideology

[269] - JOHN., STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 3.

[270] - JOHN., STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 4.

works to reshape the social conditions and social relations that are fundamental for the economic conditions and economic relations of capitalism to pursue its work[271].

The public sphere is defined by the Indian Dr. Kalyani Vallath as follows; "is an area in social life where individuals can come together to freely discuss social problems, and form public opinions, ideally influenced and controlled by the authority of the state in a democratic manner"[272]. The construction of the public sphere and public opinion was in the 18th century with the rise of the middle class and the word public started to mean common citizens[273]. The public sphere has an important power on the ongoing process of people's social upbringing since it represents the supreme power of the state that filters into the society to delude the citizens. In conclusion, the public sphere is that zoon that triggers a new trend of ideology that shifts from the mother identity.

Modern societies have seen the public sphere as an arena of the announcement and social debate to create a sense of information literacy and amusement. To start with, the elite culture has accused that the public sphere is not prosperity to elevate the intellectual aspect of people, but it is only regulating people to become docile bodies and follow the trendy streams. Consequently, the public sphere was a place of information literacy when there were loops of intellectual and political debates among educated people in public spheres to discuss and exchange opinions whereas today it is a place for amusement and festivals to implement political agendas. Waterman explains in a quote how does public sphere affect people through festivals; "successful festivals create a powerful but curious sense of place, which is local, as the festivals take place in a locality or region, but which often appeals to global culture to attract both participants and audience[274]".

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[271] - JOHN., STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P,4/ 5.

[272] - DR. Kalyani Vallath. "Cultural Studies Terms: PUBLIC SPHERE." *You Tube*, 18 June 2020, www.youtube.com/watch?v=CyOPTX_CKFA.

[273] -DR. Kalyani Vallath. "Cultural Studies Terms: PUBLIC SPHERE." *You Tube*, 18 June 2020, www.youtube.com/watch?v=CyOPTX_CKFA.

[274] -Giorgi, Liana, et al., editors. *Festivals and the Cultural Public Sphere*. 1 st, vol. One, New York, Routledge, 2011. P, 80.

The public sphere is a paramount place in cultural, political, and media studies. It is the place where a person can observe the reactions of people and the new concepts of behavior that integrate into people's lives; in addition to, the political interests of the state that are gained thanks to the public sphere. The public sphere of the past reasons of existence is not of the present reasons; for example, it was a place for the bourgeois to practice politics and it was a male-dominated sphere[275]. As far as media studies are concerned, the public sphere has another role and sense; for example, it becomes a means for sharing news, scandals, entertainment, and organizing festivals. To sum up, the public sphere is not just an innocent place, but it is the birth of radical change.

Ideology and the public sphere are both interconnected with each other, they solve the equation of culture industry and other social phenomena.

[275] - Liana, Giorgi, et al., editors. *Festivals and the Cultural Public Sphere.* 1 st, vol. One, New York, Routledge, 2011. P,80.

2-5 The Crowd and the Transformation Process.

All the above-analyzed articles are interrelated with each other, and they revolve around the theme of the discourse aspects. Discourse could not work alone without the receiver, in this case, the receiver is the crowd, it is a mass collection of people who get around a public show or a debate to discover news or to get entertained. The following article will reveal the characteristics of the crowd and the transformations that happen while there is a show performance in addition to the consequences.

Historically speaking, when there is a diagnosis of a historical, or cultural event to discover the causes behind which it pops up, most of the time is people who trigger the social clashes. All the changes that have been happening are of the modification in the ideas of people[276] which gives a transformation process in the casual form of citizens. The two fundamental reasons for the transformation process are "the first is the destruction of those religious political, and social beliefs in which all the elements of our civilization are rooted. The second is the creation of entirely new conditions of existence and thought as the result of modern scientific and industrial discoveries"[277]. Ultimately, the crowd is like a growing up of people's mental and physical aspects to adapt to all the upheavals.

The term crowd is not an innocent concrete term that simply depicts a feeling or an object it is a term that carries from meanings a lot of. To begin with, the term crowd was mentioned by French critics as a form of rebellion and rejection, it is power against the monarch or the state to revolt against the monopoly of the church and the castle. Gustave le Bon defined the crowd as follows; "In its ordinary sense the word "crowd" means a gathering of individuals of whatever nationality, profession, or sex, and whatever be the chances that have brought them together"[278]. The crowd vanishes all the individual feelings or self-interests, but all are following the crowd perspectives which diverge the individuals' first purposes. Also, they acquire the characteristics of the crowd.

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[276] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P, 10.

[277] - Ibid. P,10.

[278] - GUSTAVE le, BON.. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P,23.

The main aspect that is known about the crowd is that it is not fully aware of the decisions made collectively this is why Gustave Le Bon stated aspects of the crowd that are concluded in the following. The first features of the crowd are impulsiveness, mobility, and irritability; to start with, some critics accuse the crowd of being not conscious of what they do from actions and reactions which becomes an assumption that many trust. Impulsiveness is portrayed in the actions and the reactions of a crowd that are influenced by the feelings and affiliations of the people, it is not determined by the brain and critical thinking rather they are clumsy actions[279]. Mobility is the waving of the crowd on different surfaces and places to press on the mass amount of people who are on a mission of duty or who are on a mission for pleasure and self-satisfaction. Last but not least, the crowd can be irritating to others and disturb the ritual lives of people whereas for others it is a sort of ambience and noise. Finally, these are some characteristics of the crowd.

The ideas and messages that are surrounded by the crowds are planned by anonymous people and they are mainly produced to influence the thinking and the lifestyle of the crowd. To start with, the crowd is allured by the things that they are keen on and they believe in; for example, in the Moroccan context people are keen on the genre of festivals that celebrate Western culture and Western languages, hence they purchase thoughts that are full of ideas and messages that would help in the popularization of the new westerner trend like the music style of Michael Jackson. Besides, these ideas and messages are not weird to the crowd, but they have known them before or they have been introduced to someone; therefore, the crowd becomes controlled by the messages and the ideas presented. To conclude, the effect of messages and ideas on the mindset of the crowd is deep since they are everlasting, especially among those who have an average education level.

The crowd is gathered on an occasion thanks to the power of the events and the power of the speech delivered[280]. To start with, the power of the words or speech, in general, is dictated to the images and the shows that are presented in front of the crowd; for example, the crowd of the festivals are faithful to the performative acts of the leader and the words said since they are together working on the affiliation of the crowd. The images evoked by words seem innocent, but they disfigure the mental thinking and the mother culture of the crowd. Finally, liberty is becoming restricted since the words and the speech of the leader are controlled by himself or

[279] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P,23. P, 35.
[280] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P,98.

herself, not by the crowd; hence the crowd finds itself in the hand of the hypnotizer[281]. To sum up, the impact of words on the crowd's imagination and affiliation is paramount to achieving the power of ideology.

Festivals occasions and other entertaining occasions are a kind of gathering crowds that have contributed to the illusion between the crowd and the leader of the scene. To begin with, the purpose of a leader is to betray people and shackle their liberty notwithstanding they consider themselves free but in fact, they are not. This kind of illusion targets the cultural and social basics of the society to destroy the cultural and religious values and ethics; for example, the organizing committee of festivals schedules parties of international stars to include new cultures that are not in reconciliation with the mother culture and the religious state of the country. Illusion means the disobedience of the crowd to use critical thinking and they follow the leader of the scene like the cattle, and it stands for the supreme power of the state in the building of a new generation devoid of the family principle and mother culture. In conclusion, the strong effect of the illusion on the crowd has gradually entered the daily lives of people and menaces the security of mother culture.

A crowd is a recording machine that preserves the archives from loss and mostly records experiences in the conscious mind to absent the reason. To begin with, experience is considered the effective weapon through which illusion is traced in the subconscious of the crowd and it is a process to eradicate the link with social and cultural life and adopt a new lifestyle based on experiences. The second point is that reason is not something that the orator looks for in his or her speech they look for the innocent part of the mind to follow their aim of speculating. Besides, the indifference to using reason prioritizes the feelings and emotions of the crowd and consequently, the total belief in what they see from performative acting. Nothing can be imposed on the crowd unless they would like to absent reason and solid intellectual experience.

The leader or the orator in a public meeting of hundreds of people has characteristics that separate him from the crowd. The leader of the crowd is a person or group of people who do not exceed four people, it has a mission of convincing the crowd to support and encourage a point of view, style, or ideology. The leader or the chief is sometimes an international star or a political figure who plays the role of the ringleader or agitator[282] to cause a harmful spirit and

[281] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P, 31.
[282] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P,111.

illusion to the crowd. Besides, the crowd becomes atomized, and they behave like servile bodies and obey the speech of the leader since they take off the leather of the critical thinker. For example, the majority of the crowds do not have an influence and clear ideas on the issue discussed because all the narrative and descriptive techniques are in the hands of the leader.

There are two kinds of crowds, one is called Heterogeneous crowds and the other is called Homogeneous crowds. To start with, heterogeneous crowds are street crowds for example, the non-anonymous crowds are meant by the juries, parliamentary assemblies, and other legislative institutions. On the other side, there is the homogeneous crowd which stands for first sects which means political sects, religious sects, and second, castes which are the military caste, the priestly caste, and the working caste. Third, classes mean the middle classes and the peasant classes. The characteristics of the heterogeneous crowds are for instance crowds composed of individuals of any description or any profession and with different degrees of intelligence. The fact that men and women constitute a crowd, this crowd engaged in action, the psychology of a crowd differs from the psychology of an individual, so their intelligence in collections is being under the way of unconsciousness[283].

A homogeneous crowd consists of sects, castes, and classes. To start with, the sects stand for the first step in the development of the organization of homogenous crowds. A sect constitutes individuals belonging to various educational levels, professions, and social classes like religious and political sects. Besides, the cast is the highest degree in which the crowd is affected and harmed, the cast is the opposite of the sect, it contains individuals of the same profession, same educational level, and consequently the same social status. The third and final crowd is the classes, which is people who have certain interests and certain habits about life in general and education, and it is a group of people who share the same principles and beliefs. Ultimately, these are the characteristics of Homogeneous and Heterogeneous crowds[284].

Crowds are featured by a nature that is different from other categories and it is specialized in the formulation of people which gives psychology to the crowd. Jean Jacques Rousseau is a French philosopher who talks about the crowd and says that "we have a very imperfect knowledge of the human heart if we do not also examine it in crowds"[285] According

[283] - GUSTAVE le, BON. *THE CROWD*. The Ninth, vol. One, Morocco, Dar Al-Maerifa & Al-thaqafa., 2016. P, 148.
[284] Ibid. P, 148/149.
[285] - Academy of Ideas. "Gustave Le Bon: The Nature of Crowds." *YouTube*, 28 July 2013, www.youtube.com/watch?v=bCAhKGhYzh0&t=332s.

to Jean Jacques Rousseau the crowds are the mirror through which we can see the human heart, the behavior, and the mindset of people. Besides, Gustave le Bon is the father of crowd psychology who conforms that understanding the psychology of a crowd is essential for a proper understanding of history and the nature of men, so as far as Gustave le Bon is concerned " it is crowds rather than isolated individuals that may be induced to run the risk of death to secure the triumph of creed or an idea, that may be fired with enthusiasm for glory and honor…. Such heroism is without doubt somewhat unconscious, but it is of such heroism that history is made"[286]

Gustave le Bon speaks about the nature of the crowds, the role ideas play in influencing crowds, the religious sentiment of crowds, and the psychological and emotional benefits one derives from joining a crowd, all these points will be discussed in the following paragraph. To define a crowd, le Bon stated that a crowd is a group of individuals linked together with a set of beliefs, ideas, and ideologies. The ideas that unite a crowd are not chosen by a process of clear reasoning and examination of evidence instead crowds accept ideas superficially and utilize them as fuel for revolutionary action. Moreover, when an individual becomes a part of a crowd according to le Bon he or she undergoes a profound psychological transformation which leads to the automaton of individuals, consequently, an individual no longer becomes his or her own but becomes a pawn who sacrifices his personal goals for those of the crowd, as Le Bon explains that every individual is contaminated by the group surround him or her and this is the impact of the crowd and this is a quote explained by him " In a crowd, every sentiment and act is contagious and contagious to such a degree that an individual readily sacrifices his interest to the collective interest"[287].

The role of ideas in playing the role of influence other people's thoughts and the leader plays the role of a bridge between the agenda of his or her thought and the aim behind the targeting purposes. Gustave le Bon said:

> ideas being only accessible to crowds after having assumed a very
> the simple shape must often undergo the most thoroughgoing transformation to become popular. It is especially true when we are dealing with somewhat lofty philosophical or scientific ideas that we see how far-reaching the modifications they require to lower them to the level of the install-

[286] - Academy of Ideas. "Gustave Le Bon: The Nature of Crowds." *You Tube*, 28 July 2013, www.youtube.com/watch?v=bCAhKGhYzh0&t=332s.
[287] - Ibid.

> Agence of crowds…. However great or true an idea may have been to begin with, it is deprived of almost all that which constituted its elevation and its greatness by the mere fact that it has come within the intellectual range of crowds and exerts an influence upon them.[288]

To conclude, ideas are available to crowds which undergo the transformation process to become popular to the crowds, the leader simplifies the ideas to the crowds to make them easily grasped. Besides, the crowds are disabled in front of the camouflage of the leader which shows that the masses do not have the right to reason and interfere with the outside subject to Gustave le Bon "The majority of men, especially among the masses, do not possess clear and reasoned ideas on any subject whatever outside their specialty. The leader serves them as a guide"[289]. The impact of the leaders' assumptions and attitudes on the crowds caused them to sacrifice their lives in favor of ideas and beliefs they did not understand fully.

The morality of crowds is both standing for the good and the bad acts. To start with, many preconceptions say that the crowds are immoral and savage which Gustave le Bon explained in one of his quotes:

> our savage, destructive instincts are the inheritance left dormant in all of us from the primitive ages. In the life of the isolated individual it would be dangerous for him to gratify these instincts, while his absorption in an irresponsible crowd, in which in consequence he is assured of impunity, gives him entire liberty to follow them.[290]

The aim behind the gathering of people around a leader or an occasion is to transmit an ideology or thought. The beliefs or ideas that are disseminated are fixed beliefs and feelings that determine the kind of trends and cultural new lifestyles. Furthermore, this strategy of fixing ideas or cultures brings out a disorder in the force of cultural customs; for instance, the organizing committees of festivals that are most of the time westerner are changing from the crowd opinions to pave the way toward cultural industry. Finally, the leader of a crowd either

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[288] - Academy of Ideas. "Gustave Le Bon: The Nature of Crowds." *You Tube*, 28 July 2013, www.youtube.com/watch?v=bCAhKGhYzh0&t=332s.
[289] - Academy of Ideas. "Gustave Le Bon: The Nature of Crowds." *You Tube*, 28 July 2013, www.youtube.com/watch?v=bCAhKGhYzh0&t=332s .
[290] - Academy of Ideas. "Gustave Le Bon: The Nature of Crowds." *You Tube*, 28 July 2013, www.youtube.com/watch?v=bCAhKGhYzh0&t=332s .

in a meeting for intellectual reasons or entertainment like festivals is targeting to destroy the basics of a culture and the attitudes of a population.

To sum up, this chapter shed light on aspects of the crowd and the interactions between the crowds and the leader and how these interactions affect the thoughts the agenda, and the principles of a population in addition to the characteristics and the features of the crowds.

Conclusion

To dig deeply into the discourse with its two components the speaker and the listener, it needs critical analysis of all the thorny issues that accompany discourse, the listener, and the speaker. I discuss essential topics that complete the effect of discourse like cross-cultural communication and mass communication in addition to the effects of outside factors like performance, performative and performativity, ideology, the public sphere, and the crowds. As far as I am concerned, discourse and the public crowd are a body and a soul nothing could detach them, they are situations that set up the essential phenomena culture industry.

Chapter Three: The Pre-era of Culture Industry.

Introduction

The pre-ear of the culture industry has shown many historical events and incidents that paved the way toward the establishment of an evolution in the field of culture and media. There were events that in some instances seemed not harming but rather benefiting other things, one of the fundamental issues that set up a new movement in culture is the culture industry which changes many things in the field of culture and media. The following chapter will reveal one of the most essential historical points that contributed to the development of the culture industry; hence this chapter will state the most obvious events and the closest ones to the culture industry.

3-1 Enlightenment

The glowing of the nation is a result of a revolution that erases all the ignorance and dull side of it. Years ago, the world underwent an eradicated change from the church to culture to live in a space more healthy and highly advanced in all the majors. Europe was first enhanced by the wave of enlightenment notwithstanding historically speaking were the Muslims before; yet, with the wars and the enemies of the Muslims, there was a collapse of the most powerful Islamic empires and the rise of Europe. Education, culture, and enlightenment are modifications of social life, the effect of industry, and the mental with the psychical effort of man and woman to live in better conditions. It is like a math calculation when the social condition of people is brought via art and industry into harmony with the prospects of these people, the result is better citizens with better education. The Age of Enlightenment was an age of education in all the sciences either scientific, humanities, philosophy, and industries are brought In this era, culture, and enlightenment seem two opposing phenomena since culture is a land where habits are produced by man and woman whereas enlightenment is knowledge, invention, and reason. The following chapter is a descriptive and narrative essay about the Enlightenment, and it sheds light on the first hints that led to the culture industry. Besides, it would state Kant's viewpoints about enlightenment and Hegel's.

The word enlightenment is a word that carries meanings a lot and it is a term employed historically to call an age of revolution it is a term that is defined and tackled by many. Joseph Addison, Bishop Berkeley, and David Hume described the world between 1712 and 1750 as enlightened by learning and philosophy, an enlightened age and David Hume saw that there is a shifting from barbarous to an enlightened age[291]. The words enlighten and enlightened refer to learning, reason, and development and it is a term that is opposite to the church's rules and beliefs, enlightenment is not a theory that theories for a phenomenon but it is an act that retrieves people from the doom to the light; for example, many scholars and thinkers of that time perceive enlightenment as a time that urgent imposes itself during the people because reason and knowledge start spreading quickly and people get to because reason and knowledge start

[291] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*? First, vol. One, New York, Routledge, 2013. P, 13.

spreading quickly and people get to education and learning so as the fake message of the priest begins to seem delusive and illogical[292].

Kant is the pioneer of enlightenment, writing essays and books about that age and he defines the word enlightenment. Kant writes that enlightenment "is the exit of human beings from their self-incurred immaturity. And at the end of the first paragraph, he says Dare to know! or having the courage to use your understanding is the watchword of enlightenment[293]." Considering the above quote, enlightenment is the exit door to get out from ignorance to a world of light and awareness, also, before the age of enlightenment people were weak in terms of personality and emotion, so they could not express their visions and they could not criticize that is why enlightenment is the freedom to people from the enslavement of the church[294]. Finally, Christian Daniel Erhard writes that enlightenment came to eradicate the superstition, prejudices, and errors that circulated among the people and caused ignorance. Enlightenment has other meanings and significations that are stated in the following paragraphs.

The pre-era of the birth of Enlightenment is a period of very slow development in sciences, art, literature, and technology due to the major streams of Christianity, the church, and the whole blessing of the priest. Because of this, people were passive, consumers of the church's messages and this is what Kant calls the immaturity that blocks enlightenment[295]. Kant explains it by writing it is "the inability to use one's understanding without the direction of another"[296], Kant conforms those individuals are obsessed with the church and live under the conditions of the priest, on the other hand, Kant insists on having one's understanding and decision to be self-independent and powerful. Besides, Kant characterized immaturity as being self-incurred; for example, individuals attack all that is done with reason and questioning, then they worship the others (priest and the church) in a way that manipulates and slaves them. Kant protests against the main wave of the church that takes by force the right to freedom and imprisoned people in the cell of the church and the priest, hence, Kant devotes his essays, books,

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[292] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P, 13.

[293] - Ibid. P,13.

[294] - Ibid. P,13.

[295] - Ibid. P, 14.

[296] - Ibid. P, 14.

and lectures to freedom of expression[297]. The pre-enlightenment era is considered a time of the church and the camouflage of the priest.

Enlightenment is chosen as a name according to the need urgent for an alarming revolution against the backwardness of the mentality of individuals. Laziness and ignorance lead people particularly the educated ones to question things and revolt against the church since individuals behave immaturely toward reality. "Immaturity is the inability to make use of one's understanding without the guidance of another", individuals were self-incurred which means they were unable to use their reasoning and understanding in the affairs that concerned them without the guidance of the church and the priest because they were rules and formulas that could not break or disobey[298]. On the other hand, enlightenment first and foremost is triggered to hand out absolute freedom among people and encourage learning and invention[299]. Enlightenment means the rationality of individuals out of the irrationality of the church institutions and today is given to only the real cultures that live in enlightenment and are culturally advanced.

In every society throughout the world, there are masses and scholars, and the tool of enlightenment exists in civil and domestic relationships. For every single rebellion exists a reason through which the civil and domestic relations agree on the work map of implementing enlightenment[300]. The channel used to chain between the masses and the thinkers is communication because they must communicate to understand and be convinced by the thinker's arguments and as a result, have a rational community.

Kant is one of the pioneers of Enlightenment and is one of the fundamental figures who traced an important line in the time of Enlightenment, so who is Kant? Kant was born in 1724 in a city called Kaliningrad (Konigsberg), Kant belonged to a very modest family his father was a saddle maker, and he became a professor at the age of his fifties and got a moderate degree of prosperity[301]. Despite his refute of religion, his family is very religious and conservative. Kant

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297 - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*? First, vol. One, New York, Routledge, 2013. P,15.

298 -Ibid. P, 59.

299 -Ibid. P,59.

300 -Ibid. P,

301 - "PHILOSOPHY: Immanuel Kant." *Youtube*, uploaded by The School of Life, 13 Dec. 2015, www.youtube.com/watch?v=nsgAsw4XGvU.

encourages people around the table at dinner to exchange stories about what happened recently from the news and they should be interactive discourse free from the church messages[302]. Kant died in 1804 in Konigsberg after hard work and producing books and articles that discussed the Enlightenment and other topics of the age. Kant devotes his life to proving the usefulness of the church in educating individuals and raising them to a high level of prosperity[303]. Kant 's target is to replace the authority of religion with the authority of reason (human intelligence) and freedom, then he advocates that we are free only when we act according to our nature and reason, whereas we are slaves when we follow others[304]. Finally, Kant is optimistic when he talks about educating individuals and pushing them to critically see things and he is pessimistic when he sees some are a follower of religions and the church.

Kant 's essays and books about the Enlightenment are concluded in the following five points.

1- as opposed to prejudice and superstition
2- as consisting, on the individual level, in everyone's thinking for him or herself while simultaneously seeking grounds that he or she can share with others.
3- as consisting, on the political level, in the protection of free speech in scholarly debate; and
4- requiring large private institutions that lie between individuals and the state, especially churches, to permit open, critical discussion of their doctrines and authority structures.
5- that an important job for philosophers is to help individuals question the traditional doctrines that churches uphold-a particularly potent source of prejudice and superstition[305].

So much of Kant's speech and many of his essays and books call for freedom of expression which stands for the public and private use of reason. The government and the

[302] - "PHILOSOPHY: Immanuel Kant." *Youtube*, uploaded by The School of Life, 13 Dec. 2015, www.youtube.com/watch?v=nsgAsw4XGvU.

[303] - "PHILOSOPHY: Immanuel Kant." *Youtube*, uploaded by The School of Life, 13 Dec. 2015, www.youtube.com/watch?v=nsgAsw4XGvU.

[304] - Ibid

[305] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*? First, vol. One, New York, Routledge, 2013. P,63.

religious institutions held the absolute decision of individuals since there was a repetitive phrase among people that is "Don't argue[306]" so Kant got annoyed when hearing that and he argued that individuals own the free public discussion to reject and accept the duties assigned to them[307]. The word private is borrowed from a Latin word meaning set apart, lacking, or deprived[308], so he considers that private people get excluded or forbidden from public office. Kant elaborates more on the term and states that individuals are deprived of their common humanity which is they are interwoven in themselves. As far as Kant is concerned, the public meant to him "a realm in which all our specific, historically located projects and identities - including our political projects and identities- are suspended and we are therefore able to reflect on them"[309], Kant does not see the public as a political realm but as an authority that is pressed on individuals to forget about their humanity and self-identity and mostly dignity.

Kant is a strong advocate of his phrase think of yourself, he uses this phrase to urge people to use their reasoning to bring together the private and the public. Kant means that to think of yourself is to use your critical thinking to any claim proposed to you meanwhile it means to have standards that one can share with other human beings[310]. Besides, Kant explains think of yourself as the motto of enlightenment, it is a slogan that makes enlightenment known to all, think of yourself has two double meanings, first, it means to think of others and second, it means to think of yourself too[311]. Kant refutes the rumor that says enlightenment is an age of information and a well-educated population but he simply says that enlightenment's main aim is on how we know rather than what we know and from here Kant starts to use his famous phrase the categorical imperative to clarify that he is interested in the form, the ground from which it does appear not the content also he means by the categorical imperative that to act to treat people as ends in themselves, not as ends in themselves[312].

Hegel is the contemporary of Kant who explains enlightenment from his point of view, and he is more flexible than Kant when dealing with religion. Hegel is a philosopher who wrestles with the question of how to rise from individualism and rationalism of enlightenment

[306] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P, 15.
[307] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P,15.
[308] - Ibid. P,16.
[309] - Ibid. P,17.
[310] -Ibid. P, 22.
[311] - Ibid. P,22.
[312] - Ibid. P,23.

while keeping traditions and entrenched institutions[313]. For instance, Hegel considers that reason that is withdrawn from its emotions and sympathy and torn off from its historical context will only lead to destroying the individuals. Hegel proclaims that the reconciliation of both reason and tradition is the source of knowledge too unlike Kant who separates religion from reason, hence according to Hegel, this sort of reasoning is best suited to both a good search for knowledge and enlightenment and to a proper religious commitment[314].

Hegel was known for his famous book The Phenomenology of Spirit in which he states several points about the era of Enlightenment. First, Hegel explains that this fight against Kant against religion and the church 's recommendations are not strange to us since they are the product of culture, customs, and tradition so they should not be excluded. Second, Hegel believes that enlightenment fails to balance the need for both reason and faith in the light of the claim that God endows us with the endowment of consciousness which is reason in itself. Also, Hegel reveals that enlightenment misconstrues faith since it accuses it of being slaving people and sharing prejudices and superstition whereas for Hegel enlightenment is itself guilty of making separating things. Third, Hegel sees that the reason that Kant calls for is empty because the reason that does not take into consideration the beliefs and traditions of people has no positive aspect and success on people. Finally, Hegel accused the kind of reason adopted by Kant and other thinkers of enlightenment as a manipulating instrument to people in the sense that people do not put confidence in things that are not touched and heard like religion and faith[315].

Hegel is famous for traits that are known by them and by these traits, he makes a difference during the age of enlightenment. Hegel was born in 1770 in Stuttgart and his full name is Georg Friedrich Hegel, as a personality he was adventurous but so conservative and faithful to Christianity. Hegel 's writings are sophisticated, and people could not understand his philosophy. Hegel's writings address points; firstly, important parts of us can be found in history in the sense that people should be familiar with the past[316]. Secondly, "learn from ideas

[313] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P, 58.
[314] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P, 59.
[315] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*. First, vol. One, New York, Routledge, 2013. P:60/ 61.
[316] - "PHILOSOPHY: Immanuel Kant." *Youtube*, uploaded by The School of Life, 13 Dec. 2015, www.youtube.com/watch?v=nsgAsw4XGvU.

you dislike,[317]" Hegel says, means, to learn from your enemies in the points that you disagree on and the issues that you contrast with each other. The third point is progress is messy which Hegel uses to mean that the world makes progress only by lurching from one extreme to another, so Hegel calls that progress which once is linear and other time is curved by dialectic. The fourth and last point is that art has a purpose as far as Hegel is concerned and no art is for art's sake, Hegel explains that art alone can make a change and it can lead to setting up a set of ideas and presentations that are implemented socially and culturally. Besides, Hegel insists on the important role that institutions play in enlightening people

Enlightenment today to some extent means the same but some differences could be important in the shaping of society. An enlightened person may be liberal or conservative, secular or religious unlike the Kantian 's leaning toward enlightenment, and a liberal, secular individualist may be unenlightened if he believes in things blindly without looking for logical reasons to understand how reasonable people are with or against him[318]. Besides, when a person admits to being enlightened; it has all kinds of things that a person can learn from him or her as well as share information with each other to see the agreement points and the disagreements. One of the most important points that Kant mentions when he deals with enlightenment is freedom of speech. For instance, Kant insists on people's freedom of speech and reasoning things without the interference of the institutions (church, religions, and the priests), so in light of this demand, John Stuart Mill followed the same orientation as Kant and wrote an essay called on Liberty through which he directs his critics to the governmental and non-governmental agents' pressure on the expression of ideas they dislike. So, freedom of speech according to Mill is mandatory because without it the truth is lost Herbert Marcuse explains the premise of freedom of speech in a capitalist society by favoring the views of well-educated people over those poor and non-intellectual people. Rich people get access to mass media and advertise themselves easily because they have the power of enlightenment whereas the poor are weak in terms o weofltht the kind of enlightenment that Kant and his followers present to us, but it is a new kind of enlightenment abiding by the new development of the age.

Art plays a vital role in the dissemination of the Age of Enlightenment. They were artists and painters who made a difference in the general theme of the painting, the previous theme was not satisfying the people so conservative and following the rules of the institutions. On the

[317] - "PHILOSOPHY: Immanuel Kant." *Youtube*, uploaded by The School of Life, 13 Dec. 2015, www.youtube.com/watch?v=nsgAsw4XGvU.
[318] - SAMUEL, FLEISCHACKER. *WHAT IS ENLIGHTENMENT*? First, vol. One, New York, Routledge, 2013. P:170

other hand, the new art searches for morality and gives much more importance to individuals and it gets inspiration from classical art hence it is named neo-classical art. Neoclassicism is depicted as being clear, the light of the sun, and skillfully made.

The Age of Enlightenment was a time when Europe took its rebirth and breathed fresh neat air, and a new life started to come into existence. The intellectuals and important figures arranged a club called the Berlin Wednesday Society which gathered all the friends of Enlightenment between 1783 and 1798 and it had another name The Society of Friends of Enlightenment[319]. t was founded at the beginning of the social movement of enlightenment, it was a circle of friends who had the same interests and they belonged to families of affairs the Prussian jurist Ernst Ferdinand says it is the greatest happiness in his life to have been a member of this society.[320]"

Enlightenment was a temporary event that did not continue to nowadays, it stopped at one time and one age, but it is thanks to Enlightenment that people became aware of the importance of learning, reasoning, and science. Today, reason suffers from the greatest transformation that the world is living in, in the sense that there are technical skills and access to goods and services shift the world to an industrialized culture[321]. Mass media orients the citizens by broadcasting things that influence the reason side of people and causes social control over the deceived people.

To sum up, enlightenment comes to eradicate the prejudices that were hounding individuals everywhere and to erase the errors of the institutions that were humiliating individuals. Enlightenment is a political movement that separates the state from the church. Do people now live in an age of enlightenment? Of course, no since they are enlightened but they are not free to isolate themselves from the impact of influential means like media and industry in addition to capitalism 's system that uses people to profit from their money, leisure time, and affiliations.

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[319] - James, Schmidt editor. *What Is Enlightenment? Eighteenth-Century Answers and Twentieth-Century Questions*. The Regents of the University of California, vol. one, The United States of America, University of California, 1996. P, 235.

[320] - James, Schmidt editor *What Is Enlightenment? Eighteenth-Century Answers and Twentieth-Century Questions*. The Regents of the University of California, vol. one, The United States of America, University of California, 1996. P, 235.

[321] - Ibid. P, 259.

3-2 The Industrial Revolution.

Following the Age of Enlightenment, individuals began to recognize the significance of leading a comfortable life in a serene environment with favorable social conditions. During this period, people were novices in terms of creativity and innovation, excelling primarily in agriculture. The primary source of sustenance was the land, prompting a swift shift away from traditional agricultural roles towards a significant revolution and advancement in human society. The Industrial Revolution has had a lasting positive impact, catalyzing modern innovation and technology. The nations that spearheaded this revolution, such as the United Kingdom, United States of America, China, and Europe, as well as emerging countries like Turkey and Singapore, now stand as the most developed and advanced nations globally

The time of the Industrial Revolution is not limited to a period, it is nowadays surviving between us. The Industrial Revolution is one of the many historical events that mark its period, and it is a development of the human race over the past three centuries. The industrial revolution is not a past event, but it is still formulating the recent world in terms of the workshops in factories[322]. This historical event started two and a half centuries ago, and it changed world development since it accelerated the production of goods and services, industrialization, has changed many aspects of people's lives like housing, politics, sports, and so on. The Industrial Revolution was a universal process, it was the most fundamental force in world history in the nineteenth and twentieth centuries then it is still spreading in the twenty-first century. The Industrial Revolution happened in three waves; first, it happened in Western Europe exactly in Britain and the United States, the second wave happened in Russia, Japan, other places in eastern and southern Europe, Canada, and Australia; finally, the last wave began in the 1960s till now in China, Turkey, India and in Brazil[323].

There are reasons behind naming this era of the Industrial Revolution. The term revolution depicts the process of industrialization that started in Great Britain, then the term revolution was not only used to mean the great wave of factories and manufacturing, but it was used to refer to modern culture in terms of skincare and sports equipment. It is widely used by people who are not familiar with the industry, and it provoked in people a sense of inquiry. it is

[322]- Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 1.

[323] - Ibid. P, 2.

not an innocent revolution, but it is a transformation in all the fields of industry, it was the beginning of the revolution in all the fields[324].

The Industrial Revolution is defined by various people, but they all agree on the point of producing new concepts of social and economic human beings' lives. The definition of the Industrial Revolution is narrated as the following, it is a set of very huge changes that started with the innovation in technology and other organizations of manufacturing and boosting production and machines over agriculture, so when all these worked in collaboration, there was the raising up of an industrial society[325]. The industrial society is all the cities that were adopting factors and machines to produce things; hence, there was an increased emigration of people (men, women, children) from the rural areas to the cities, and by 1850 half of the population lived in rural areas. The Industrial Revolution touched other fields and contributed to their alteration like art, politics, the relationship between parents and children, and diplomatic relationships in addition to other ones[326].

The Industrial Revolution brought many changes to the European environment which affected the societies. The first change was that all the citizens were satisfied with their first hand but later on, they were dissatisfied with the replacement of humans and animals with machines and engines. For example, people and animals were the first workers in the sowing of lands and cropping without any help only the physical efforts of both, relying only on waterwheels and other manual equipment, whereas in the time of the Industrial Revolution, there were the steam engine, electric and internal combustion motors as well to coal and petroleum[327]. The Industrial Revolution was characterized by two features; first, it was a revolution in technology and second in the management of work; hence, the result was a great development in the number of production and a great increase in the output of workers; to conclude, the industrial revolution had its advantages and drawbacks; for instance, the industrial revolution has advanced the human health such as reducing the infant mortality death and advancing in the medicines that took much time to be in the market; on the other hand, the

[324] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 3.

[325] - Ibid. P, 13.
[326] - Ibid. P, 14.
[327] - Ibid. P, 8.

pressure on workers had weakened from their health and caused health diseases like cancer and other ones[328].

Some causes launched the first hints of the Industrial Revolution. To start with, the first trigger of the Industrial Revolution was simply coming from the field of agriculture, there was an increase in the crops of potatoes thanks to the methods and tools that were used by peasants and landowners to have safe and healthy crops. With the good number of crops that were produced, and good quality, peasants and landowners used other techniques like drainage and nitrogen-fixing crops to keep the fertility of the crops. Food production expanded using these inventions which gave growth to the crops and consequently more production for market sales and more population in front of shrinking the labor force in agriculture[329]. At the beginning of the eighteen centuries, century the phenomenon of protoindustrialization, was the start of the Industrial Revolution domestic manufacturing and spreading in several areas; besides, people established domestic workshops to fabricate cloth and they hired peasants to work in textiles the time and the other time in agriculture. The need for new inventions and technology to rise from the market force paved the way for inviting researchers in sciences, chemistry, and technology to invent machines to replace old manual tools[330].

A revolution occurred in the system of innovation and creation, it was the invention of new technology and organizations. Thanks to these massive inventions and the push of bourgeoise men to organizations and researchers to invent machines, there would not have existed. The Industrial Revolution took by force all the peasants to work in factories (men, women, and children) and to be under exploitation by the factory owners whose interests were just in producing and monopolizing[331]. At that time, major industries were cotton, iron, textile, and wool, these industries were done by workers whose rights were not publicly voiced out and not officially bidding by human rights; for example, "by 1811, wages were down one-third from their 1800 levels, and by 1832, when hand weaving in cotton was dying out in Britain, they had fallen by a full 60 percent"[332], in addition, there was no health assurance for illness or old age worker and maternity leave.

[328] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 9.
[329] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,26.
[330] - Ibid. P, 25/26.
[331] - Ibid. P, 30
[332] - Ibid. P, 36.

Other reasons that pressed the city of England to explode during the Industrial Revolution relate to the economic movement of the city. The increase of the investment funds since there was a lack of machines whose prices were so expensive in addition to the shortage of raw materials like fibers, coal, and iron, and also the need for transportation increased by merchants. The labor force was not that much, people did not have the choice to choose labor but they were working in the industrial sector because of the good wages that were given. So, the industrial revolution drove businessmen to encourage entrepreneurial innovation[333].

An industrial revolution is an event that first happened by coincidence and in a century that is known for radical change in a country that was the heart of Europe. The eighteenth century witnessed a rapid growth of population and advancement in technological sciences thanks to the journey that the Enlightenment had impacted people before. Britain was the zoon of the Industrial Revolution for many reasons; the growth of the population tremendously increased and gave a much larger labor force, second, the British aristocracy was more favorable to commerce than its counterparts on the European continent[334]. Besides, Britain was a place for entrepreneurs to do projects in business since there were rapid materials and progress in manufacturing; as a consequence, the British industry allowed the country to gain much power in front of the large population of France during the wars of the French revolution and Napoleonic era[335].

The Industrial Revolution started in England and later on crept to other European countries. During the 1840s, the shining flame of the Industrial Revolution did not focus on England alone, but it spread to other neighbors like Germany, Belgium, and France, and another continent like the United States of America. The new upcoming industries were not similar to the Britain ones since they focused on different materials; for example, textile manufacturing was not so interesting to Germany and France since the British had made great results in this industry and it was dominating the market. The new industrial countries like France, Germany, and Belgium would not adopt the same industries as England but they used sophisticated means and machines from the start and they worked smart since they did not experience the same drawbacks as England; for instance, the labors of Germany and France were not paid as much as the labors of England yet they did not have slums and the exploitation of children whom both

[333] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,43.
[334] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,51
[335] - Ibid. P, 53.

states refused to employ. So, the industrial revolution of the Three countries in addition to France, Germany, and the United States of America completed the work of England in industrialization and technology by the 1870s and later throughout the world[336].

Germany as an industrial country did not contribute to any new inventions and it kept depending on other technologies till the 1870s. During the same period, Germany benefited from the expertise of the provinces Alsace and Lorraine which had great experience in textile and metallurgy; furthermore, Germany was the first to take railroads because of the huge demand for coal and metal. The French had other different styles of industrialization, the French people invented equipment such as the mechanical loom for cloths that helped spread mechanization in textiles and ultimately helped in advancing the circuit-board technology[337]. Unlike Britain, the French had support from the government and gave much more importance to industrialization; for instance, France gave much importance to craft production and the country manufactured things such as furniture. The United States of America was the great new economic industrial nation after Britain, France, and Germany between 1850 and 1900, the U.S. was dependent on European technology like chemistry. The United States of America encouraged market specialization and increased the number of manufacturing goods; besides, the United States was not doing like Great Britain and other European states, it rather used both industry and agriculture in the development of the country which easily established worldwide US companies in agriculture because of the speed in manufacturing goods tractors and railroad to easily reaching the crops[338].

There is no suspicion that the Industrial Revolution had a great impact on the social and cultural aspects of societies which in one way or another caused alterations and differences. During the industrial revolution, children and women were working much time and they were exposed to abuses like sexual harassment and child exploitation, with the time working inside the factories, workers faced an increase in poverty although they spent much time in manufacturing, they got very low wages in front of the expensive prices of some goods that they were essential need to people; hence, the demands of good conditions of living increased in the time of industrial revolution. Even though constraints got stronger, the working classes suffered from problems like little subsistence, illnesses, and an economy at risk. The rules that

[336] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,58.
[337] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,59.
[338] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 62/63.

were put by the factories were injustice and slaved the workers; for instance, the job environment accused many obstacles and oppression of the workers; workers thought that working many hours would raise their prices and the workers had to be on time before the Westling or else they would lose half of the wage[339].

The constraints of the factory owners set up rules that imperiled the workers. Nothing was innocent when the landowners dealt with the workers, they enslaved them and turned them into body machines, the work habits that were inserted by owners unconsciously into the laborers' minds were seen first as normal and they were inherited from one family to another since the children were exploited in a very little age. On the other hand, workers with time began to be aware of the danger to the factory owners and they accepted the work conditions but with high wages and advanced machines[340].

The Industrial Revolution reshuffled the family institution and began to make decisions to erase the previous errors. The first thing that the Industrial Revolution did as a good side of revolution was the encourage marriage and the rise of birth which was a great achievement for the country. Second, the return to the functions of the family was about to be destroyed; for example, the employment of women got lower and lower since the state encouraged the marriage of women and supported men to empower family institutions. The new visions that the Industrial Revolution adopted for the family gave much more prestige the European and American life. The first vision is implemented in the relief that the family provided to men from peaceful and comfortable homes, also the children got well education and acquired well-behavior. Besides, the family contributed to the welfare of the Industrial Revolution by demanding more goods, and manufactured products such as wallpaper, furniture, and carpeting all served the economic process of the Industrial Revolution[341].

Women in Europe and other parts of the world underwent the Industrial Revolution and faced many experiences that were remarkable throughout history. At the beginning of the Industrial Revolution, women and men were working hand in hand inside the factories doing all kinds of tasks while later women were not offered these tasks and they more in houses than in factories. A good family was man-headed and fulfilled the needs of his family and women stayed at home nurturing children there were in middle-class families' servants who helped the

339 - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,68/70.
340 - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 73
341 - Ibid. P, 75

women with housework instead of being in factories. Consequently, men were the breadwinners and women were doing their function as mothers and wives since it was shameful for men to send their women to work in factories[342].

Child labor was a serious phenomenon that took wide expansion in Europe. Children at an early age were exploited without mercy by factory owners who put strains on children to be under the supervision of the factory owners. So, those children were working like machines without stopping and for human rights, and they were separated from their parents and families and were called bobbin boys[343]. In 1833, Britain entered advanced machines and more developing technology which abandoned children from working and being slaves of their owners, also, there were laws to legislate the conditions of working such as children less than twelve years old being forbidden from work. Hopefully, Europe and the United States of America imposed on the family the primary schooling of their children[344]

The transformation did not stop at one age or at one time, but it is going on till the present, today and with the new forms of the world, there is a kind of industrial revolution that becomes known by technological inventions and new organizations that pop up or that already present big organizations that control the whole industrial and technological spheres. Hence, the Industrial Revolution has taken new versions; technology and organization. The first technological invention was the Bessemer process for steelmaking and in the late 90s, there was the development of electric turbines, hydroelectric power, petroleum, and internal engines which get power from petroleum[345]. Besides, there was a true relief to workers when the governments decided to cooperate with the researchers and especially the scientists to invent new advanced machines; for instance, the crafts that were handmade turned to be done in factors using electricity and new machines, in addition to commercial products like bakeries and food preservation[346].

[342] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,76.
[343] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 78.
[344] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 78.
[345] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P, 154.
[346] - Ibid. P, 155.

Finally, in the late 1880s, Europe and other countries had major growth in the option of industrializing cars and motor vehicles. Europe and The United States of America manufactured almost everything and in the early twentieth century, there was a big interest in manufacturing cars and tractors which set up a race among these countries to be the first in industrializing newly developed cars; for example, Henry Ford in 1910 invented cars by his name to be a well-known brand in the United State of America and worldwide, also in Germany, there was Mercedes-Benz that was made in 1886 by Benz Patent Motorwagen which was astonishing the German people and other ones[347].

The Industrial Revolution did not just make alterations and create new faces in societies, but it encouraged other rituals to be within the familiar sets of people's daily routines. One of the burdens that the Industrial Revolution put on the shoulders of workers was the extensive timing of work since they worked more than sixteen hours which made them fragile Therefore, they believed that the increasing number of hours would produce cheap quality. After this, people were given leisure time to do their needs and have some rest and it was the beginning of the notion of leisure time. The Industrial Revolution was accompanying leisure time since people spent their free time on occasions that were the product of industry such as theatre, musical parties, and comedy scenes[348].

In light of the above idea, the industrial revolution is still manipulating the world but using other strategies. Nothing can be done without industry, so industry has become an aim of almost all countries either developed or developing ones because it is a source of living and economic investment. Hence, the world created what is called globalization to shrink the distances and popularize a unified lifestyle and have similarities among many nations this is now called the culture industry, it is a kind of industrial revolution.

To conclude, this article is a narrative and descriptive essay about an important period in history which was the enhancement of people's economic, social, and cultural aspects of different nations. The Industrial Revolution is the core of human history, it had much impact on other events and it contributed to the beginning of an economic system like capitalism.

[347] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. Ibid . P, 156.
[348] - Peter N, Stearns. *THE INDUSTRIAL REVOLUTION IN WORLD HISTORY*. Fifth edition, vol. One, New York, Routledge, 2021. P,162.

3-3 Capitalism

After the Industrial Revolution, the economic global system of the world had been under many changes and experiments to reach an economic system that would take the countries to a very high level of wealth and welfare. The appearance of big companies and the organizations that were primary factors accelerated the countries' financial development. They won huge wealth, which is now sustaining world economic development. Throughout this chapter, I will talk about the meaning of capitalism, its history, and the features and characteristics of this system in addition to stating the effects and the negative effects of capitalism on the life process of people (social status).

Capitalism is a term that would seem to us self-explanatory, but it is a polysemous term that needs to be elucidated. It seems from the first reading of the word that capitalism is made up of two syllables; capital which means the general dominating thing, an amount of money, or a property, meanwhile ism stands for a set of political, social, and cultural beliefs. Capitalism is a political and economic system that overthrew the old proletarian system to replace it with a system that focuses on forces of production and the needs of the greatest number of people (supply and demand). Capitalism has measurements that were first made for local countries and with time turned to be international, capitalism has a gold standard which stands for the domestic institution, meaning linking a country's money supply to its gold reserves and the gold standard becomes international only when other countries independently had decided to adopt the gold standard as well. The establishment of global capitalism as an international economic system required that the institutions of capitalism be open to the economies of global participants and also to interact with other economies to learn from the experiences of others. So, a global capitalist system requires both domestic capitalist institutions and international interactions. Domestic capitalist institutions have two roles: deepening and widening. For instance, deepening means the development of capitalist institutions within the countries themselves like the development of the railroad, telegraph, and the increasing markets. On the other hand, widening means the addition of other countries to the capitalist system club-like Japan, Mexico, and Asia [349]

[349] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 3.

The aftermath of the Industrial Revolution gives birth to capitalism. The historical events are like a chain attaching, so after the industrial revolution, all the backgrounds changed mainly the economic sector since it is the basic ground of the development of a country. The consequences of the Industrial Revolution are the following, there was a great divergence in income between the rich capitalist community and poor communities which enabled the United Kingdom to imperialism either formal or informal, and to dominate large areas of the world; as a consequence, imperialism helped the spread of capitalist systems. Besides, the Industrial Revolution contributed to the welfare of capitalism through international trading, particularly in food and raw materials, also the new industrial agricultural machines and technologies were in all of Europe and the United States of America. Thanks to transportation technologies the telegraphs were very effective in the transportation of global market commodities[350]. So, these are some of the first invasions of capitalism.

Some things happened that accelerated the appearance of capitalism. Before the capitalist system, there was something that changed the economic system of the European countries as well as the United States and other countries in the world, this new thing that could transform the whole economic system is trading. For instance, the European countries removed the mercantilist policies, lowering the tariffs and with time removing them. Besides, trading enables the countries to use one unifying currency to avoid risk, also thanks to technology people were able to do trading in a short time and to break all the barriers since all the civil wars and the First World War were relinquished and living in peace[351]. Hopefully, all these new faces of Europe are the offshoots of the industrial revolution.

Mass migration contributes also to making capitalism the first global century. Before the capitalist system, Europe underwent a migration that was restricted since the European countries did not encourage the outflows of people to other nations, they could migrate on one condition which is by contract or coercion, and they moved with families. Whereas later, they can migrate with free will, they migrate individually, and they are poorer thereafter. After 1846, European emigrants were 300.000, later the number got bigger and doubled, and after the end of the century rose to over a million emigrants. The emigration was first among the European countries such as the British Isles and Germany and later on from Europe and other parts of the world. The first kind of emigration was inside Europe; for instance, the Irish migration to

[350] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 5.
[351]- Ibid. P, 5.

Britain between 1781 and 1851 was so high and remarkable; hence, the Irish population constituted the tenth of the British population. Besides, half of the Italian people emigrated to France and Germany[352]. This migration was a cross-border one, people from inside Europe migrated to or exchanged countries but after years people from other continents like Africa and South or North America migrated to Europe because of certain reasons. During the end of the nineteenth century, Britain was at the time core of international capital markets which contributed to the high demand for exporting goods and services. So, this kind of capital marketing returned to the booming investment demand on the frontiers and the United Kingdom's geographical position[353].

The pre-era of capitalism had known events that were marking the period and launched the coming of capitalism. The close era of capitalism was so famous for the spread of manufacturing, that there was a huge organization of factors that constituted the whole economic system of a whole country. The first invasion of goods was China and India where manufacturing took place, the shipping of goods among continents was so expensive this is why all the countries consumed what they produced because of the low budget. The traditional manufacturing projects fell in the nineteenth century and others rose to join the industrial city of Britain, also, the United States produced half of the world's manufactures in the 1950s[354].

The thinking of privacy ownership began in the agricultural domain since things changed by the nineteenth century. Agriculture paved the way for the encouragement of the economist belief which stands for the superiority of private property rights over traditional ones. The idea of property varied from one place to another; for instance, the right to own land was only in Western Europe and some areas in Asia; on the other hand, in Eastern Europe and other parts of India, the property of land is owned by the feudal lords or powerful people who take a part of the product or worker labor time. The feudal system would not exist anymore after the first half of the nineteenth century, the land profit was divided between the peasants and the landlords[355].

The term capitalist was first initiated in the field of agriculture and employed to be one of the sources of capitalism. The term was first introduced in the field of agriculture as the

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[352] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P,9.
[353] - Ibid. P, 9.
[354] - Ibid . P, 24.
[355] - Ibid . P, 61.

capitalist farm which means " a large farm cultivated by wage workers and managed by the landlord or by tenants,", the period did not only know the diffusion of factors but also knew the development of agriculture, the term capitalist called to a farm that its wage workers account for most of its permanent labor force. These kinds of lands were widespread in the southeast of England and later they spread in the rest of the country, but in the rest of Europe were rare and they were in very well-known areas like Italy, east of the river Elbe in Germany, and some parts in French like Bordeaux[356].

The spread of capitalism has not come by coincidence, there were important factors that helped spread the capitalist system. The first is the rise of industrialization which was characterized by the large scale of production and the employ of highly developed technologies within large enterprises. The second key factor behind the development of capitalism is the transformation of innovation itself; for instance, the appearance of a well-structured approach to innovation within capitalism, based on the creation of knowledge and involving the growth of specialized institutions in education and science and which focused on the creation of new methods and techniques. The third, innovation assisted the global diffusion of capitalism, a development that contained the globalization of industry, trade, and the varying skills of a nation to use international flows of capital, knowledge, and technology to reach sustained economic growth[357].

Capitalism is an economic and political system that first appeared to make changes in the global system. Capitalism emerged in Europe, and it was spreading thanks to the technological change that was acquired, technology and innovation were integral parts of production and the sustained productivity growth that were the most important economic achievement of capitalism. There is a link between capitalism and innovation; for instance, the first theme is about how technological change in the nineteenth century transformed the structure of capitalism and gave rise to new forms. The second theme is that these new forms paved the way for the transformation of the innovation sector into industry, university, and government. The third theme is technological innovation had a strong influence on the structure

[356] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United State of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 65.
[357] - Ibid. P, 82.

of capitalism, introducing the role of government and changing relations among states[358]. Finally, technology and innovation are if I can say the motor of capitalism.

Innovation and technology seem at first glance both simple things but they both influence the spread of capitalism. Technology is the mixture of knowledge, organization, and techniques used toward material transformation. Innovation is the way through which almost all technological elements are changed[359]. Innovation started to get more attention and importance in Britain in the late 18th century and it accelerated in iron manufacture, cotton spinning, and steam power, some other industries like the Watt steam engine had little impact until the 19th century, so, innovation increased productivity and maintained the further reorganization of work. The technological development that changed the structure of developed industrial capitalism existed in the period between 1870 and 1914 and it was popular by the second industrial revolution. In the pre-era of the 1870s, the new development in transportation and communication technologies gave closer integration among national economies and commodities markets in the whole economy, also, the development in transportation and communications benefitted from the appearance of groups of new technologies and industries[360].

The period after World War I underwent a high point of economic globalization in the development of capitalism. Innovation in transportation and communication technologies was fundamental to the advancement of domestic and international commerce during the period between 1870 and A914. For instance, the raising of the rail network positively affected economic and technological growth, also the rapid development of the telegraph network helped rapid communication and created new important economic opportunities for process innovation in manufacturing and distribution. Besides, the railway also contributed to the development of new techniques of management, innovation, and coordination[361].

Later with time, industrial capitalism controlled the process of innovation. The increasing development of innovation during the Industrial Revolution led the capitalists to interfere in the creation of scientific and technological capabilities of the innovation. Therefore,

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[358] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 83.
[359] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P,84.
[360] - Ibid. P, 86.
[361] - Ibid. P, 87.

the institutionalization of innovation reinforced the links between scientific knowledge and technological innovation and benefited from this strong link. The business historians mentioned a culture that is a managerial enterprise which was featured by the separation of ownership and control, and economies of scale production and distribution[362].

Capitalism is the real cause behind all the development that occurred in the past years. Innovation is a creation that encouraged the growth of capitalism and technology had a great effect on the development of capitalism too. For instance, the great part of innovation in the field of the military like guns, shipping, and communications helped the expansion of European colonial empires, the profiteering of offshore natural sources, and the great invasion of trade agriculture during the nineteenth century; hence, the growth of military weapons of Europe gave it more power throughout the nineteenth century and expansion throughout Europe. The nineteenth century was known for the international spread of the Industrial Revolution of technology and the high demand for technological innovation[363]. Later, it was a true belief of the European communities that advanced industrial technologies alone were not sufficient to actuate; yet there must be other institutions like mass education, technical training, scientific societies, and intellectual property societies. Besides, European industrialization advanced also in small regional economies; for instance, The Nordic area, Switzerland, Benelux, and regions such as Alsace which was doing industry in the fields of metalworking machines and textile equipment which The Nordic area success and moved from a poor region to a rich one[364].

The establishment of business enterprises led to the diffusion of capitalism in 1848. During the middle of the nineteenth century, the major form of institutions that were doing business were firms; they were the strongest companies to operate across national borders. National or multinational firms are defined as companies or institutions that own and control people in more than one country, and they were the main tools of the trade flow that featured globalization waves, also meanwhile the second half of the nineteenth century, these firms were the fundamental agents behind the discovery and the manipulation of natural resources around the world. Besides, the integrated cooperation that took place among firms set up a high level of intra-firm trade or trade flows across borders; yet, between affiliates of the same group. The

[362] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United State of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 93.
[363] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United State of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 108.
[364] - Ibid. P, 111.

intra-firm trade consisted of 48 % of the United States of America's manufactured goods imports in 2009 and about 30% of the United States of America's manufactured goods exports.

Multinational firms were more than the first inventors of trade flows they had an important role in impacting the diffusion of capitalism. They have the first step toward the transfer of capital across borders; even though this function has not been as important as it is in reality since the firms have always raised from the capital local and plow back the profits into sponsoring the projects themselves. The new thing is that this manufacturing is infecting the cultures of nations; for instance, Coca-Cola soda is not only a consumer product but is a symbol of American value[365].

During the middle of the nineteenth century, millions of European firms established other projects in foreign countries. These projects raised from the flow of trading such as Latin America and Asia overwhelmed the trading operation, they were especially important as urging half of the total world stock of investment. The high competition among firms and businessmen insisted on the high speed of the monopoly of some companies; for instance, the demand for petroleum products increased especially at the end of the nineteenth century, for fuel oil started to be used as a replacement for coal and other things[366]. The less powerful firms that were also building international businesses caused globalization to be more seen when they created trade flows, constructed marketing channels, built infrastructure, and established markets all these investments were controlled by the USA and European businessmen. In addition, multinational firms had an effective role in the development of many things; for instance, they built transport for a global economy, and they also paved the way for trading across the nations in an easy route. They even facilitated trading between developed and developing countries[367].

The following chart shows a ranking of world countries that constituted the largest host economies over time.

[365] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P,170.
[366] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 171.
[367] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 172.

1914	1929	1980	2010
United States Russia Canada Argentina Brazil South Africa Austria-Hungary India/China Egypt, Mexico, United Kingdom.	Canada United States India Cuba Argentina Chile United Kingdom Malaya Venezuela	United States United Kingdom Canada Germany Netherlands Brazil Australia Indonesia Italy	United States Hong Kong United Kingdom France Belgium Spain Netherlands China Canada

Table 3- Ranking of world countries which constituted the largest host economies over time.

Source: *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II the Spread of Capitalism: From 1848 to the Present by NEAL, LARRY, and JEFFREY G. WILLIAMSON*

After the major results of the Second World War, multinational firms benefited from the collective experiences in the reconstruction of a global economy. Services like; management, consultants, advertising agencies, hotels, and the cinema industry were important factors in the international diffusion of American management practices, values, and lifestyles. Also, one of the negative results of the Second World War is that the European firms lost their business and they built and invested in other ones; for instance, Jardine Matheson and Swire lost their investment in China but they invested in other countries like Hong Kong airlines and ports. Shipping companies were raised by the end of the Second World War since they were important in trading across the earth like they carried substantial raw material, food, and fuel. Multinational banking also was a result that contributed to the development of capitalism; for example, the banks of London and South America and the US banks took the expert from the Bank of England's liberal policies to have a foreign exchange market[368].

[368] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 184.

When the whole world becomes extremely under the conditions of globalization since 1980 that is under the supremacy of capitalism policies in general. Many things were changed for example the government agendas, exchange controls, and other instruments of intervention policies were rejected and replaced by others. The newly adopted views were for instance, that every country suggested incentive proposal for global firms to invest, in some systems like the United States of America, investors created an atmosphere of challenge among investors to attract foreign investors. Besides, foreign multinational companies constituted a fundamental element of the economic growth that sustained the government's relaxed controls and liberalized markets. China adopted Foreign Direct Investment in the 1980s as an indigenous private entrepreneur, the same thing happened in India and Russia[369].

Globalization highlights that business enterprises were drivers of economic integration, and this main act of firms was so important in global capitalism which was because of factors. Multinational firms were growing faster than any other economic means like export or world output, also, international production developed with firms whose institutions existed all over the world. During the end of the twenty-first century, there were large cross-border merger waves, especially in medicines, food, tobacco, and motor cars. The major factors behind global capitalism are; first, small firms sometimes piggyback on the strongest firms like the European and Chinese; second, the insistence on the education of marketing and globalization, as well as the increasing number of international students, provided firms with well-qualified students and future managers and experts; finally, the fashion of state-owned or partly owned firms which, as a new way of investing, was enabling to invest in building global businesses without the conditions of having to give the shareholder returns[370].

Capitalism as a system carries meanings and policies a lot, it is a new system that worldly engages the people in a system that seems normal, but it is threatening the individuals' lifestyle and survival dignity. Global capitalism is a system that controls societies economically, ideologically, and politically, it is a system that camouflages the mindsets of people and becomes followers; for instance, every social formation is explained by its moods of production like the needs of society and how it reproduces itself from one day to the next. People become dependent on this system, capitalism encourages economists to settle down a a life consisting

[369] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P, 189.

[370] - LARRY, NEAL and JEFFREY G. WILLIAMSON, editors. *THE CAMBRIDGE HISTORY OF CAPITALISM VOLUME II The Spread of Capitalism: From 1848 to the Present*. First, vol. VOLUME II, The United States of America, CAMBRIDGE UNIVERSITY PRESS, 2014. P,190.

of manufacturing, new cultures, and empowering military forces. Capitalism has been exploiting people's lives, it transformed human labor and the natural world into the profit of the capitalist system and a few people own the biggest part and the rest are just workers for the superstructure[371].

Capitalism enforces a social class over another one to collapse social equality. The social high class that grasps power weakens the lowest class, it uses physical tools such as controlling our basic needs of food, shelter, and social structure (destroying the nuclear family). Capitalism pushes us into false solutions such as elections and activism for its purposes, they employ media and culture to hide the outrage over secondary issues so that we fail to ask for the real problems. Capitalism would like to treat people as robots since it causes much harm to people like lying and letting people live in an unreal world. Besides, capitalism damages all social relations; for instance, it pulls everyone in a direction that is not his or her favorite, and it forces workers to compete against one another which raises sexism, racism, nativism, and nationalism among workers[372].

Capitalism is designed not to reform but to accept the general system that the world is using. Capitalism is under the control of one category called the capitalist class or the bourgeoisie; the capitalist possesses the tools of production whereas the working class or the proletariat are forced to purchase their labor power to survive. The proletariat makes everything in society; they are the labor force that fabricated things for the welfare of the capitalist class. Capitalism brings a new system of economic class division in cooperation with agriculture and the social formations to accumulate the needed wealth. In brief, capitalism is a kind of production that not only produces new use-value but also produces surplus value[373]. At the time of capitalism, there was an economic base which was known as the Surplus value; it is the residue of the exploitation of workers, it consists of a part of the exchange value of a commodity that exists as labor-power crystallized in it. The capitalist pays labor less than the value of what

[371] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 18.

[372] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 21.

[373] - Ibid. P, 24.

they produce, so what is left after paying their wages and after paying the machines' costs and inputs ones, is surplus value[374].

Classes are according to capitalism not determined in one class, but it classifies classes into a major class and other subservient ones. The classes are used to separate the workers and the owners of a capitalist society, it is a term that signifies a group of people which does not show the number, but it is a mass of persons. A class either rich or poor is determined by income; rich, middle, or poor class. This sociological theory of class is encouraged by capitalists since it hides the relationship of domination that exists inside societies. The concept of the middle class is an offensive act of aggression by the bourgeoisie to hide the polarization that existed in capitalism, the purpose is to empower the capitalist class dominance. Classes are distinguished by their relationship to production[375].

The classes during capitalism were different and they were divided into four classes, this classification is still running today, and societies adopting this stratification. The first main overwhelming class is the capitalist class or the bourgeoisie; these are the people who possess the heads of production and distribution, they also dominate the development through which capitalism grows. This is the exploitative class; they use and collect the surplus value which is created through resource extraction and labor exploitation. The kinds of people who are categorized as the capitalist class are major shareholders of large companies, larger property owners, bankers, investors and financiers, high-level managers, high-level politicians, and high-level mainstream media functionaries[376].

The second category in social stratification is the working class or the proletariat. This category of people is responsible for surplus value in the process of production. They use labor-power for raw materials to supply commodities, that are sought by the capitalists. The exchanging of commodities for money and surplus value is considered as profit and then re-splurged as new capital. The working class is all the interested people working under the

[374] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 24/237

[375] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P,30.

[376] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014.P, 34/35

supervision of a boss whose income is primarily little. The proletariat is; industrial workers, either skilled or unskilled, construction workers, agriculture workers, miners, and loggers[377].

The third social class is the little bourgeoisie, it is a class that has its features. This class consists of people who may own some form of capital on a small or individual level, and it is not enough to collect more capital, just enough to keep themselves surviving. The little bourgeoisie is also composed of the service employees which refers to the laborer or working people, it has no access to any tools of production, and they are occupied by the exchange of the services for wages. The little bourgeoisie includes small entrepreneurs, business owners, skilled professionals like doctors, lawyers, engineers, and intellectuals such as artists, writers, and teachers[378]. Although the little bourgeoisie class is somehow away from the capitalist class, it has relations with the capitalist class; for the whole system is like a chain and they are controlled by the agendas of the richest class.

Finally, the lumpen are named into two classes, the lumpen bourgeoisie, and the lumpen proletariat. The lumpenproletariat are the people who are not productive and have no access to the social productive process in addition they do not have any independent means of subsistence. The term, lumpenproletariat concerns the people who have access to capitalism and the welfare of capitalism, but they are not working on that; they are only consumers like the children of these capitalists. These people may also gain their money from embezzlement, corruption, and other forms of stealing. Besides, the lumpenproletariat is dependent on other sources of survival such as petty theft, panhandling, dumpster-diving, and couch-surfing or they depend on family members or charity[379]. So, these are the four names of social classes with their definitions and differences, each one is an essential element of the process of production and the manufacturing of goods and services. The capitalist class works in a strategy to commodify the labor class and sell it at very low prices which are witnessed in the low wages.

Capitalism is the linen cover of the economic cycle which represents the circulation and accumulation of money, commodities, and more money. Capitalism is a social association of

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377 - Sthaphanie, Mcmillan.. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P,35/36.

378 - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 36/37.

379 - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 38

domination; it is more an economic process and it is an endless process of making money and getting more money. The features of capitalism are the exploitation of labor in the conversion of natural materials into commodities that contain surplus value. Capitalism is a system that tries not to take responsibility for something rather it throws it on the shoulders of the middle class or the poor; for instance, the pollution and the rubbish of the production process are discharged into the environment which the capitalists do not pay for the cleaning up and it is paid by the society[380].

The main aim of capitalism is to recruit many employers with very low wages. Competition is a major economic goal and driving force of capitalism, the capitalists enter a competition to compete against each other for sales and low wages. Wages are considered the most variable cost in most businesses; hence, the capitalists are getting more pressure to even reduce their salaries; furthermore, some capitalists moved their factories to other countries because workers work with very low wages and the governments are so tolerant of the capitalists such as they work long days and they broaden the production so that workers produce more surplus-value[381].

The surplus value and the exploitation of workers are a scale that gives rise to the surplus value. For the realization of much more profit, capitalism uses exploitation to pay the workers less than the value of the commodities that they produce. Therefore, there will be more commodities in the market than the income of the population, when the markets get plenty of goods and services, it causes what is known as the crisis of over-production due to the very low wages of the workers. The aims of capitalism have grown bigger since over the years the capitalists come up with the idea that they must take much more raw material, exploit more labor, manufacture more products, produce more waste, and make more profit. Extended growth is not easily done, there are economists and politicians on the news all the time working on the strategies of economic growth and how to keep it carrying on. These economic experts

[380] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 53.
[381] - Sthaphanie, Mcmillan.. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 55.

find ways through which economic growth would rise by privatization and evaluating monetary value[382].

The capitalist system works in the form of commodities, and it gets many benefits from the surplus value. Capitalism works with means of production which are factories, machinery, and materials through cycles of expropriation, dispossession, extraction, unequal trading, and exploitation. Capitalism's first form was called mercantilism which is a method of collecting money, and profit through unequal trades, and it was a start-up to capitalism[383]. The worker, who possesses or controls no means of production, must sell her or his labor power to the capitalist. This labor power, which will be used to produce commodities for the capitalists, is itself sold as a commodity. The price of labor is not based on the value of the commodities it will be used to produce, but on the cost of its production, meaning the worker's subsistence and reproduction. The heaviness of capitalism on the street forced workers to accept sub-survival wages. During the working days, the worker produces more value than the number of wages they get. The labor power that produces that extra value that is not paid for, is called surplus value[384]. The overwhelming of capitalists encourages the ritual that all the means of production are of capitalism which justifies that the workers do not have the legal right to own something. A retailer is a person who drives the market although capitalism has already mentioned the prices the retailer adds extra prices to the original one because of the market power, so it is a circle of pressure and the most hurtful one is that small worker.

Capitalism in general has disadvantages that menace the subsistence of human beings. The people of capitalism are greedy capitalists since they would like to get all the things at less cost, the capitalists, the servants, and the workers of capitalism are recruited to gain more surplus value using whatever means. Capitalism faces some crises; overproduction, financial instability, and ecological catastrophe; besides, industrial expansion is causing global, terminal

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[382] - Sthaphanie, Mcmillan.. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 60/69

[383] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. . P, 72.

[384] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 77.

ecological problems such as global warming, runaway wildfires, rising seas, pollution water shortages, and nuclear radiation, all of these could destroy human's life on earth[385].

Capitalism is a system that has many small fields, the major ones are the political and the ideological fields. People are obliged to put up with the new lifestyle because of the new superstructure, the ideas, and the political institutions that we can portray as a shell around the economic structure, both supported and shaped by its needs. The superstructure consists of two fields: the political and ideological fields. The first one is targeting that the state aims to keep the flow of capital running smoothly, it administers and regulates the process with its government and legal system, it regulates both the relations within a single class, and between different classes, and it enforces the dominance of the capitalist class with its servants such as military, technology, and industry[386]. Secondly, the ideological field stands for the existing and widespread ideology of any society that serves the interests of its dominant class, the only ideas permitted to participate in the capitalist marketplace are principles of capitalism. The overwhelming culture imposes on people to think and behave via the ideologies of media, entertainment, and globalization. These authorities indoctrinate people into subservience to authority, and class division, destroying the nuclear family[387].

[385] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 86.
[386] - Sthaphanie, Mcmillan *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014. P, 121.
[387] - Sthaphanie, Mcmillan. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It.* One, vol. One, The United State of America, Idées Nouvelles , Idées Prolétariennes, 2014 . P, 122.

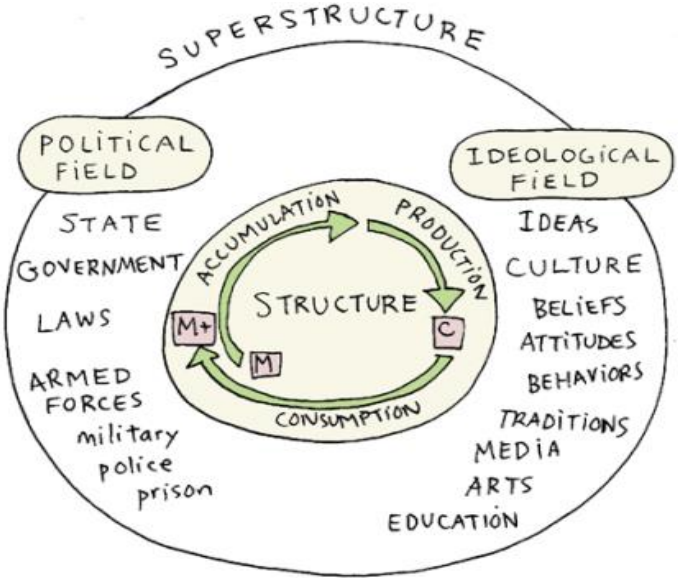


Figure 7- The Two main fields of Influence on People's life.

Source: Mcmillan, Sthaphanie. *CAPITALISM MUST DIE! A Basic Introduction to Capitalism: What It Is, Why It Stucks, and How to Crush It*

This chapter is a summary of the most important points of capitalism, I state almost all the historical points about capitalism and the causes that contribute to the development of the capitalist system, and I give a general definition of capitalism from an economic, political, and social perspective. Capitalism is a political, social, and economic strategy that designs the whole system of the world, it is a technique that today is manipulated by developing countries like North Africa and other places because of the inequality that is perceived in real life and social media. Capitalism is a form that gives birth to many other creative ideas that also elaborate on the weakening of the middle and poor classes and keeping the control, power, and money to the high capitalist class. Capitalism is a system that is used in almost all fields to keep that unbalance and inequality around the world and one of the many targeted majors is art.

Conclusion

After a very long and deep discussion about the historical events before the raising of culture industry, there is a link between all these historical and political events and the coming phase of culture industry. The previous thought is about paramount issues in history, the first section is about enlightenment and the steps of developing this issue throughout history, and the second section is about the Industrial Revolution which sheds light on the most important major steps in the Industrial Revolution throughout the world, the third section is about the economic and political capital system capitalism that leads to the whole changing of the system through which culture is affected too.

Chapter Four: Culture

Introduction

Anthropology is a science that is interested in the study of human history and human adventures events and incidents throughout history. Anthropology focuses on the human race, culture, and humanity development, it is a field that gathers all the major elements of human history analysis. Culture is derived from the science of anthropology, and it is very limited in meaning and use, culture is varied among countries around the world since every place on earth has certain specific traditions, norms, and customs that are a result of many historical events. Culture is a broad term that every scientist defines according to his or her standpoints and principles, it is a term that gathers all the social lifestyles, languages, ethics, and religions. Culture was one term but later on, scholars of sociology and anthropology classified it into different genres there is for instance; popular culture, youth culture, mass culture, and so on, the following chapter will discuss the main general themes: culture, popular culture, and mass culture so what is culture?

4-1 Culture

Culture is a concept that can be defined in many ways because the term carries meanings and indications a lot. Culture is an acquired behavior of members of people constituting a social group, many anthropologists have defined culture according to their points of view, feelings, and attitudes, here are some of the definitions that define culture and mention what culture does. Firstly, Harris defined culture "as the learned, socially acquired traditions and lifestyles of the members of society, including their patterned, repetitive ways of thinking, feeling, and acting[388], Harris concludes culture is the traditions, customs, and ways of the lifestyle of people belonging to one group and not too many. Secondly, Rosaldo defined culture as "culture lends significance to human experience by selecting from and organizing it. It refers broadly to the forms through which people make sense of their lives, rather than more narrowly to the opera or art of museums", according to Roslado, culture is more related to the ethics, values, and principles of people, it is that sense of living and the ways of living more realistically and spontaneously. Thirdly, culture for Hall is "the medium evolved by humans to survive. Nothing is free from cultural influences. It is the keystone in civilization 's arch and is the medium through which all of life's events must flow. We are culture"[389], as far as Hall is concerned, culture is a tool for surviving, all the surrounding things are affected by culture, and it is an essential element in the establishment of civilization. Finally, the last definition of culture is by Geertz in his book Taylor "Culture is a historically transmitted pattern of meanings embodied in symbolic forms using which [people] communicate, perpetuate, and develop their knowledge about and attitudes toward life"[390], so culture for Geertz is a package from meanings in a set of symbols which stands for knowledge and attitudes about life. To sum up, culture is something nurtured, not nature since it is something acquired and learned from generation to generation; besides, culture is transmitted via communication such as between teachers and students, between parents and children, between media and viewers, between politicians and citizens, so the meaning is shared and culture is being also constructed and maintained.

Culture has many roles and titles that used to exist within society but some effects are mostly understood via practice. For some critics and thinkers, culture is limited in the sense it

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[388] - STANLEY J, BARAN. *Introduction to Mass Communication 8E MEDIA LITERACY AND CULTURE*. EIGHTH, vol. ONE, New York, Mc Graw-Hill, 2014. P, 9.
[389] - STANLEY J, BARAN. *Introduction to Mass Communication 8E MEDIA LITERACY AND CULTURE*. EIGHTH, vol. ONE, New York, Mc Graw-Hill, 2014. P, 9.
[390] - Ibid. P, 9.

prevents us from imagination, critical thinking, creativity, and so on, it is like a pattern of a series of similar things repetitive and the same feelings and same acting, so it provides us certain instructions to follow; for instance, when dealing with people in conversation most of us respect the cultural norms that people brought up with like the distance, the speech and the ethics of speaking and so on, hence, culture provides us information to assist man and woman figure out the right and the wrong thing and lends us with the good and the bad things. Culture interferes with people's physical appearance and decides upon them the usual and the preferable lifestyle; for example, in the United States of America, women have certain standards of beauty to reach the extreme beauty which is a fashion gets into the daily life of American women such as at the universities most of the girls repeat the terms of beautiful and diet. These effects of culture come to people through the means of media and the popularization of media because the media images are not to change the culture or be selfish or mean but they are meant to gain profit and money. Another second effect of culture is the generalization of things; for instance, the labeling of people according to their culture and country is an effect of cultural connotation and it creates problems for these people because they are more attached to stereotypes than others and preconceptions in the minds of the hosts. Another positive effect for some is that culture differentiates people from others which creates a spiritual border among cultures, this differentiation turns the cultures to be united and divided as well[391]. In conclusion, according to BARAN STANLEY culture is "the world made meaningfully; it is socially constructed and maintained through communication. It limits as well as liberates us; it differentiates as well as unites us. It defines our realities and thereby shapes the ways we think, feel, and act"[392].

Culture is defined and explained differently by so many people and each is according to his or her education social upbringing and vision of the world. For instance, John Fiske declares that culture in cultural studies neither stands for aesthetic as said by some researchers since it is the art of traditions and customs of people nor humanist in the sense of doing without faith, but political. The previous idea of John Fiske is that culture is not determined by high art or low art and not defined by intellectual and spiritual development; yet, culture is explained by the greatest anthropologist Raymond Williams as a special style of living of a person, people, or group of people in a period and a place. Another definition given to the term cultural studies is by Johnson who said that cultural studies are the investigation of historical forms of consciousness or subjectivity, to clarify more according to Johnson, the text should be

[391] - STANLEY J, BARAN *Introduction to Mass Communication 8E MEDIA LITERACY AND CULTURE*. EIGHTH, vol. ONE, New York, Mc Graw-Hill, 2014. P 14.
[392] - Ibid. P, 14.

decentered since it is the main key to answer many cultural issues; for instance, Johnson says " the text is no longer studied for its own sake, nor even for the social effects it may be thought to produce, but rather for the subjective or cultural forms which it realizes and makes available".[393] In light of the above quote, the text is a reference to cultural and social incidents. On the other hand, John Frow and Meaghan Morris stated a different view than Richard Johnson, as far as John Frow and Meaghan are concerned, the text alone is not a solid reference, there should be other depending elements; such as they said that the text alone is not that targeted but behind the text, there are other things like the practices of the text, institutional structures, the complex forms of agency, flows of power and knowledge as well as to the organization. To sum up, the text alone is not enough for study it should be taken into consideration other essential elements like cultural production, material production, symbolic production, and textual production[394].

Culture studies consider culture as politics in the sense it is politics while doing social activities and social practices. Frow and Morris perceive culture not as an organic expression of a community, nor as an independent sphere of aesthetic forms; yet as a challenged and conflictual set of practices of representation connected with the processes of formation and re-formation of social groups. The term culture is divided into other branches like popular culture and it is described by Stuart Hall as "an arena of consent and resistance. It is partly where hegemony arises and where it is secured. It is not a sphere where socialism, a socialist culture -already fully formed-might be simply "expressed". but it is one of the places where socialism might be constituted. That is why popular culture matters"[395]. Johnson explains culture more in these three ideas; first, cultural processes are identified according to their connection with social relations like class relations and class formations, and with sexual division, then with the racial structuring of social relations, and finally with the age as a key of dependency. Second, the culture inside contains power and assists in offering asymmetries in the abilities of individuals and social groups to determine and comprehend their needs. Third, culture is neither an independent field nor a dependent one, it is a site of social differences and struggles[396].

[393] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 2.
[394] - Ibid. P, 2.
[395] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 3.
[396] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 3.

Cultural studies and the Center for Contemporary Cultural Studies at the University of Birmingham had established a set of connections with other historical figures and events like Marxism. The choice of Marxism could not be tackled regarding the Birmingham Centre alone, but that development is part of the transformation that has happened in British intellectual life in the last ten years. Marxism is an ideology that tries to defeat capitalism and set up its new stream, the bureaucratic rationalization of intellectual life was a deal of the bourgeois epoch, even though this action took place in various states. For instance, British capitalism in the last thirty years has been living in an acceleration of the process of the bureaucratic rationalization of intellectual life and certain inclusion features of the development of the state machine, so the state machine has been disseminating during the last thirty years which leads to the intervention with the social life. [397]

Culture is a term that embraces many interpretations of scholars and is explained differently by many scholars and researchers. From the humanistic point of view, culture is all about art, music, photography, opera, books, theatre, and interpretation of life, so it is the artistic side of culture. From a sociological point of view, the study of culture is relatively new and different from other sciences, so culture is learned, normative, socially transmitted shared, and relative (adaptive), all these features and characteristics of culture are very hard to define and to pin down because every culture is considered its way of doing things as natural and therefore its elements of culture are considered to be normal and so for these previous elements about the features of culture would be explained individually and showing its effect on culture. To start with, culture is learned means that it is people are not born with cultural genes, it is not something that automatically going to have at birth but it is something taught to us, and it is taught to us by the agencies of socialization that we grow up with, other primary agencies are family, peers, media, government, the workplace, education, religions, all of these things we were mixed to teach us our culture, we learn it from everything around us[398].

Culture is defined in other terms and means other things in addition to what was said before. Culture is "learned patterns of perception, values, and behaviors, shared by a group of people, that are dynamic and heterogenous."[399], this is another explanation of culture that shares other points and features about culture. Learned patterns of perception are something that we

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[397] - John, Storey editor .*WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 17.
[398] - Marshall, Debra. "What Is Culture ?" *You Tube*, 8 Nov. 2013, www.youtube.com/watch?v=7reXpmEc0Jo&t=3s.

[399] - Ibid.

should remember because in our mindsets that culture is created when we interact with other people and it is not something that we are born with and it is not something that is programmed within us since birth. So, when we were born, we didn't know how to be boys or how to be girls but we learned how to act in those culturally sanctioned behaviors through listening and watching people in our lives. Besides, when we read culture is learned patterns of perceptions, we understand the fact that we can learn how to participate in different cultures other than the ones we are born to, so we learn the cultural patterns and adapt to them accordingly. The second definition of culture is the perception of values is that culture is made up of shared perceptions and values, perceptions in this context refer to the way we look at the world, and culture is a lens through which we understand the things that are happening around us. The third feature is culture contributes to establishing our behaviors, culture does not only shape how we look at things but also shapes the things that we do, so those actions that we have, get mixed with what we perceive and how we look at things.[400]

Culture is an issue that is summarized in the term which is the cultural iceberg that tries to mention all the points in culture and the basic elements that constitute culture. The form of an iceberg from above is known to the viewers whereas the bottom is not seen at all it is mysterious and it needs investigation and analysis. So this metaphor is the same when looking at a community or country, at first time, we only notice differences in how people dress, eat, cook, the kinds of music they listen to how they behave, and generally how they do things, so these are the aspects that people can observe or experience easily using out five main physical senses. First, there is language, second is arts, the third culture is maintained through its traditions, customs, and rituals, Close to these, exists religion and also food is one of the aspects that shows us what people eat and how they eat it. Then, there is the dress which is an important aspect that shows us the way of life and the way of dressing. Besides, there are institutions which are all the associations, organizations, and societies with their laws and practices, so lastly on the above of the iceberg is manners which refers to how people can be polite and respectful to the people around them[401].

The above explanation highlights the elements which are seen above the surface of the iceberg, this paragraph would mention the elements which are not hidden and not understood

[400] - Marshall, Debra. "What Is Culture ?" *You Tube*, 8 Nov. 2013, www.youtube.com/watch?v=7reXpmEc0Jo&t=3s.
[401] - English, International. "The Cultural Iceberg." *YouTube*, 14 Mar. 2018, www.youtube.com/watch?v=a9Z83I_g4Hw&t=446s.

by most people, so there is a link between the above and the down below the iceberg. To begin with, the first hidden aspect is beliefs which stand for religion since it is the institution that people experience above the surface. They believe the system of culture is fundamental to how it views such things as education, science, history, politics, and all other institutions in general. The other hidden aspect is ideals, so a culture ‘s ideals are generally agreed upon the understanding of what is best for the individuals and the society as a whole. The third hidden element is norms which are the behaviors and actions of people that are considered by the society normal and not unusual because everything that is not normal to the cultural standards of that society is considered dangerous to the culture. The fourth hidden element is roles; to begin with, everybody in our life would take many different roles such as every man would play the role of a son who would become a husband, father, and grandfather. Society imposes on individuals to take roles abiding by their gender, identity, economic status, ethnicity, job, or career. The last hidden element is concepts which means the culture’s ideas and general ways in which people think about things, it is an endless list that includes concepts that include the importance of family, friendship, the importance of individuality and privacy, and how to be happy besides to more abstract ideas like innovation, time and life itself. Finally, other hidden elements interfere with the cultural aspects that are more natural than nurture like geography, demography, climate, economy, and media.[402]

Source: South American / Create WebQuestion. www.janinesmusicroom.com.

[402] - English, International. “The Cultural Iceberg.” *YouTube*, 14 Mar. 2018, www.youtube.com/watch?v=a9Z83I_g4Hw&t=446s.

Figure 8- The Cultural Iceberg



Cultural studies are a very rich field of research that has characteristics lots and features. Cultural studies are moving into the wave of contemporary intellectual and academic life in the United States. Inside the discipline of communication, it is obvious that cultural studies are no longer just considered a tolerated presence but it is reinforced and empowered by other similar disciplines. The claim that cultural studies are being commodified and institutionalized is boosted by several questions; for instance, as a commodity, it has little identity of its own and is celebrated just for its flexibility and its capacity to bring about further surplus capital. On the other hand, as an institutional field, it is reinscribed in the academic and formal protocols against which it has always been a struggle with them. The loss of the shining light of cultural studies is due to the huge debate about cultural studies and it becomes an important established position that deteriorates from the clear and neat situation of cultural studies. This dilemma is shaped from two sides; on the one hand, cultural studies have been controlled by an alliance between the seen demands of intellectual work, the difficult situation of the distribution of its work, and cultural studies' successes like a politically committed and theoretically complicated body of work. On the other hand, cultural studies take part in the process of the broader universe

of theories of cultural interpretation simply finishing by replacing cultural studies with the notion of critical theory.[403]

The great strength and attractiveness of cultural studies rely on three fundamental features that often contradict the forms of its contemporary appropriation. First, it rejects building itself as a finished or singular theoretical position that can easily move across historical and political contexts. The history of cultural studies can be read as the progressive effort to rebuild itself in the light of the alliteration of historical projects and intellectual resources. This does not mean that there are no obstacles to that history, also every theory of culture or even of culture and politics stands for an achievable position within the field of cultural studies. the claim that cultural studies have no identity is false but its identity always competes, always multiple, and always changing; cultural studies is a unity in difference.[404]

The second feature is that cultural studies reject to define their theoretical satisfaction in academic or barely epistemological terms. Theory in cultural studies is considered by its relation to the strategic interventions into the specific practices, structure, and struggles characterizing its place in the contemporary world. Cultural studies are driven by its well to build capabilities out of its historical circumstances. Cultural studies have no claim to totality or universality but it looks only to give us a better understanding of where we are so that we can get to other places. Cultural studies start to grasp and investigate difficult political situations utilizing the resources and experiences at hand; besides, cultural studies draw upon outstretched theories to permit them to break into experiences in new ways. Therefore, cultural studies ' s evolution is not a series of epistemological ruptures or paradigm shifts; yet, the proceeding attempts to measure old theories against the appearance of new historical voices. Last but not least, cultural studies reject to be driven by purely theoretical considerations; its program is always built by events and discourses that are determined in the first instance, outside of its theoretical agenda.[405]

The third feature is the form of its interdisciplinary character which becomes much more important for the Centre of Cultural Studies. The form of interdisciplinary character is established on the recognition that much of what one needs to understand is that cultural

[403] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P 178/179.
[404] - John, Storey editor.*WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 179.
[405] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P 180.

practices and relations are not cultural. The effects of cultural productions are never autonomous truths to be situated in and compared with other forms of social relationships. Besides, culture exists in complex relations with other doings and practices in social formation, and in fact, these relations decide, enable, and constrain the possibilities of cultural practices. Cultural studies do not try to comprehend everything from the cultural point of view, but they try to understand culture by employing any existing resources like political or intellectual. As a result, cultural studies is always a form of collective activity, even though it is often produced by one person and the forms could never be separated from any historical and institutional context.[406]

To conclude this section, let me sum up the whole definition and purposes of culture. First of all, Raymond Williams indicates culture as "one of the two or three most complicated words in the English language", accordingly, culture is a concept that does not have a union and unified definition but it takes many definitions to complete the other. The first meaning of culture in the light of the writings of Raymond Williams is culture can be utilized to stand for the general development of intellectual, spiritual, and aesthetic development. For instance, this kind of culture is like that one in Western Europe where there are cultural developments in the spheres of intellectual, spiritual, and aesthetic aspects in addition to the great raising of philosophers, great artists, and great poets. The second use of culture is to mean a certain way of life either of people in a certain time or a community, so this kind of occasion when using the word culture, let me return to the phase of development that was seen in Western Europe there was also a kind of ways of life like the alterations that occurred in literacy, holidays, sport, religion, and festivals. Besides, in the third definition, Williams says that culture is considered a tool to mention the work and the practices of intellectual people and artistic activities, to explain more, culture in that sense means the texts and practices whose function is to signify, produce, or to be the tool of producing meanings. So, culture in the last definition is returning to the structuralist and poststructuralist meaning of culture as signifying practices. So, when it is said that culture is a particular way of life that permits people to speak of such practices as a seaside holiday, the celebration of Christmas, and youth subculture as samples of culture. The second saying that culture is a signifying practice allows people to talk about soap operas, pop music, and comics as samples of culture.[407] All these meanings, definitions, explanations, and

[406] - John, Storey editor. *WHAT IS CULTURAL STUDIES? A READER*. Second, vol. One, The United State of America, Martin Press, 1997. P, 180.
[407] - STOREY, JOHN. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 2.

standpoints would lead us to think about an important figure in cultural studies of popular culture, so what is popular culture?

4-1-1 Popular Culture

Popular culture is a kind of culture that sets up its branches from culture itself, it is a type of culture that talks about certain characteristics and features of culture. Popular culture is in discussion with culture in general and other types in particular like mass culture and Moroccan culture. Culture, in general, is very varied, it contains so many kinds that appear in society and these sub-cultures are due to certain strange phenomena that contribute to naming new other kinds of cultures. The following paragraphs will state definitions and data about popular culture.

The term popular culture is discussed and defined by many as an essential term in cultural studies. Williams in 1983 defined popular culture as "inferior kinds of work; work deliberately setting out to win favor with the people, culture is made by the people for themselves. So, any definition of popular culture would bring into meaning other definitions of culture. Popular culture is any culture that is liked by many people and favored by many so as it is disseminated and gets too much echo from people. Popular culture in another sense is not able to fulfill the required standards to be seen as high culture; hence, it is perceived as an inferior or lower culture. Popular culture is also a range of value judgments of particular texts or practices, this means insisting on formal complexity which means to be real culture, it has to be difficult which is a sign of exclusive status as a high culture[408].

To define popular culture gets too much debate and discussion by scholars which provides us with multiple definitions. To begin with, popular culture is mass-produced commercial culture, whereas high culture is the result of an individual act of creation, the high culture deserves only moral and aesthetic response, whereas popular culture requires only a fleeting sociological inspection to unlock what little it has to offer[409]. Popular culture can be defined as " the products and forms of expression and identity that are frequently encountered or widely accepted, commonly liked or approved, and characteristics of a particular society at a given time"[410], so a popular culture is a form of human beings identity and self belonging, it is an origin of people's features and characteristics. In addition, popular culture provides a sense of community or communal atmosphere; for instance, it allows large heterogeneous masses of people to identify collectively. It serves an inclusionary role in society as it unites the masses

[408] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 6.

[409] - Ibid. P, 6.

[410] - DR. Davis. "What Is Popular Culture?" *You Tube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.

on ideals of acceptable forms of behavior. So, people culture appeals to people because it provides opportunities for both individual happiness and communal bonding, so that sense of community and sense of fun and pleasure is one of the primary ways that you can distinguish popular culture from other forms of media[411].

Popular Culture is	Popular culture is not
Comic books/Superheroes Cartoons/Animated Characters Viral Memes/Videos	News Media or political figures(unless Pop Culture uses them to appeal to all people). Folk or traditional cultural practice (e.g. weaving)
Popular Novels(those with broad appeal) Video Games Mainstream Films Widely-watched TV shows	Historical or specialized literature (biography, classic, fiction, etc.) unless Pop culture uses it to appeal to many people. Opinion-based social media (e.g., Twitter)
Mainstream Music and Music videos Album Art from Mainstream Artists Sports (Live Events, Mascots, Players, etc)	High culture, like arthouse films, or opera Indie, niche genre, or classical music Experimental theatre productions
Has universal appeal across divisions. A form that is meant primarily for pleasure and fun (although specialized knowledge can be gained)	Creates divided opinions or is serious in tone. A form of media that is meant primarily for knowledge or specialized tastes (although enjoyment will be present).

Table 4- what is popular culture

Source: DR. Davis. "What Is Popular Culture?" *YouTube*, uploaded by AFAF EL MAHDI, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.

The following paragraphs are a set of clarifications about the content of the chart, explaining all the elements of the charts and the roots and principles of popular culture.

411 - DR. Davis. "What Is Popular Culture?" *You Tube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.

The first column of the chart mentioned a feature of popular culture that other cultures do not constitute. Comic books or superheroes are forms of media that portray popularly. Cartoons animate characters, whether that is through films TV shows, or print, any of those things. Viral memes or videos are things that trend that become widely recognized and give a sense of communal bonding, even if they don't have a lasting impact, those are forms of popular culture. Novels that have broad appeal. So, these would not be high literature, things that lots and lots of people have read and that provide a sense of bonding and probably more contemporary examples could be the Harry Potter novels. Many people read them and many people felt connected through reading them and had a communal experience with the popular novel[412].

Now moving to other aspects of the chart constituting the first column are video games, mainstream films, and widely watched TV shows. Video games also produce the same form of individual happiness with communal bonding. You could probably think of many examples of popular video games. Mainstream films as mentioned; are widely watched TV shows, things that trend and that people are talking about at the same time across many different types of people of different backgrounds and different classes. This is the kind of communal experience that a TV show can provide and popular culture as well[413].

Other aspects mentioned in the chart like mainstream music and mainstream videos are constitutive forms of popular culture. Mainstream music and mainstream videos: the most obvious one would be pop music, the label itself determining popular, that is part of popular culture, but there are other examples of music as well outside of pop music that has become mainstream and overly popular and that participate in the popular culture moments. Also, album art sometimes becomes iconic from these different mainstream artists, and sports as I mentioned, include things from live events, recognizable mascots, specific players, and so on. So really these are just places to get you started thinking about it, the thing to remember with popular culture is that it is going to have universal appeal across divisions and that it is a form meant primarily for pleasure and fun. So, although you can gain some specialized knowledge from these particular examples, particularly if you go even deeper into different types of novels or comic books that maybe not everyone knows, you could veer from popular culture away from it into a more specialized culture that fewer people know about. But the general ones that

[412] - DR. Davis. "What Is Popular Culture?" *You Tube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.
[413] - Ibid.

everyone knows about are going to be the ones that remain popular and that bring people together rather than separate them.[414]

On the other hand, the chart contains a second column which is popular culture is not. That column constitutes all the elements that are not counted as popular culture, the news media or political figures in themselves are not popular cultures, they tend to divide opinions to be serious in tone, and sometimes require specialized knowledge, unless popular culture picks those things up and uses them in broad appeal, usually for comedy, by turning political figures into memes or things like that, these memes would be considered a popular culture representation but the actual media or the political figure would not be in themselves. Likewise folk or traditional cultural practices; those things look back to the past and tend to be rooted in tradition, rather than in the rapid change of popular experiences. So, things like basket weaving or carpet weaving are traditional folk practices and would not be considered popular culture because they have a long history where things stay the same all the time. Yet, popular culture is always kind of looking to what is next and looking to what the community is participating in together in this contemporary moment and looking more to the future.[415]

In the same way, historical or specialized literature is a feature of non-popular culture. Things like a biography or classic fiction would not be considered popular culture because they are rooted in history and specialized knowledge, rather than in contemporary and forward-thinking trends. Other things that would not be pop culture; for instance, opinion-based social media, again primarily because it creates divided opinions, rather than bringing a unified sense of universal appeal. Similar to that would be high culture, indie, or niche genres of music, classical music, art house films, opera, and experimental theatre productions- things that require more specialized knowledge or access to those things, those that do not have universal appeal. Usually, it is a very specific taste in certain things; if it is asking you to have a specific taste or to participate in out-of-the-way art forms, those are not going to be popular culture. At the bottom of the chart are good boxes to

[414] - DR. Davis. "What Is Popular Culture?" *YouTube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.
[415] - DR. Davis. "What Is Popular Culture?" *YouTube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.

highlight the differences: universal appeal across division versus creating divided opinions or being serious in tone. Popular culture is more meant for pleasure and fun and non-popular culture is meant for acquiring and gaining knowledge or specializing in tastes.[416]

As a continuous discussion of the previous data, the term popular as defined by the scholar Raymond Williams in 1983 is first a thing that is liked by many people to mean it can be food, clothes, traditions, stars, movies, a book, a song, an advertisement or other things that are liked a lot by people who prefer these sorts of things. The second meaning of popular is inferior kind of work which means there is a general assumption in society that if the majority of the people lack certain things, then it has certain types of lacks in the quality in which it is produced; for instance, when we analyze a literary work so we always associated it with literary pieces of two different categories that is there will be an elite art form and there will be a popular art form. So an elite art form is always considered to be superior in every aspect. Besides, the third meaning given by Raymond William to popular is that works are deliberately produced to win the favor of the people; for instance, it is one of the most definitions attributed to the term popular culture because these works are produced deliberately; hence, it is a deliberate item from a part of an artist to win the favor of people. The fourth definition by Raymond William is that popular culture is made by the people for themselves so implicitly this definition has a political connotation that shows an agenda to be transmitted. Raymond William is one of the most known theoreticians who writes about culture and makes a difference between major key concepts in cultural studies.[417]

According to John Story, the definition of popular culture by the phrase it is a well-liked thing by many people is not that convincing to John Story because it lacks other data and other important information about popular culture since the culture industry is not concluded in one sentence but it has other details and other data. The sentence popular culture is a well-liked thing by many people has a connotation that says high culture products are not popular or it is not liked by many people. High culture's products are transhistorical because it is fixed to the following time but popular culture's product is made for the contemporary time when the creators of the products are not very curious about whether this will excess after one hundred years, the immediate aim of the creators of the popular culture is getting popularity in the time

[416] - DR. Davis. "What Is Popular Culture?" *YouTube*, 1 Aug. 2019, www.youtube.com/watch?v=j6m5CjTsJOM.
[417] - CMS College Kottayam. "Topic: What Is Popular Culture???- Lecture 2/ Selin Samuel I Dept. Of English." *YouTube*, 2 July 2020, www.youtube.com/watch?v=y0aryrwJBeI.

when it is produced. So, popular culture artforms are a culture which well-liked by many people and the connotation behind this definition is that high culture is not liked by people and it is not true because there are high culture products that are liked and appreciated by many people so it depends on the tendency and the favours or a person.[418]

Another clarification of popular culture is that it is a culture that originates from the people. The people here are meant by the common man or woman from whom culture is produced and originated, and the people are constitutive of folk culture. Another definition of popular culture which is an extension of the previous definition, popular culture is a site of struggle between the resistance of subordinate groups and the forces of incorporation operating in the interests of the dominant groups. Thus, this particular definition has a particular relation to Gramsci's concept of hegemony which later on was suggested to have an equilibrium that was known as compromise equilibrium which stands for an ideology that is always in favor of the dominant class whereas the subordinate will do compromise and the dominating class would show that the subordinates are compromising for them.[419]

Gramsci proposed and wrote about another aspect of popular culture that could set one of the differences among other genres of cultural articulation. Articulation is a post-Marxist theoretical concept in post-Marxist culture studies and it is an ideology that manipulates the subordinate class and tries to hide the low culture in favor of the high culture so the subordinate class would be able to accept the recommendations of the high culture; hence, they articulate the mind of the people. Besides, the critic Mouffe argues that popular culture is a process of articulation and disarticulation of the dominant ideology. For instance, the articulation and disarticulation's struggle would be evident in the popular culture and it meant here the struggle for hegemony in society.[420]

Popular culture has been personified by many people in the forms of metaphors and personifications and this is one of them; "Popular culture surrounds us the way water surrounds a fish, as a transparent environment crucial to our survival. A fish looks through the water rather than at it and so do we tend to overlook the omnipresence of popular culture precisely because

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[418] - "What Is Popular Culture? John Storey- Lecture 3 I Selin Samuel I Dept. Of English." *YouTube*, 7 July 2020, www.youtube.com/watch?v=QMFHvAMoaYU.

[419] - Ibid.

[420] - "What Is Popular Culture?John Storey- Lecture 3 I Selin Samuel I Dept. Of English." *You Tube*, 7 July 2020, www.youtube.com/watch?v=QMFHvAMoaYU.

it is such a familiar part of our every day"[421]. From the above quote, one understands that popular culture is within us since it is a form of culture that integrates itself without taking permission, it comes from the media, the street, and globalization. In addition, there are a huge debate, studies, and conferences about popular culture, and according to many cultural investigators return to four reasons; one of them is people are immersed in popular culture; for instance, popular culture is like the smelling air, it goes within us in our bodies and also we participate in the ongoing process of popular culture through the tastes and the favors that as human beings find ourselves in them. The second reason is that we are confused about popular culture in the sense that we get things at random whether they are important to us or not whether they are valuable or not. The Third thing is that popular culture is interdisciplinary because of the opportunity to study it from many angles such as the historical, sociological, political, theoretical, literary, and economic perspectives. Finally, studying popular culture needs complex thought at first sight popular culture, seems easily defined and easily discussed but in fact, it is complex and needs deep analysis and investigation.[422]

The term is popular and has kinds that make it different from other genres of culture. There are three kinds of popular; first, popular means inferior due to its availability which means liked things become available everywhere and all the people have it at cheap prices or by easy means. The second kind is intentionally seeking attention means popular is looking to get the attention of people and to urge them to a zoon that is owned by the proper of the location. The third kind of popularity is liked by a lot of people; the likes of culture depend on the people so the people are the first response to the success of the popular culture. On the other hand, there are two kinds of cultures; the first one is highly valued representations of a people 's culture like the Pyramids, the Statue of Liberty, and the Mosque Hassan The Second in Morocco is a symbol of cultural representation that is Islamic State. The second kind is the traditions artifacts and perceptions created by people who generally share a geographic region of the world the Moroccan Arab and the Moroccan Amazigh have their own culture that is different from the other one because of the traditions and the history.[423]

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[421] - Harmon, Mae. "An Introduction to the Study of Popular Culture." *YouTube*, 1 July 2019, www.youtube.com/watch?v=a_ymORZg7NE.

[422] - Eaton, Lance. "What Is Popular Culture." *YouTube*, uploaded by AFAF EL MAHDI, 19 Jan. 2014, www.youtube.com/watch?v=DZtcv6XedgQ.

[423] - Eaton, Lance. "What Is Popular Culture." *YouTube*, 19 Jan. 2014, www.youtube.com/watch?v=DZtcv6XedgQ.

Some questions should be asked before studying popular culture. The first question is who or what determines, makes, and creates popular culture. The spread of the internet and the media has created a spread the rising up of popular culture. How do commercialization, industrialization, and technology influence popular culture? to answer this particular question is within the question itself since the art of commercialization is an art that implicitly purchases popular culture; the same thing to industrialization and technology both influence and benefit from popular culture since they both contribute to popular culture. The third and last question is what purpose does popular culture serve to the creators, consumers, and others involved in the dialogue around popular culture? The answer is that money exchange and the financial outcome in the sense that creators and consumers get involved in this to earn money and to get richer.[424]

There is in all the cultures a link with the original culture which is the originality and the authenticity of mankind, and this kind of culture is named folk culture. Folk culture is not universal and it is not unified, every region and every state on earth has its own folk culture, so what does it mean folk culture? Folk culture is understood to be something primitive, authentic, non-urban, and belonging to people. Understanding folk culture goes back to the origins and roots of a particular culture, and as Raymond Williams mentions, such practice of tracing the origin through folk culture often serves to backdate culture. This means that culture is never static and it is always subject to modifications through interactions with different cultures. Besides, if we trace the origins of the term folk culture, one would find that it was Robert Redfield, who first identified the elements of folk culture. He identified folk culture to be an ideal type that can be contrasted with city life or urban culture, so accordingly, he defined folk culture to be the culture of societies that are small, isolated, self-sufficient, and mostly homogenous. Hence, in such close-knit societies, personal relationships are largely face-to-face, and as such, there is huge interdependence among them. The family plays a significant role in regulating the behavior of individuals.[425]

Technological media has influenced, neglected, and destroyed folk forms and folk artists. Being a folk artist himself or herself, he or she shares his or her experience of being neglected by the state-owned media channels, where there is a culture of commission. In case,

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[424] - Eaton, Lance. "What Is Popular Culture." *YouTube*, 19 Jan. 2014, www.youtube.com/watch?v=DZtcv6XedgQ.
[425] - e-Content: Social Science. "M-17. Understanding Folk Culture." *YouTube*, 8 Oct. 2020, www.youtube.com/watch?v=XAJzz0_XGQs.

they would like to perform on television and radio, they have to shell out a amount of money to an agent who can connect them to the concerned media personnel; the TV authorities also employ individuals not associated with folk forms to perform on the screen and are paid heavily whereas the real folk artists do not get a chance to perform on television and even if they perform on television and even if they perform to get a less amount. Hence, this indicates the kind of exploitation that the folk artists have to face through the media channels, also, the researchers of folk culture exploit the folk artists because they proclaim that they preserve folk culture. The researchers are more inclined to study the folk forms from a superficial level and not to understand the intricacies of the social economic and political situation of the folk forms and the artists. Therefore, the focus is more on researchers and controlling such institutions giving less importance to the real folk artists

To conclude, nevertheless, it is contrasted with the elite culture, there have been cases where few elements of folk culture are assimilated into the classical culture. Besides, although there were attempts to preserve the folk culture and its forms, the folk artists are in danger. This is an overview of the folk culture and its role also in the dissemination of popular culture and thus it gets into the contents of the popular culture.

Popular culture seems to the people simply to be defined but it takes many definitions and forms of meanings that each time adapt with the philosopher and the thinker's principles and affiliations. The following table depicts that some popular culture is previewed as inferior:

Popular Press	Quality Press
Popular Cinema	Art Cinema
Popular entertainment	Art

Table 5- Popular Terms and its counterparts

Source: STOREY, JOHN. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009.

According to the table above, popular culture is depicted as inferior culture, and on the other part there is high culture, and its elements are carefully selected.

Popular culture for some is considered a mass culture in the light of some points which might seem similar or close to each other. The first thing to mention is that popular culture is accused of being similar to mass culture and wants to set up that popular culture as an extremely commercial culture. Popular culture is mass-produced for mass consumption, and its audience is a mass of non-discriminating consumers, also, the culture itself is formulaic and manipulative. Besides, although a great number of people who are liking popular culture because it is a culture that is consumed with brain-numbed and brain-numbing passivity; yet, John Fisher mentions that between 80 and 90 % of new products decline despite the huge account of advertising; for instance, many films declined to recover even their promotional costs at the box office, also, Simon Firth mentions that about 80 % of singles and albums fail and lost their money.[426]

Popular culture first and foremost appears in the United States of America and it flourished there. To begin with, popular culture in its modern form was first invented in places in the United States of America, and American culture was imported everywhere in the world, it exists in the great cities of the United States of America and basically in New York City. The claim is that popular culture is an American product and culture has a long history within the theoretical mapping of popular culture. It works under the term Americanization. The truth is that British culture has failed under the homogenizing of American culture. There are two things we can say with some certainty about the United States and Popular culture. First of all, The scholar Andrew Ross mentioned that " popular culture has been socially and institutionally central in America for longer and in a more significant way than in Europe"[427] It is proof of what was said before that popular culture is American why is is sometimes called by the American. Secondly, the availability of American culture is without a doubt very obvious and seen everywhere in the world. In the 1950s, for many young people in Britain, American culture stands for the force of liberation against the grey certainties of British everyday life. Some paroles show a great fear of Americanization which is close to the feeling of distrust, the under threats are either addressing the traditional values of high culture or the traditional way of life of a tempted working class.[428]

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[426] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 8.

[427] - Ibid. P, 9.

[428] - JOHN, STOREY.. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 9.

Popular culture is considered a culture that comes from the people in the sense that it is the culture that originates from the people. As far as this definition is concerned, popular culture should only be used to indicate the authentic culture of people. This means that popular culture is seen as folk culture: a culture of the people for the people. Also, popular culture is most of the time coordinated with a highly romanticized concept of working-class culture constructed as the main source of symbolic demonstration within contemporary capitalism. There are weak points in this definition which are the indifference to the commercial nature of many of the resources from which popular culture is made and who qualify for inclusion in the category of people. A conclusion from the above definition is that people do not spontaneously produce culture from raw materials of their own making because whatever popular culture is, what is certain is that its raw materials are those that are commercially handed.[429]

Popular culture has been coined with the term hegemony because of the link and the attachment that these terms have in common. Gramsci the father figure of the concept of hegemony, employs the term hegemony "to refer to how dominant groups in society, through a process of intellectual and moral leadership, seek to win the consent of subordinate groups in society".[430] This general overview of the term hegemony would explain the reason behind many cultural theorists have taken the term popular culture to explain the nature and politics of popular culture. People who are interested in popular culture explain this phenomenon as the following; popular culture is a site of struggle between the resistance of subaltern groups and the forces of incorporation which operate in the interests of dominant groups. This kind of popular culture is a culture that is built upon a terrain marked by resistance and incorporation, and Gramsci noted that the texts and practices of popular culture are moving to an angle called the compromise equilibrium. Things have changed over time, in the past people who went to the seaside holidays were intellectual and belonged to aristocratic families, and film noir was considered a despised popular cinema recently film noir is one of the elite favorite cinemas.[431] So, popular culture is considered a mixture of the struggle between the dominant class and the subordinate one, and as Bennett 2009 says:

[429] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P,9.
[430] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009.P,10.
[431] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P 10.

> The field of popular culture is structured by the attempt of the ruling class to win hegemony and by forms of opposition to this endeavor. As such, it consists not simply an imposed mass culture that is coincident with the dominant ideology
>
> nor simply of spontaneously oppositional cultures, but is rather an area of negotiation between the two within which different particular types of popular culture-dominant, subordinate, and oppositional cultural and ideological values and elements are fixed in different permutations.[432]

Popular culture as mentioned before is the compromise equilibrium of hegemony and later on, theorists like Chantal Mouffe specified it as the process of disarticulation-articulation. To begin with, the compromise equilibrium of hegemony can also be used to analyze various kinds of conflict inside popular culture. Bennett spots the light on class conflict whereas hegemony theory is also used to develop and modify conflicts including ethnicity, race, gender, generation, sexuality, and disability; so all these enter into forms of cultural struggle against the homogenizing forces of the embodiment of the official or controlling culture. Another term that exists in the use of hegemony theory is the concept of articulation meaning the double senses of the world which are the expression of feelings, opinions, and attitudes and the making of temporary connections. Chantal Mouffe explained that popular culture is thought of as being a process of disarticulation-articulation; for instance, the Conservative Party revealed issues like disarticulation of socialism as a political movement interested in economic, social, and political independence, in favor of its articulation as a political movement interested in enforcing restraints on individual freedom.[433]

With the coming of postmodernism, culture, in general, becomes distinct far from the division and naming this high culture and that is popular culture. Some postmodernists of culture studies argue that this is a reason to celebrate an end to elitism built on arbitrary distinctions of culture; for others, it is a reason to despair at the final achievement of commerce over culture. Those who advocated the final claim declare that the distinction between authentic

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[432] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 10.
[433] - JOHN, STOREY.*CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P,11.

and commercial culture can be seen in the relationship between television commercials and the pop relationship between television commercials and pop music; for instance, there is a growing list of artists who have had hit records as a consequence of their songs appearing in television commercials. So, the selling object here is the song and the product.[434] To conclude, Culture becomes a commercialized object to many people either intellectual or common, and culture turns to be a serious art that seeks to fulfill important issues.

One of the theorists of cultural studies is Andy Warhol who writes about culture studies and discusses topics that are important in the field of popular culture. He is a key figure in the theorizing of pop art like Alloway, he rejects to take sincerely the difference between commercial and non-commercial art. He declares that "commercial art is a real art and real art is commercial art"[435]. In this sense, Andy Warhol claims that real art is explained simply by the taste and the high property of the ruling class of the time. This indicates not only that commercial art is just as good as real art; its importance is simply defined by other social groups and other patterns of expenditure. Besides, in the end, when the intended art of Andy Warhol is put into practice, it becomes a high culture.[436]

Jean-François Lyotard talked about popular culture and culture from the postmodernist perspective and his less-than-own favorable response to the changed status of popular culture. The popular culture of the postmodern condition is for Lyotard an anything-goes culture, it is a culture of slackening, where taste is inappropriate, and money is the only sign of value. The only comfortable thing in postmodernism according to Jean-François Lyotard is that postmodernism culture is not the end of the much superior culture of modernism, but the sign of the most developed modernism. Postmodernism is that which breaks with one modernism to shape new modernism which means work can become modern only if it is first postmodern. Postmodernism thus explained is not modernism at its end but in the nascent case, but this case is constant. In addition, Steven Connor 1989 proposed that the Postmodern Condition can be reviewed as a disguised allegory of the condition of academic knowledge and institutions in the contemporary world. On the other hand, Lyotard's analysis of the postmodernism condition is the analysis of the final futility of the intellectual. Lyotard is himself conscious of what he calls

[434] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 12.
[435] - JOHN, STOREY.*CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P,183.
[436] - JOHN, STOREY. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 184.

the contemporary intellectual's negative heroism. So, accordingly, intellectuals have lost their authority since the violence and critique mounted against the academy in the sixties.[437]

> the debate over postmodernism can…be read as the symptom of the disruptive ingression of popular culture, its aesthetics, and intimate possibilities, into a previously privileged domain. Theory and academic discourses are confronted by the wider, unsystematized, popular networks of cultural production and knowledge. The intellectual's privilege to explain and distribute knowledge is treated; as his authority, for it is invariably 'his', redimensionalized. This in part explains both the recent defensiveness of the modernist, particularly Marxist project, and the cold nihilism of certain notorious strands in post-modernism.[438]

The above quote explains the interjection among popular culture, modernism, and postmodernism. Also, it mentions the work between the theory and the academic discourses of these three and the effect that they play on each other; in addition to, the menace that threatens them like the defensiveness of modernity and the nihilism of post-modernism.

The aspect of simulacrum has features that make it special and different from other forms concerning the link between postmodernism and popular culture. To begin with, a simulacrum is a self-same copy without the original. Benjamin claims that mechanical reproduction had damaged the mood or the aura of the work of art; on the other side, Baudrillard asserts that the very distinction between original and duplicate has itself been damaged, he names this process simulation. This idea can be exemplified regarding CDs and films. For instance, when someone obtains a copy of Steve Earle's *The Revolution Starts Now*, it makes little sense to talk of having bought the original. Correspondingly, it would make no sense for someone who has seen The Eternal Sunshine of the Spotless Mind in Newcastle to be told by someone who has seen the film in Shanghai or Berlin that he had seen the original and she had not. In both situations, film and CD, we view or hear a copy without the original and might be

[437] - JOHN, STOREY... *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009 P, 185
[438] - JOHN, STOREY.*CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 186.

unconscious of it. A movie is an arrangement made by editing together film footage shot in different developments and at different moments.[439]

A debate on post-modernism and popular culture could play up any number of different cultural texts and practices like television, music videos, advertising, film, pop music, and fashion. Here I will talk about two examples: television and pop music. As far as Jameson is concerned, the distinction between modernist and postmodernist pop music is very clear: the Beatles and The Rolling Stones stand for a modernist moment against which punk rock and new wave might be seen as postmodernist. In addition, the postmodernist Goodwin considers several ways of viewing pop music and pop music culture as postmodernist forms. One of the most cited aspects is the technological developments that have facilitated the appearance of sampling. He admits that the parallel with some postmodern theorizing is fundamental and suggestive. Yet, what is often skipped in such claims is how sampling is used. As Goodwin explains textual incorporation can not be adequately understood as blank parody; it needs categories to add to pastiche, which substantiates how contemporary pop defies, celebrates, and encourages the texts it steals from.[440]

To conclude, this section clarifies and explains one of the many kinds of culture that have recently been categorized by theorists and scholars who find that culture is a very broad stream that is subdivided into other branches and each has its characteristics and field of interest. The coming section is a continuity of popular culture, it is about mass culture.

[439] - JOHN, STOREY.*CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009. P, 187.
[440] - Ibid. P, 197

4-1-2 Mass Culture.

Mass culture is a style it could be said which deals with a new kind of culture that mostly targets and serves certain aspects and aims of particular groups and particular countries. Mass culture is a culture that might exist not from coincidence events and actions but is well-prepared and well-planned by people who have purposeful aims and plans to dominate or disseminate an ideology. The following essay is a detailed study of mass culture.

Mass culture is a term that first appeared in the 1930s with the Frankfurt school and it was used to mean certain meanings and connotations which have an impact on the social and political life of humanities. First, the term mass culture is made up of two words, mass and culture. Mass in the sociological sciences, communication studies, and media studies " depicts a society, the members of which are associated with each other through communication despite being scattered over a large geographical area."[441] mass means the coordination of groups of people via communication or lingua- franca although that these people are over the world and they belong to all parts of the world. On the other hand, culture " reflects a set of codes, values, attitudes, behaviors, living styles, and so on that binds people together consciously or subconsciously"[442]. Besides, Edward Taylor was one of the first pioneers who launched the term culture, it was in his study of primitive culture that denoted some qualities that society should acquire; these qualities are summarized in the following conditions; a complicated whole of knowledge, faith, arts, morals, law, rituals, or qualifications. Hence, mass culture is the popularization of culture among the masses, also, it stands for the creation and the circulation of culture via mass media and among people (masses).[443]

The question that asks itself here is mass culture and popular culture can be used interchangeably. To begin with, theorists and scholars of culture studies measure popular culture through its popularity and it is based on a statistical study. On the other hand, the popular historian Lawrence Levine defines popular culture as following “culture that is popular; a culture that is widely accessible and widely disseminated and widely viewed or heard or read”[444], that is that popular culture is identified through mass culture, it is thanks to mass

[441] - “Mass Culture.” *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.

[442] - Ibid.
[443] - Ibid.
[444] - Ibid.

culture, popular culture becomes disseminated and widespread in the world.[445] In conclusion, mass culture is the springboard through which popular culture becomes as now getting that huge spotlight, and interest and becomes very known among all the generations.

In culture studies, there is a dichotomy that gets too much debate and analysis from scholars and has been divided into two kinds of cultures, one is called low culture and the other high culture. High culture is used by the aristocracy to advertise their class among the common ones on non-elites. So, high culture is opposed to mass culture or popular culture and it is keen on elites. The three terms; mass culture, popular culture, and low culture are used as synonyms with a very slight difference, especially between mass culture and popular culture which are considered as a mass culture that produces popular culture and helps in the development and the dissemination of popular culture and as far as I am concerned popular culture and mass culture could not be considered as synonyms but rather as conjunctions.[446]

The industrial revolution and the new advancement of technology all resulted in the great production of cultural products. To start with, there was huge production in that period the eighteenth century when mass culture and popular culture were on the rise of their fame. This period had undergone a struggle among classes and hence with time, it was a political war not just in terms of raw materials and substances but also in terms of culture. For instance, the decline of high culture was due to the use of the elite class to control the non-elite class through the imposition of the supper structure ideology. Haag discussed that "the trouble with mass culture is that in various direct and indirect ways, it tends to make the existence of high culture impossible"[447]; which means that mass culture would like to eradicate the distinctions between high culture and low culture and to include them all in one popular culture. According to the explanation provided, high culture might be the reason for diversity and pluralism as well as the disintegration of common people, whereas mass culture is made by media to abuse people's cultural needs and not to upbringing them socially and culturally.[448]

The analysis of mass culture contains three projects of research; objects, producers, and consumers. To begin with, objects are the cultural objects that are produced by the industry and Mass culture objects can be any entertaining things like a program on television, advertisement, films, songs, or books. As far as Marx is concerned, these objects are commodities rather than

[445] -"Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.
[446] - "Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.

[447] - Ibid.
[448] - Ibid.

objects that are manufactured for satisfaction. One of the disparate features of mass cultural objects is the method through which are produced and disseminated through marketing industries. Besides, consumers qualify the objects that they employ in a way that these objects later with time change and reflect certain symbols known by these social groups. So, this process of modification of the objects is a kind of a process of personalization.[449]

The second element in the analysis of mass culture is producers. To begin with, these objects are normally made by producers who have this well or the task of industrialization and to reach the aim of exchange value. Whereas the consumers have this aim of use-value. Exchange value and use value are interconnected with significant value that is used via advertising and control of the market to confuse the consumer's consciousness. This indicates that there is no mechanical domination of the consumer's behavior, instead, it reflects a sort of relationship between the producer and the user that is placed on the consumer's behavior. Hence, this manipulation and abuse by the producers of the consumers to achieve their targeted purposes are called the transfunctionalization process. This process is an aspect of the state of hegemony that includes both producing and dominating ideological meanings.[450] The third element in the analysis of mass culture is consumers or the users of the objects. Consumers of the objects transfunctionalize use-values into sign-values through the consumer-object relationship. Hence, the consumers deduce meanings from the sold projects via modification as explained before. To conclude, this social, economic, and cultural relationship has three various processes; meaning, production, and transfunctionalization.[451]

Two schools that contribute to mass culture are the Frankfurt School and the second is the British Cultural Studies School. The first one will be more elaborated on in the next chapter culture industry, the second school is called the British Cultural Studies School which is closely linked with the Center for Contemporary Cultural Studies at Birmingham University. This school was established after the Second World War in 1964 for the accumulation of culture studies, the British school includes scholars like Richard Hoggart, Stuart Hall, and Richard Johnson. The school of cultural studies clasped the prevalent nuances in the media content between popular culture or mass culture and high culture. Nevertheless, they did not accept the aesthetic value of mass culture as being inferior to the high culture of elites. This indicates that the British Cultural Studies School rejects the ranking of cultures. For instance, they argued

[449]-"Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.
[450] - Ibid.
[451] - Ibid.

that culture mirrors a particular lifestyle, a way of living. Therefore, the followers of this school of thought revealed too much interest in the role that mass audiences play in mass-cultural communication. Generally speaking, mass culture is not produced by the masses but it is among the masses and is consumed by the mass audience.[452]

The consumption of cultural objects is examined by the thinker Stuart Hall who uses the schemata of the encoding and decoding model of mass media. The decoder and the encoder stand for the producer and the reader respectively, so this theory helps the audiences to decode the meaning of the objects as well as the uses. This denotes that mass audiences will only opt for and take the cultural objects that they fit as their background. Consequently, this example carries that the meanings of the mass media objects are not transmitted via encoding but produced via decoding by the readers. Hall's reception theory which involves textual analysis allows for dominant hegemonic analysis of cultural objects. The dominant hegemonic model equilibrates the two meanings linked to the cultural objects by the producers and the reader via the encoding and decoding process. The process is appertained to see if the meanings linked to the cultural objects via decoding by the audiences are similar to the meanings linked via encoding by the producers. Hence, there is a transition of the masses from peace followers to both consumers and producers of mass culture.[453]

Stuart Hall is a sociologist, cultural theorist, and spellbinding orator and he is one of the popular theorists of multiculturalism. His work is emphasized to the audience and later on, he becomes famous for his theory; reception theory. for instance, TV and other media audiences are exposed to messages that are decoded or interpreted in various ways depending on the man or woman's interpretation, cultural background, economic standing, and personal experiences. The following description depicts the way of receiving messages.[454]

Hall mentioned four stages of encoding and decoding that explain well the process through which the messages are transmitted. To begin with, the first stage is called the production and it is the encoding of a message that takes place as the first contact between the sender and the receiver. The second element is circulation which stands for how individuals perceive and react to messages either written or spoken. The third element is use or consumption which refers to the decoding or interpreting of messages and it is in this stage when the individuals start to use their socialization, cultural, and educational background which are real

[452] - "Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.
[453]- Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.
[454] - Ibid

factors towards the final vision stuck to the minds of consumers. The final element is reproduction which is the results of the individuals after decoding and interpreting the products, this is the final stage that could produce active consumers or just passive ones.[455]

Mass culture turns from a cultural aspect to a cultural theory. Mass culture theory is a theory that is based on taste and it makes it clear that elite culture should succeed and be privileged over mass-produced culture. So, this assumption foreshadows that mass-produced are of less value and less trustworthy because they are easily produced and made up of cheap material and hence the cheapness of reproduction.[456]

At a certain time, western culture is divided into two cultures; the traditional culture which is high culture, and the mass culture which is fabricated for commercial and ideological purposes. To begin with, mass culture is sometimes called the term popular culture but there are differences between the two, the first one that pops up in societies is the mass culture which later on becomes popular culture. The historical causes behind the appearance of mass culture are obvious to historians and cultural theorists, mass culture started in the 1800s and still running today. Political democracy and popular education collapsed the old monopoly of the high class, and business enterprises and owners find it profitable when there is a newly awakened masses who are attracted easily to the new shape of culture. During that time, there was a huge wave of inventions in all the fields especially in media like cinema, movies, and songs, consequently, in the mass manufacturing and distribution of mass culture's products.[457]

Old folk art was a past art that is assumed by theorists and is now continuing in mass culture. Before the industrial revolution, old folk art was an art of common people that is to say it is an art that grew from below; they were a spontaneous, autochthonous expression of the people, formed by themselves without the interference of the high culture. On the other hand, high culture is imposed from above by a supreme power that tries to inject people with ideologies only those who know the purpose behind them. These people are workers in technology, politics, business, and capitalism, also, its audiences are passive and mentally weak in front of the scene, and their interference and participation are limited either in buying or not buying or in watching or not watching this genre of songs or movies. The controllers of mass

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[455] - Mass Culture." *You Tube*, 25 Oct. 2017, www.youtube.com/watch?v=GUcDqqssW1Q.
[456] - Eaton, Lance. "Module 07- Mass Culture." *You Tube*, 30 Jan. 2014, www.youtube.com/watch?v=N2qLiMbpi10.

[457] - Macdonald, Dwight. "A Theory of Mass Culture." *Oxford*, vol. two, no. 13, 2008, pp. 12–24. *JSTOR*, is.muni.cz/el/1421/jaro2008/ESB032/um/5136660/MacDonald_-_A_Theory_of_Mass_Culture.pdf.

culture are making a profit from mass to exploit them and use them as tools for the whole benefit of their enterprise. Folk art is the people's place of creativity and creation, it is their institution and the private land that they cultivate according to their favors and their self-amusement, thus keeping themselves apart from the formal part of the masters of high culture.[458]

Mass culture aims to create a homogenized culture to fulfill its agenda and achieve its aims. Mass culture is an active dynamic and revolutionist force that seeks to collapse the customs, barriers of class, and taste and fade away all cultural distinctions. Mass culture blends and scrabbles all the things together to produce a new form of culture called homogenized culture. For instance, Consider Life is a regular mass-circulation magazine, it first comes out on the mahogany library tables of the rich, the glass end table, and the oil-cloth-covered kitchen tables of the poor. During the whole period of 1930, high culture became aware of the threat that mass culture posed to the existence of high culture which is why it defended itself against the invasion of mass culture in two ways; the first one is via academicism and the second one is avantgardism. To start with, academicism is meant an attempt to compete by imitation, or the second one is avantgardism is via the withdrawal from the competition.[459]

Culture	Mass Culture
Real	False
European	American
Multi-dimensional	One-dimensional
Active Consumption	Passive Consumption
Individual Creation	Mass Production
Imagination	Distraction
Negation	Social cement

Table 6- Culture Versus Mass Culture

[458] - Macdonald, Dwight. "A Theory of Mass Culture." *Oxford*, vol. two, no. 13, 2008, pp. 12–24. *JSTOR*, is.muni.cz/el/1421/jaro2008/ESB032/um/5136660/MacDonald_-_A_Theory_of_Mass_Culture.pdf.
[459] - Macdonald, Dwight. "A Theory of Mass Culture." *Oxford*, vol. two, no. 13, 2008, pp. 12–24. *JSTOR*, is.muni.cz/el/1421/jaro2008/ESB032/um/5136660/MacDonald_-_A_Theory_of_Mass_Culture.pdf.

Source: STOREY, JOHN. *CULTURAL THEORY AND POPULAR CULTURE: AN INTRODUCTION*. FIFTH, vol. ONE, New York, PEARSON Longman, 2009.

The above chart defines and depicts exactly the meaning and features of mass culture. To start with, culture as the original aspect of it is real that is to say it comes from the people who create and believe in that culture, this culture is emancipated from the daily life and routine of people. So, these habits and routines changed with time and became traditions and customs, later on, which turned into values and socialization. Mass culture is false because it is made for the people in the sense it is imposed on people and they do not interfere with the content of the culture. Culture is European and it is also Arabic since culture originated from the people themselves. Besides, the normal culture is multi-dimensional in the sense that every country every city, and every place on earth has its own culture with its principles and rules. Whereas mass culture is one-dimensional that is to say it is one uniform and one form surrounding the globe.

Furthermore, culture is an active consumption because it is created by the people and it is like a sense of belonging and home. Unlike mass culture or mass production is created by the masses for the masses, there is not an integration of the masses but just one category that creates and plans for the passive masses. Culture is characterized by imagination and I will add relief and happiness because this culture is made to amuse people and get them relaxed; on the opposite, mass culture is a kind of distraction, it is unconsciously boring and annoys the receiver until he or she does gestures that are abnormal to the principles of culture. Finally, culture is negation in the sense that there are no restrictions and limitations, there is free access and free choice. On the other hand, mass culture is social cement in the sense that there are restrictions, limitations, and above all the absence of free will and free choice. There is a cementing on the societies and evading the personal favor of choice.

To conclude, this section is a general overview of mass culture and general features of mass culture, so mass culture is a new culture that is made by a group of masses to a huge population, and later on this mass culture is the term of today popular culture; yet, there is difference between two, the first one is the path that leads to popular culture. This thesis addresses the culture industry which is part of mass culture and popular culture, so the following section is about the Moroccan culture which later on turns to follow the mass culture and popular culture.

4-1-3 Culture in Morocco.

The Moroccan culture is like the cultures of the world, it has its features and beauty that separates it from other cultures. The Moroccan culture is various and different since every place in Morocco is a mixture of traditions and customs that define this place as another one. Moroccan culture is the core of Moroccan families, in the past, Moroccan culture was reflected in the social upbringing of the children in general, and the family, there were extended families; almost all the family members from the grandparents to the grandsons and granddaughters are living next to each other in a unified environment. Morocco is multicultural and multilingual. The following article is a descriptive and narrative essay about the Moroccan culture and it is a comparative study of the Moroccan culture and the new Moroccan culture.

Morocco is an Islamic country whose Islam is neither too liberal nor too secular. There is Islamic fundamentalism which could say it still exists till nowadays. In comparison with other countries, fundamentalism is less evident in Morocco than in other Islamic countries because Morocco believes in the right of free choice concerning the Islamic pillars. The Muslim fundamentalists assume faithful adherence to the Koran which indicates that there is on some occasions rigid separation of the sexes, and sometimes the total absence of women. Also, the fundamentalists believe in some ideas like that the Westerners are not appreciated to enter the country because they bring their culture that would destroy the Islamic values and principles. For instance, fundamentalist women never shake hands with men or a man can contact a fundamentalist woman in her home, it is seen as a sin. So, fundamentalism in Morocco exists but it is chosen and respected by whom they prefer it.[460]

The Moroccan family is made up of a hierarchical structure, there is order inside the family which gives much more priority to one than the other, and this is not because of material factors or something else but it is blurting out who has the power of overwhelming. Age is a tool that brings veneration and the young are always beholden to their elders; for instance, children to parents, aunts, uncles, and grandparents, then younger siblings to older siblings. The leader or the boss of the family depends largely on the personality and the heart of that person inside and with the members of the family. There is a note here, the father or the mother who is the boss or the leader of the family might be a father-in-law or a mother-in-law to other people in the family; for instance, most of the time is the woman who takes the responsibility of being

[460] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P,51.

the boss or the leader. Among children, most of the time Moroccan families and those in the past brought up their children on a sex-based hierarchy. For instance, girls try to learn the housework as soon as they become physically able and the boys can continue their studies and go with their fathers to amuse themselves or play outside.[461]

Moroccan society is still a traditional community despite existing waves of modernization and emancipation. The Moroccan man or woman is brought up on principles that are injected by the word HSHUMA or shame in the English language. The honor or dignity of one's family is a Moroccan's most cherished possession; Moroccans can accept everything except the things that would humiliate them and feel ashamed. The Moroccans are socialized on the concept of Hshuma or shame rather than guilt and here is the contrast between the Arab world and the Western world. Guilt arises when one's conscious remarks that one has done wrong and one starts blaming oneself and feeling remorse. The Moroccan man or woman could feel Hshuma when he or she is embraced by someone else in public and this insult reaches the other people who are aware of the incident. Besides, the Moroccan man or woman can fall in shame when the general behavior contravenes social norms breaks Islamic principles, or abolishes personal obligations inside or outside the family. The individual who is exposed to shame faces ostracism from society or even from family and nothing is worse than this kind of punishment. Finally, misbehavior by one member of the family would be reflected in the reputation of the whole family members.[462]

Morocco as an Islamic country still preserves the traditional features of the past and modernity, this mixture of the two is very obvious in the Moroccan social and daily lifestyle. There is a great emphasis on the adaptation of the Moroccan people to globalization and modernity by people who have particular agendas and who would like to eradicate past norms and social rituals. A Moroccan could not easily be alienated from his roots and could not have deep respect for the beauty and simplicity of the traditional way of life. Yet, meanwhile, it is hard for any Moroccan not to like the convenience, effectiveness of modernity and modern technology, and the stunning light of modernization. Hence, the two worlds, the old world and the new exist side by side. For instance, this modernity is found everywhere in the big cities like on the modern four-lane superhighway that runs between Rabat and Casablanca, and also, at the beach where one may see veiled mothers side by side with girls wearing bathing suits.

[461] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 56.
[462] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 58/59.

Finally, the greatest obstacles to vast technical modernization in Morocco are lack of education and poverty[463]

The Moroccan culture is made up of two opposite terms the public and the private, these terms are so linked to each other because of the impact that they play on the social daily life of the Moroccans. The public and the private are two familiar places to the Moroccans and each has its own rules that have been ingrained since years ago and are changing today because of many worldwide factors that will be discussed in the following chapters. In Morocco, as in almost all other Arab countries, the public is very public and the private is very public. These are some of the public and private places of Moroccans. Despite the renowned echo of the Arabs for their hospitality, there exist some of the rudest and most inconsiderate behavior found in the world, and this behavior is found in both the public and the private.[464]

Public	Private
The Street	The Home
Men's Space	Everyone's Space
Everything up for Grabs	Everything accounted for
Every man for himself	Defined Relationship

Table 7- Moroccan Spheres

The street in the Moroccan context is like a laboratory that analyses the smallest components of an object and tries to see and deduce the diseases. In Morocco, the street is an open space with no limitations and no stops, it belongs to no one and everyone. It is like a theatre for some whose interest is to watch and follow people; it is not considered rude or intrusive to stare at others or to be close to them on the street, whether you know them or not. Besides, one of the attractive things within the atmosphere of the street is eye contact which is a kind of game that passers-by play with each other. The street in such a case becomes like a

[463] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 62/63.
[464] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 66.

stadium somewhere one can be the audience and the others are the players as the Moroccan call it joqa. Women in the Moroccan street are split into two, some native women want to evade attention on the street and cover themselves up, leaving nothing exposed but their hands and eyes. It is thought that the street is a space for males and they avoid gazing by wearing long long clothes like Jellaba. [465]

On the other hand, women who appear in the street revealing their hair and lots of skin, are inviting attention, and they get it. Foreign women who dress modestly would not receive harassment. Furthermore, a minority of Moroccan girls and women are in the vanguard of liberating public places for women by wearing provocative Western dress with no preference for traditional restraints on their appearance. While on the street, someone will notice that these girls, either alone or in groups, must brave and bear catcalls and lewd remarks from men and boys they pass on the street. It is a public clash of values that would like these women to integrate.[466]

The private life of the Moroccan is completely different, it is like a secret box for every family and every person inside the Moroccan community. Private life is totally dissimilar and often more private and secluded than Westerners are used to; for instance, if a western's home is his castle and, a Moroccan's home is his or her fortified inner sanctum. The architecture of the Moroccan houses reveals somehow the high ranking of the houses are for the Moroccans, so, the architecture reveals the sharp separation between the street and home; for example, windows are few, and always shuttered if they are looking at the street level. In the neighborhoods, high walls surround the house to keep out inquiring eyes and the exteriors of the houses are non-revealing they give a sense that things are very simple and humble inside, but they do not show the spaciousness of sumptuousness that exists within. Moreover, inside the Moroccan houses or homes, everyone has a defined relationship with everyone else, all are living under one roof, gentleness and kindness can be expressed and shared and all are relaxed and feel at ease. Moroccans entertain guests in their houses because they feel free and relaxed and can put whatever food they have. The guests could not enter the house without the permission of the owners except if they were from the family and coming for something related to family issues. Finally, the kind of treatment is built on mutual respect and politeness but at a distance[467].

[465] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 66.
[466] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 67.
[467] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P,69.

At a certain period especially pre-independence and after independence, boys and girls were separated in all the spheres. The Moroccan authorities were still conservative and protecting the roots of the Moroccan family, hence they resort to segregating sexes from each other in any situation in which they would have an opportunity to act on their possessions. The only legitimate sexual relations between men and women are held to be those that take place in marriage. In the Moroccan culture, the Arabic word bint means a girl and automatically means she is a virgin. The word mara means woman, for instance, when the girl is about to become a woman in her Hena ceremony, she gathers with only girls, and women are separated from them to indicate that it is her last day as a girl. Besides, sex outside the institution of marriage is forbidden for the Moroccans, it is considered a sin or a crime towards the person itself and the family as well. While there are cases in which sex is practiced by Moroccans but is secret and hidden, also, there is male homosexuality in Morocco that happens secretly but mostly between foreigners and natives. Finally, homosexual relations among boys and young men are common, before they reach the age when they can practice sex with a female. Lesbianism is rarely heard of in Morocco.[468] So, this is a general overview of the Moroccan sexes man and woman, mentioning many points but these are the main ones. There is an accelerated alteration between the past and the present and this would be deduced in the following chapters.

Moroccan society has hierarchical social status, each social class has its features and its earning a living. A person's job or occupation is another source of social status, the distinction here is not quantitive verified, but it is based on the popular observations of the Moroccan pecking order. At the top of the pyramid, there are the idle rich who do not work and also do not consort much with others in public; hence, they rarely contact others and rarely appear much on the street. These people are known as the jet-set Moroccans who seem to spend much time traveling around Europe as they stay at home. Also, among the elite are members called the wealthy merchant class who are not the corner shop owners, but more likely the wholesalers who supply them, and such people as factory owners, the magnate of expensive shops in large cities, importers, and exporters.[469]

The Moroccan family at home is its kingdom, it is a place where all the members can do their private activities and share beautiful moments with family members. This private place is the most relaxed and comfortable of all the contexts. Everyone speaks at once and joking and teasing are very common and accepted, then, the banter among family members was heard from

[468] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 70/71.
[469] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P,77.

the voices and the gestures vehement. Hospitality is one of the known features of the Moroccan people and they are throughout the world named by this; for instance, foreigners come to Morocco and feel this feeling of hospitality and kindness via the treatment of the Moroccans. Originally, the relationship to a Moroccan family, or even to an individual when a foreigner is in his or her house, is that of the guest to the host. For, foreigners are not unusual to become adjunct members of Moroccan families, and for role expectations to loosen up considerably. Within the family and as a foreign guest, a person can enjoy virtually the same freedom within the family that individual members enjoy because Moroccans are not people who put limits on familial intimacy, whereas other foreigners would not appreciate that and consider it as an annoying thing.[470]

Most families in the past were so conservative and their women and girls must not appear to guests till they get out of the house. So, there was a segregation of the sexes. Other families never mind mixing but are so few and some factors determine this; first, how traditional the family is, and secondly, how familiar the guest is. In modern homes French people, men and women can mix, but families in traditional homes evade mixing women and men and the women can appear to bring food and take away the dishes.[471]

Space is a general topic but it is a specific topic for the Moroccans. Moroccan men and women are not treated equally in the spaces, there is a space for men and others for women. Outside the Moroccan family, there is segregation in terms of socialization because women cannot enjoy themselves as the freedom of men; there are places where a Moroccan woman enters before just a man who could do so and spend his leisure time. Hence, men are in one place, women are in another place. Men have the whole outdoors, the public world in which to cultivate their relationships; women have only very few selected spaces. Cafés are the traditional hangout of the Moroccan male; many hours can be spent sitting in a cafe drinking tea or a cup of coffee while talking to a partner or a relative. A table in a café is a kind of intersection between the public and private world: it is a place where a man can link his personal and private life and the public life which is generally through seeing the daily activities of people outside or through a partner who would talk about his personal life. Bars were a place for just men and no woman dared to enter there because of the reputation and rumours of people[472].

[470] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 90.
[471] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P,90.
[472] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 91/92.

On the other hand, women have their places but it is closed and very limited. To begin with, women in the countryside can enjoy some open spaces to amuse themselves with other friends or relatives like nearby rivers or alongside the thoroughfare where men rarely are being there. In the city, things are different because of the limited spaces and they are enclosed; for instance, a few places have the status of women's spaces where no man would dare to tread, these are women's public baths, rooftops, and cemeteries on Friday afternoon. Most Moroccan homes are built with flat roofs that are used for different activities such as washing and hanging out clothes, drying grain and other foods, and airing rugs and linens. It is considered an outdoor space where women can enjoy some freedom, also, women would have some fun and private time in Hamam or the bath where they meet with other women and discuss different topics. To sum up, spaces in Morocco were divided between men and women and the best one is given to men, unlike today spaces are divided equally and those who are highly qualified get the best one[473]. Morocco is somehow going into the rhythm of gender equality.

There are many interesting things in the Moroccan culture that are the features that make Moroccan culture healthy and very keen by many people throughout the world. Parties in Morocco center around family rituals and are not given just for fun or for any personal reason. There are for example four kinds of gatherings that are very popular for Moroccans, these parties are the following; weddings (ars) are large, noisy, and lengthy affairs, often conducted in the summer months and lasting two or three days and in some cities, it lasts seven days. The families of the bride and the groom organized separate ceremonies, also, food, drink, dancing, and music are things that are set up before the wedding ceremony or ars. Reception rooms are usually sexually segregated because women would like to have their privacy and take off the veil and dance without a man who could see them. The wedding ceremony in Morocco is divided into two parties; first the presentation of the bride, who is carried on a table and is decorated in fine clothes and no end of personal ornamentation; the second part is of the bloodied sheets of the marriage bed to denote that the bride is indeed virgin and it is an honor for her family, herself, and her husband[474]. These customs are different in one goes to other cities in Morocco but the common thing among all of the cities is what is mentioned above.

There are places for jogging and joking with friends or relatives and getting amused basically in leisure time. There are places known to all the Moroccans who go to them and can have some fun and time to relax. To begin with, the evening promenade is an activity that the

[473] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 92/93
[474] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 130.

Moroccans love to go for a stroll in the evening hours, it happens sometimes between five and nine o'clock or so. The most popular places for walking are down the center in a Ville nouvelle, both men and women get out to enjoy the evening air, meet their friends, and perhaps enjoy a drink in a café. People before going to the promenade get well-dressed and look pretty. The cinema or movie houses in Morocco are male spaces except in some cities that were usually inhabited by Westerners and have that European spirit. The films broadcast are a mixture of different cultures, there are European, American, Indian, and Moroccan, also, there is a large audience for the kind of junk films filming car chases, big guns, material arts, voluptuous heroines, and love. Audiences of these films tend to be young and most of them are males, unlike romance and tragedy films are favoured a lot by women. In the early years of cinema, the most-watched movies were Egyptians and were black and white. It was also a fashion of private clubs that use a commercial cinema once a week to show films that the club chooses and have a good echo for the Moroccans[475]. In addition to the cinema, there are other places which are the source of entertainment

Moroccan women spend most of their free time at home and on rooftops either gossiping or talking to each other or learning a handicraft. Women are probably working at some domestic activity and being experts in their household occupations- cooking, cleaning, and child-rearing. Moroccan women have succeeded in several other domestic arts and crafts; sewing, knitting, embroidery, and crocheting are all popular. Music is also a source of entertainment and it is a culture in itself for the Moroccans. To start with, wherever people are gathered together and there is a celebration of something, they start singing and playing with different instruments like the three-stringed later, the eleven-stringed l-around, or tambourines, all made from skins stretched over ceramic or wooden frames. The most popular instruments are the darbouka, the Tarija, and the bendir. There is a custom in Morocco that is of folk dancing in groups and it is included in folklore which varies from one city to another. Moroccans are quite eager to initiate foreigners into their music and dancing, and it is a pleasant way to spend time together where music is the common language and no other is needed[476]. To conclude, these are the main places where Moroccans spend their leisure time and get relaxed and entertained.

Television and radio are the first used media in Morocco as well as in newspapers. Morocco used to have two television stations, one is state-run and the other is independent and

[475] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 230.
[476] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 231.

they both carry advertising. Programming is very wide-ranging and eclectic; for instance, there is beautiful calligraphy of the Koran on the screen while it is being chanted, or broadcasting the latest rock videos from Britain and America. There were also films and soap operas from the Arab world Egypt and other international series like The Americans. Moroccan radio presents a great listening selection of songs, news, and so on, also, a wide variety of Moroccan stations broadcast many different programs on AM and FM featuring all the different kinds of Moroccan music and international ones. Finally, some stations are in French and have the same programs as the Arabic stations and It was very rarely stationed in English and Spanish.[477] Media, in general, was in the hands of the Moroccan culture and it obeys Islamic principles and Moroccan values unlike today globalization and technology destroy all these and create a new style and a culture industry.

Moussem is a Moroccan ceremony, no one in the world would have liked this kind of gathering. It is a historical and social intersection and encounters among people of this city or village with people coming from other villages or cities to celebrate their happiness with them A mousse is the birth or death anniversary of a saint or it is an annual meeting of the local people with other ones coming from other places. Among the most popular moussem are Moussem Moulay Abdellah in El-Jadida in August, Moussem Moulay Idriss in Meknes in September, and Moussem Moulay Idriss Al Ashar in Fez in October. Furthermore, there are sometimes interesting festivities to watch or participate in at a Moussem, they include folk dancing by Shikhat (women dancers) or Genaoua which is a class of black dancers-musicians who travel in small groups and play the drums, dance, and excite crowds to frenzied gyrations. Moussems in Morocco is usually accompanied by a souq as well that serves the needs of the people of the village and finds new things to buy. Last but not least, another feature of Moussem and other Moroccan celebrations is fantasia which is a group of horsemen in unified and unique dress, they stand in ceremonial dress and line up at one end of a large field, and as they are near the other end at a gallop, rise and fire their rifles into the air. On the other side, the audience applauds and whistles as a reward to the horsemen they were so good.[478] This is the real authentic Moroccan culture that was years ago and these days is neglected and evaporated by many systems and agendas that serve the material and political interests of highly manipulative people, the following chapters will explain and elaborate more on this issue.

[477] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 234.
[478] - Orin, Hargraves. *CULTURE SHOCK*. 2nd ed., vol. 1, Great Britain, Kuperard, 1999. P, 238.

To sum up, the Moroccan culture is a variety of many things that constitute the life of the Moroccans and it gives different sides that add beauty and uniqueness to the country among other countries.

4-2 Culture Industry

The culture industry is a phenomenon that emanates from mass culture and mass media. Many points are blurted out by the culture industry. These points have been causing harm to people and art. The following chapter will answer the question of what is culture industry.

The culture industry is a term coined by Marx Horkheimer and Adorno in 1944 in their essay called The Culture Industry: Enlightenment as Mass Deception which is an article from the book Dialectic of Enlightenment. The culture industry refers firstly to the entertainment industry as a phenomenon that is based on the theory of commodification. Adorno and Horkheimer explain that the ideological points of the capitalist classes promoted false consciousness among the working class through what they name the culture industry[479].

The term culture industry is a new term that paves the way toward other new consumptions and beliefs. The term culture industry targets primarily the capitalist-driven, entertainment industries which can be film, advertisements, and music. The culture industry aims to disseminate knowledge of the capitalist system and to obey consumers to dominant ideologies. The culture industry "produces works of art whose every detail is tailored to the needs of mass consumption, it devalues the experience of art and dulls the critical faculties of the consumer[480]". Consequently, the culture industry is interested more in the exchange values, not in the use-value [481].

The culture industry is the commodification of culture under the monopoly of capitalism. To start with, these are the main characteristics of the culture industry; "cementing the status quo, stunting the responses of the audience, social control through deception, and proliferation of capitalist ethos and values [482]". The market economy has controlled the masses and the production of culture. Besides, the culture industry is given this name because they felt that it has been influenced by the contemporary development of industrial forces. They also saw that the culture industry is a tool of mass deception and they view culture primarily not as

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[479] - IIT Roorkee July 2018. (2019, March 1). *Adorno and Horkheimer on Culture* [Video]. YouTube. https://www.youtube.com/watch?v=JbSviRgHk1s

[480] -Ibid
[481] -Ibid
[482] -Ibid

an evocative response of human beings but as an industry that is managed in the same way as another contemporary industry.

Culture and culture industry are both different from each other. Culture emanates from the masses whereas the culture industry is being collectively produced for the masses. The culture industry of the contemporary world views people as consumers and therefore entertainment industry has become the producer of certain goods which are desired by the consumers. The creativity of the masses is not included in the culture industry[483].

Culture Industry is defined as the following. The culture industry is a product of late capitalism, it refers to the process of industrialization of mass-produced culture; besides, it is a set of corporations that produced cultural products (films, music, magazines) for mass consumption. The culture industry produces cultural products for consumption by the masses who are the consumers and the entertainment industry as producers[484]. In conclusion, the culture industry is a product of a particular ideology, it enslaves or controls the people but people somehow have been goaded or encouraged into thinking that it is supposed to be not their enslavement but it seems their independent choice[485].

Capitalism has turned culture into a culture industry. To begin with, the culture industry transforms culture into an ideological medium of domination, and the meaning, nature, scope, and function of art have changed over time; so, Adorno and Horkheimer contrasted the products of the culture industry with the emancipatory power of what they call genuine or authentic art[486]. Ultimately, the culture industry commodifies art and turns it into a product or sale

In summary, the culture industry is a capitalist product that is created for the mass production of culture in mass media like TV, music, and cinema. This culture industry carries an ideology of domination and illusion. The culture industry is needed to reshape the status quo of the conservative countries and devoid people of critical thinking

The term culture industry is first and foremost coined by the Frankfurt School theorists Horkheimer and Adorno in their book Dialectic of Enlightenment (2002), to stand for the production of mass culture. This contradictory and elusive term tries to grasp something of the fate of culture in the highly instrumentally rational and bureaucratic society of late capitalism.

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[483] - IIT Roorkee July 2018. (2019, March 1). *Adorno and Horkheimer on Culture* [Video]. YouTube. https://www.youtube.com/watch?v=JbSviRgHk1s.
[484] -Ibid
[485] -Ibid
[486] -Ibid

The central hub of the culture industry may be viewed as a basis as economic and an integral part of the reinterpretation of dialectical materialism which is the main theme in The Dialectic of Enlightenment. The culture industry aims and serves to transform use-value, which is the utility or a service that consumers derive from a commodity, into something that is made and produced by the capitalist system. It might be proposed that the combination of advertising and the mass media encourages fewer particular products and more of a capitalist lifestyle.[487]

This act of the absorption of use-value into production goes in close association with Adorno's analysis of the fate of the relationship between the forces of production and the relation of production in twentieth-century capitalism. That is to say, culture is no more an innocent and habitual act but a capitalist and industrialized culture. The independence of use-value in nineteenth-century capitalism endowed the human subject with genuine autonomy and thus critical thinking and potential for resistance; yet, this autonomy and independence now is lost and taken. Correspondingly, administrative techniques, which have evolved as part of the forces of production, recently become essential to the relation of production, so that to say that the market exchange and property ownership are subordinated to bureaucratic associations and organizations and the employed and the unemployed similarly become claimants for welfare payments. Finally, the paradox between the forces and relations of production which Marx would bring about the collapse of capitalism is taken off in these societies.[488]

The content of the culture industry is neglected by some of its critics but it got much more attention from other scholars who created that term because they believe by facts that it is ruling the world. For instance, Horkheimer and Adorno assume that human subjects are passive victims of the culture industry, and the culture industry is an instrument of class rule. The general management and administration of capitalism embrace and coerce everyone so that despite the property-owning bourgeoisie continuing to benefit materially from the system, they are as powerless before it as the non-property-owning classes. Although these powerless and weak subjects carry on to struggle with the political and economic system, they also survive within it. Horkheimer and Adorno mention that the consumption of culture industry products is diverse and various. For example, the radio ham tries to keep some autonomy and individuality

[487] - Andrew, Edgar and Peter Sedgwick, editors. *Cultural Theory: The Key Concepts*. Second, vol. One, LONDON AND NEW YORK, Routledge, 2008. P, 83.

[488] - Ibid. P,84.

by building and operating his or her radio and not accepting what is given and ready for broadcasting.[489]

The culture industry first appeared in Germany by the Institute for social research in Frankfurt. First, the critical theory began with a discussion among theorists and thinkers in the Frankfurt school which can be traced to its origin in the Institute for Social Research. Besides, the location of the building gave a second name to it the Frankfurt School, it was founded by Felix Weil and was officially established on 3 February 1923 by a decree of the Education Ministry. Feil Weil's father, Hermann hands over the initial funding of 120 000 marks. The Ministry of Education proposed to name the Institute the Felix Weil Institute for Social Research but Felix refused because he wanted the institute to become famous and known thanks to its contribution to Marxism as a scientific discipline and not to its founder's name. At the center of the work of the institution is the revitalization of Marxism through a re-examination of the very foundation of Marxist theory, with a dual purpose of explaining past errors and preparing future action. Furthermore, the Frankfurt School critical theorists, particularly the early members have devoted Marxists due to the supposed failure of the Marxist revolutionaries to defeat the capitalist order during the first of the 20th century and also the coming of Soviet Marxism which little by little developed into Stalinism, thus the Frankfurt School critical theorists try to recreate Marxism or to cleanse Marxism of the misconceptions and distortion that had concealed Marxist scholarship during this time.[490]

The above data are about the Frankfurt School which is the house of the greatest scholars and thinkers from whom the field of academia benefited a lot, the theme of this thesis is culture industry and it first appeared with the Frankfurt School and basically with two fundamental figures at the school Max Horkheimer and Theodor W. Adorno whose work is going to be reread in the following paragraphs.

The first book is by Theodor Adorno who writes a book called The Culture Industry and he devotes a chapter to culture industry terms and the phenomenon. The first thing that Adorno started with the chapter on the culture industry is that the term was first and foremost employed for the first time in the book Dialectic of Enlightenment which I would analyze in the following paragraphs and which was published in Amsterdam in 1947. Adorno admitted that the first draft

[489] - Andrew, Edgar and Peter Sedgwick, editors. *Cultural Theory: The Key Concepts*. Second, vol. One, LONDON AND NEW YORK, Routledge, 2008. P,84.
[490] - PHILO-note. "What Is Critical Theory?(The Frankfurt School, Critical Theory the Frankfurt School Tradition)." *You Tube*, 11 Jan. 2021, www.youtube.com/watch?v=5hn4hLq26P0.

of both of them had the term mass culture which was after debate substituted by the term culture industry, as a purpose that was to eliminate from the beginning the keenness of its advocates. According to Adorno, the culture industry first popped up intuitively from the people or the masses themselves and becomes the contemporaneous form of popular art. For Adorno, the culture industry mixes the old form of culture and the familiar into a new amusing quality, and these goods and products are designed to be consumed by the masses these designed products are featuring the nature of the consumption and are abiding by a plan.[491]

The culture industry has certain characteristics that seem so manipulative and discriminative to the consumers and the original culture. The culture industry is different from natural culture if I could name it because it secludes people and looks to them from above, so the efficiency of high art is damaged in speculation, and the lower culture is getting skinnier with the civilizational continence on the resistant and rebellious side as long as social control is not yet overwhelmed. The culture industry's task is to speculate on the conscious and unconscious side of human beings who become machines of a system inside its calculations. The customer in the culture industry believe is portrayed as a king or as a person who interferes in the choices but is simply an object manipulated by a capitalist system. The world of mass media is working in favour of the culture industry, helping it to hone the culture industry. Generally speaking, the culture industry exploits the masses and uses their mental state to pass agendas and it tries to duplicate, reinforce, and strengthen a collective of purposes; whereas the culture industry could exist without destroying the values of the first culture.[492]

The culture industry has commodities that follow the recommendations and they constitute the process through which the culture industry uses to integrate deeply into the consumers. To start with, the cultural commodities of the industry are controlled, as Brecht and Suhrkamp announced thirty years ago, by the standard of their existence as values and not by their useful content and harmonious formation. The practice of the culture industry by its specialists and advocators turns the profit of its doing into cultural forms that first start to win a living for their creators as commodities in the market. So when culture becomes a tool for exploiting human beings and culture becomes assimilated to these kinds of frightening relations that were debasing from human beings. Moreover, the culture industry has gained an important

[491]- Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 98.

[492] - Theodor. W. Adorno.. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 99.

advantage in that it no longer needs to seek interests these interests become objectified in its ideology and have given independence from the compulsion to purchase cultural commodities.[493]

Industry for Adorno is different from the literary meaning of the word, it means something that transcends the literal meaning and figurative meaning to something that has an agenda behind it. The term of the industry as far as Adorno is concerned refers to the standardization of the thing itself like those of the West and it refers to the rationalization of distribution technique and not to the production process. The word standardization means the "process of making things of the same type all have the same basic features"[3], , this definition is taken from the Cambridge Dictionary and it sums up the meaning of the word which industry is working on that aim. The industry's basic rule is to make all things the same and have the same features which cannot be differentiated. The main sectors of the culture industry are cinema and music which both the production process looks like technical modes of operation in the expansive division of labor, the employment of machines, and the separation of the workers from the tools of production voiced out in the continuing clash between artists active in the culture industry and those who obsessed it. Finally, every product of the cultural industry affects an individual who later would serve to reinforce ideology which would conjure up as an illusion.[494]

The culture industry has certain elements that compose its constitution one of them is technique. The term technique in the culture industry is just a name similar to the technique in works of art. This last, technique is involved with the inside organization of the object itself, with its inner logic. Unlike the technique of the culture industry is one of the main engines of distribution and mechanical reproduction, and hence always stays outside of its object. The culture industry gets ideological back up precisely in so far as it meticulously protects itself from the techniques that existed in its products. Moreover, many scholars warn against underestimating the culture industry because it has great importance for the development of the consciousness of its consumers. Those who suppose themselves to ignore the influence of the culture industry on people are undoubtedly naïve, so because of the aesthetic level of the culture industry, questions are avoided and excluded from the sociology of communication. Therefore, the significant image of the culture industry in the emotional constitution of the masses is for

[493] - Theodor. W. Adorno.. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor, and Francis e-Library, 2005. P, 100.
[494] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor, and Francis e-Library, 2005. P, 101.

sure not permitted for reflection on its objective legitimation. This is the opposite of what Adorno and Horkheimer demand for is critical thinking and the rereading of things that are harmful to us.[495]

The culture industry is between supporters and defenders who prevail on their intention on each side and all of these are included in the culture industry's ideology. To start with, some intellectuals are so enthusiastic about adapting themselves to the phenomenon and anxious to find a common scheme to voice out both their reservation against it and their respect for its power, a voice of tolerance shows up except if they have created a new myth out of the imposed regression. Besides, those intellectuals admit that these films, family television, series, and music are harmless and they respond to a demand, then the culture industry bestows all kinds of amusement and blessings such as via the dissemination of information, advice, and stress demoting patterns of behaviour. For these intellectuals, this advice or piece of information to be gained from the culture industry is not important, banal, worse, empty and vacuous. People nowadays look for illusion and are deceived that is to say the consumers themselves are split between the targeted fun which is given to them via the culture industry and doubt and dissatisfaction about its blessings [496]. To conclude, the culture industry is something that plays on the zoon of our psychology, unconscious and sometimes conscious because of the heavy tasks and duties of people, today people would like to have this relief, yet, it is causing so much harm and pain to people.

Ideology is the key term of the culture industry; it is by which culture industry becomes popular and quickly disseminated throughout the world. Ideology plays a vital role in the social life of human beings; it works as an ordering factor in the sense that it provides human beings with something like a measurement of orientation. Adorno gives the example of the ideology by movies which become different from the original version and movies have an interchangeable sameness. Besides, the culture industry has nothing in common or association with freedom since a person would conform to what is given to follow the instructions, hence, the power of the culture industry appears in this way and it contributes to substitute consciousness by conformity. Inside the ideology of the culture industry, some conceptions are

[495] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P,102.
[496] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 103

conveyed by culture industry; for instance, it is said that the culture industry is oblivious to the hell that is carried out by its defenders and it is praised for the untruth of the messages convey.[497]

The culture industry has created forms that proclaim to be light for entertainment either in music or cinema. The defenders and creators of the culture industry have never admitted to the quote Plato that what is objectively and intrinsically untrue could never be for the benefit and true of human beings. For instance, the construction of the culture industry is neither planned for a blissful life, nor a new art of moral responsibility, but rather an exhortation to forcibly do something behind which stands the most powerful interests of the culture industry. So, this supreme power of the culture industry seduces people with less critical thinking and the exploitation of the weak ego of certain people in contemporary society which leads to the subversion of these people. Furthermore, the culture industry ‘s products create an airtight to consumers because of the regressive effects that cause on human beings; for instance, the culture industry's system tolerates any deviation from normal and accepted behavior of men or women. Art with culture industry is impossible, to be honest, and has no conveyed messages, it is an art that becomes blemished by the social and political agendas and is now claimed to be industrialized which means being more widespread.[498]

The culture industry is a means through which the leaders of the world lead the crowds. Today and with the new waves that are created progressively have caused harm to us and nature as well by one way or another, one of the American interviewees revealed that all these dilemmas of the world would end if these crowds(people) believe the lead of the most famous persons throughout the world. One of the obvious effects of the culture industry on people is anti-enlightenment because the proclamation of the culture industry has never existed and they have only portrayed it in media but in reality, it is a mass deception and is a tool for fettering consciousness. Consequently, the culture industry kills or impedes the progress of autonomy and the independence of people's choices; hence, if these people are criticized hardly from above, they will be despised[499]. The culture industry looks for the benefit and the profit of its agendas and demolishes everything against it.

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[497] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 104.
[498] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 105.
[499] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 106.

The following paragraphs are a rereading of the book Dialectic of Enlightenment by Marx Horkheimer and Theodor W. Adorno. I would try to tackle all the important points of the chapter with quotes and to link between the two books and today's situation.

Some certain causes and problems bring about the shaking of cultural values and culture, in general living in chaos. These causes and problems are for instance the failure of religion to support principal values and the degradation of the precapitalist system which also carries a negative effect on technical and social segregation and specialization. According to Max Horkheimer and Theodor Adorno, culture in their time and today is living in a new and strange experience that has never experienced the duplicate format of all things around us either in media, architecture, lifestyle, and even in moral values. There is a quote by Max Horkheimer and Theodor Adorno describes this well;

> Culture today is infecting everything with sameness, Film, radio, and magazines from a system. Each branch of culture is unanimous within itself and all are unanimous together. Even the aesthetic manifestations of political opposites proclaim the same inflexible rhythm. The decorative administrative and exhibition building of industry differ little between authoritarian and other countries.[500]

It is clear from the above quote that the two thinkers accused culture of being changed and following the path of the capitalist system and encouraging fascism and totalitarianism as a new weapon of manipulating and controlling the world and turning it into one global place.

Many newly invented forms of social life change from the old form and they constitute a renewal of culture and lifestyle. Many occurrences have existed in several fields one of these is architecture; for instance, the stunning buildings of big cities and even the smallest ones have become the issue of the epoch, many new well-designed buildings have been built and others were changed by new forms all that to let the people imagine and undergo the new lifestyle. Besides, the older buildings often look like slums, flimsy and pale whereas the new planning buildings are seeking the autonomy of individuals and simplicity to pass their capitalist agendas.[501]

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[500] - Theodor. W. Adorno.. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 94.

[501] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P 95.

There is new thinking and a new vision from the above states or the leaders of the world, this overcontrol is targeting the culture to make it easier to be widespread. The unity of some companies which are representing the biggest countries of the world confronts human beings with a model of their culture which is the false identity of universal and particular. For instance, all mass culture is under the control of the supreme power of the states, and those in charge of submitting the ideology of the culture industry no longer need to make a huge effort to delete the mother culture and replace it with the wanted one because media like Tv, radio, cinema, concert are no longer to represent themselves as art but rather they are sources of injecting people with a false identity and false culture industry. They are just useless media to use as a business to legalize the crimes that they are going to do.[502]

Many according to Max Horkheimer and Theodor W. Adorno have coined culture industry with technology. Because of the great demand of the culture industry on people, they resort to using technology to facilitate it and make it more easily reached. There are urgent plans and further aims imposed on the controllers to use standard products to meet the same needs at countless locations. The final standardized forms were originally taken from the kinds of needs these people require which is why the level of acceptance is high and very few who rejected. Besides, what is obligatory to mention is that the background through which technology is gaining power over society is the mastery of those whose economic position in society is the strongest. The side of technology of the culture industry limits itself to mass production and standardization and separated itself from that the logic of work; hence, the mentality of the people which is a fan of the culture industry is constituting the system and makes an essential component of it [503]. Ultimately, all the techniques in music, the newly adopted style of radio, and the new filming are explanations of the executive power of domination by the culture industry.

The leading system of the world has an objective social tendency that is represented in the unknown personal intentions of chairmen. This exists in most culture industry sectors; films, series, cinema, theatre, TV, radio, advertisement, and music. So, it is with the true holders of power to ensure that their sphere of mass society is not targeted to a series of purges. The reliance of the strongest broadcasting institutions on the electrical industry or of films on the banks featured the whole field. Besides, television targets an admixture of radio and film which

[502] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 95.
[503] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 96.

was postponed by parties because many of them did not agree on that, so this synthesis with its many possibilities ensures to boost the impoverishment of the aesthetic material so radically that the identity of all industrial cultural products will accomplish.[504]

Consumers are not designated to choose freely the things liked by them but they rather take available things. For instance, consumers in their free time have to accustom themselves according to exciting production, and these subjects are targeting the aims of industry and they are not targeting the cultural principles and individual free well. Moreover, the culture industry has been improving in connection with the predominance of the effect, the real performance, and the technical detail over the work that was holding the idea and was adapted and liquidated with it. The culture industry emancipates itself and hence the detail did not become affected from Romanticism to Expressionism culture industry rebelled and was seen as an unlimited and uncontrolled expression against authentic organizations. For instance, in music, the individual aspect of harmonic effect was destroying awareness of the form as a whole, also, in painting the details hidden in the overall composition, as well as the use of psychological penetration in novels, blurred the beauty and the art of architecture[505]. Consequently, the culture industry is trying with force to put an end to all individuals' creativity and impose itself on the whole system.

The culture industry is in the race of making real-life like this one of media in all its sources to create a world chosen by them, not by the heritage and individuals free well. The universe is following the filter of the culture industry, the example of the cinema since it is a source of culture industry whose producers or moviegoers perceive the street or the public sphere as a continuation and progress of the film or the piece of cinematic performance since the movie seeks to reproduce the world of everyday perception which becomes the interesting issue for them. The culture industry goes with a plan that the more hugely its techniques look-alike empirical objects, the more facilely it creates the illusion that the world outside is not like the one acted out in the cinema or in films. Another reason for this is the sudden introduction to sound film and it is first coming to the social life and basically with its mechanical duplication which has become completely subordinated to the objective of splitting between real reality and individuals' social lifestyle and letting the people live in the mood of sameness. Hence, films

[504] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P 98.
[505] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 99.

get the audience into a fantasia that roams without dimensions and identifies films with reality.[506]

The result of the taste tendency and affiliation of the consumers of today is not because of a general reason but there are secrets behind it. This strong attachment of the consumers to the culture of today does not return to the psychological mechanisms but the products themselves of the new culture those of most demand. For instance, the sound film weakens the faculties of sound film through their visual makeup and hides the reality, so this system of culture industry using the film sound would eradicate the consumers from thinking and it contributes to debar the critical thinking of individuals. Furthermore, everyone who is interested in and attached to film' motion would find it unnecessary to be transfixed by the special operations of the machinery at the moment of performance because the qualities of a film have become known to the consumers and they appear automatically and as a result, the power of culture industry is imprinted on people once and for all. Last but not least, the products of the culture industry are consumed even if the distraction of some and this is due to the machinery of the economic system. Every manifestation of the culture industry unescapable produces individual following the standards of the whole system as well every institution of culture industry aims to produce one mind to reach an expansion of minds.[507]

The culture industry has created a zoon that makes it different and unique in terms of aspects that could be concluded in the following explanation. To begin with, the culture industry delineates its language in a positive sense using means of prohibitions applied to its syntax and vocabulary. The everlasting coercion to produce new effects which remain linked to the old schema, turning to additional rules, basically raising from the power of the tradition which the individual aftereffect seeks to evade. Every situation or phenomenon by nature has a schema that traces the causes of the jargon, so the true chefs either producers or reproducers are those who use and speak the jargon with free sound and strong personalities. Besides, the culture industry arrogantly conforms to itself and the more excellent the technology is, the more the tension is reduced between cultural products and everyday existence. Moreover, the dichotomy of routine is perceived as nature for cultural industry and for others who were not accustomed to this kind of culture is strange and this appears in the language and the jargon used recently

[506] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P 100.
[507] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 100.

by many of those who have been living in culture industry has existed. For instance, naturalism becomes absent in most works and instead, it exists a unity of style.[508]

The culture industry brings new styles that go hand in hand with the general aims and purposes of the system of the culture industry. The main impact of the stylization is not stopped or avoided like the official rules and prohibition, it is an impact that inserts within us; for instance, a song that becomes a hit is treated more offensive if it does not abide by the thirty-two bars or the compass of the ninth than if it includes even the most difficult melodic or harmonic detail which topples outside the idiom. Orsen well is an American actor, director, screenwriter and producer who brought things that clash with the normal and aptitudes of cinema; he is against all the usual craft of cinema because it seems to him rude and replaces it with a very valid and zealous system. Besides, style is two parts; one is genuine and the other is artificial that is to say a style could be named artificial if it had been imposed by outside powers against the resistance of inside followers of the genuine art which gives rise to artificial art. last but not least, being absorbed into a style that turns music and cinema into a universal form is an ideology that is following the culture industry, also it becomes impossible to separate the reality from style since they are both constituting one form which consequently leads to losing one's identity.[509]

The feeling of amusement and the need to entertain people has existed for years ago before the culture industry, the only fact is that amusement was abiding by the rituals and principles of this city or country. To start with, the culture industry becomes so proud and self-honor about the tasks that it had done and it is going to do in the future, also, it boasts of having achieved and developed a principle is the transposition of art to the consumption sphere. For instance, the culture industry considered the previous amusement as not effective and it did not follow universal standards and it only devalues human beings, that is why the new culture industry effaces the naivety of people and improved the qualities of commodities. As a result, the stronger and more embracing the culture industry has become, the more brutally it has coerced the people whom it sees as not faithful into bankruptcy or a syndicate. Furthermore, the culture industry has eradicated the past cultural heritage by insisting on its perfection and it is the leading culture of today. Finally, amusement and art become under the supervision of the culture industry and this last try to conceal itself from the front scene and puts the interest of

[508]- Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 101.
[509] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 103.

consumers on technology on the front and forget about the repeated, threadbare, and half-abandoned content of its products.[510]

The culture industry cheats on consumers and depicts things and lifestyles that do not exist in reality. To begin with, the promises of pleasure in the content and the form of amusement last forever because it is the motor of the enrolment of the culture industry and the desire urges an aflame instinct by the glossy names and images presented by the culture industry to play on the psychological aspect of the human beings; hence, culture industry does not sublimate but it suppresses. Besides, the objects exhibited in the cultural industry are seeking the desires and the sexual side of individuals or they play on the unconscious of man or woman; for example, the naked pictures of males and females attract the attention of the viewers. In general, works of art in the culture industry is pornographic and prudish. Furthermore, the culture industry conforms that it substitutes pain and sadness with happiness and jovial denial. The culture industry plans that its consumers would be given what they desire and they should get satisfied while and after the performance. All this amusement and entertainment presented by the culture industry and successfully win the hearts of consumers have an aim that is to present that the everyday world is a paradise if it follows the lifestyle of the culture industry.[511]

The culture industry is not looking for real entertainment and cultural awareness but it runs after making business. The deceit is not that the culture industry affords amusement but that it damages the fun by its business-minded linked to the ideological stereotypes of the culture that is closing down itself. The culture industry looks to people as naive and it puts them into a circle that stops their creativity and critical thinking all this is to win the market and get richer and richer and leaves its consumers behind. Therefore, the culture industry is perceived not as a sink of iniquity but as the cathedral of higher gratification. Moreover, the nuclear fusion of culture and entertainment is caused by the compulsory intellectualization of amusement and also by the decadence of culture. Ultimately, the more powerful the culture industry fixes itself, the more it can do as it selects the needs of consumers, producing, regulating, disciplining them even controlling amusement altogether and all these create a culture of their own and no space to base on the cultural heritage of people themselves.[512]

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[510] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 108.
[511] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 112/113.
[512] - Ibid. P, 115.

The ideology and culture industry are two supporting elements each one backs up the other one and they both constitute a partnership. The industry is an exploitive association or entrepreneur that is just leaned toward human beings only as its customers and employees and has shrunk from humanity in general like an element in its system. Ideology is like a prison that plans, stresses, and overcontrols organizations that must fit into the interests and requirements of the culture industry. As customers, they are entertained whether on the screen or in the press, broadcasting human beings are keen on stories strongly showing freedom of choice and the charm of not belonging to the system. In all the situations that are like these, humans become and stay objects. Last but not least, the culture industry is not a trustworthy institution, it provides so weak meaning to life because it does not support itself with very strong arguments and explanations, hence, the ideologies that it disseminates are weak and not that's strong and can open the door to the discussion.[513]

Society is a community that absorbs all that it received from content whatever the content and they just would like to be satisfied and get amused without caring about the transmitted ideology. To begin with, language is one of the weapons of the culture industry, it is applied to get many benefits from the receivers and enter them into a vision of thought and illusion to get more business. The language used in these performances is empty of content and it has words that are not a means of meaningful sense but they are a means of meaningless, the others are categorized in the box of fiction, and untruth. Ideology keeps the eyes of critical thinkers on the screen and they provide the public with highly strong remarks which are considered by the people of the culture industry as a value judgment. Moreover, the targeted ideology of the culture industry is very clear that is quasiscientific, very vague, and is not verified, it only functions as a tool of control. Furthermore, the culture industry makes itself irrefutable of the lively order of society, also, for many critics, the culture industry is considered a lie that plays the role of developing one's own culture but it is just using this claim to reach its business projects.[514]

Some concepts are included when talking about the culture industry; totalitarianism and pseudo-individualism. To start with, totalitarianism is a form of government and a political system that forbid all the rejections to its system, then, it would like to reach a high level of control over all the elements of society and this is the main principle of the culture industry.

[513] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 118.
[514] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 118.

The suffering of society with culture industry is not that so important and it creates within its system that every consumer is helpless and hence ideology must take into account all this. To hide this suffering, the culture industry resorts to the cloak of improvised comradeship, the culture industry puts its companies into stakes on looking for more challenges and profit. Moreover, pseudo-individualism is a very essential element in Theodor and Horkheimer's book because it is which he explains and talks about the phenomenon of music today. Pseudo-individualism is translated today as the illusion of choice which means that the culture industry seeks to create an illusion for the consumers because the same product has different meanings, names, images, and slogans despite the product being essentially the same[515]. The aftermath of all these plans and tragedies is the failure of human beings to set up a culture that belongs to their land and constitutes the cultural inheritance of their identity.

[515] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P, 118.

4-3 Festivals in Morocco

Festivals in Morocco are becoming one of the tools that the country uses to benefit from the cultural economy and they represent the Moroccan culture and international cultures to first the Moroccan viewers and the world via media. In the past, Morocco did not organize festivals, they were Moussems which are tribe celebration gatherings just the people of the tribe and other few people outside the tribe because these Moussems were just focusing on the customs and traditions of the tribe nothing else. Today, Morocco is so developed in culture and festivals since there are international festivals that are attended and watched by foreigners and others are dealing with international themes like Sufism. The following chapter is an analysis of a survey and it would mention important data about festivals.

The Moroccan government has recently done a lot of creative work and creative artists in all fields, including cinema, books, galleries, music, and festivals. It has started groups of youth who have started to impose themselves on the Moroccan street in fields like creativity, production, distribution, formation, consumption, and communication. Thanks to the liberation of the economy and the liberation of the audio-visual field, it is permitted to organize cultural manifestation based on skilful basics either via launching private channels or various festivals or press projects, companies of communication or companies of audio-visual production or electronic websites. According to the Moroccan government, the study of cultural economics comes because of the importance of economics in creating new job offers and sustaining the Moroccan identity and cultural diversity to raise the image of Morocco [516].

The Moroccan government and the responsible of the field of culture write a book entitled culture economics of 72 pages dedicated to mixing economics and culture. The book discusses many interesting issues related to the shortcomings of the ministry of culture which hide important topics about the Moroccan identity, this book is like a reference or a general reference about the issue of culture economics. Briefly speaking, cultural economics are the groups of activities and cultural exchanges that abide by economic rules like creativity, production, distribution, and consumption of cultural goods. One of the most interesting characteristics of cultural economics is that mixing between making wealth and jobs, culture means producing values and attitudes. Last but not least, culture economics is like a map to

[516] - لجنة مجتمع المعرفة و الاعلام. *اقتصاديات الثقافة*. 1st ed., vol. 1, 2016 ,الرباط, المجلس الاقتصادي و الاجتماعي و البيئي. P, 11

build up a cultural society that is supported by the country to protect the national cultural heritage and to be open to international cultures.[517]

Morocco is a diverse country rich in terms of culture and different genres of songs speak about the real culture in Morocco. Musical Moroccan singing has different rhythms, chanting, dancing, and folklore like; Ahidous, Ahouach, Regada, the art of Aitta, musical Sufi, Andalousi Music, Hassania music, and other ones. Besides, during French and Spanish colonialism, musical styles were occidental because they used occidental instruments like the groups of Nass El Ghiwane who used different instruments either Moroccan or occidentals by Moroccan poetry. Moroccans who traveled to Europe or the United States of America got inspired by the culture of hip hop and they created a style of hip-hop using Moroccan lyrics [518]

Festivals are cultural and artistic manifestations that support creativity, heritage and are tools for economic development and tourism as well. Festivals are a sector of cultural activities that are recently witnessed slow growth the Moroccan festivals have not been tackled by Moroccan researchers and they have not devoted one research or investigation to study festivals in Morocco. For sure, the Moroccan festivals are raising from the economic local of the country especially when the place is historically known to the foreigners and it has a touristic view which attracts tourists and introduces the cultural heritage of the city.[519]

There are many musical festivals celebrated in Morocco; yet, there are some which are ranked at the top. Since 1997, the festival of Essaouira Gnaoua is celebrated in Essaouira and gathers musicians from all over the world it is a unique festival since it celebrates the style of Gnaoua first in fusion with other styles from the world. Besides, the Gnaoua style is inspired by the music, dance, and religious rites of Berbers, Africans and Arabs. The Sufi Festival at Fes is one of the famous festivals in Morocco and outside, it has been organized since 2007 by people who are professionals in Sufism and they invite people from all over the world whose first aim is Sufism. Next, there is also an interesting festival organized in Fes called the Festival of World Sacred Music and it invited people from all over the world to celebrate spirituality; finally, the two festivals organized cultural tours in the old medina of Fez. One of the international festivals that has an international good echo is Mawazine Festival, it is a festival that invites singers from all over the world and it is organized during the period of June so as

[517] - لحنة مجتمع المعرفة و الاعلام. *اقتصاديات الثقافة*. 1st ed., vol. 1, 2016, الرباط, المجلس الاقتصادي و الاجتماعي و البيئي.
P, 26.
[518] - Ibid P, 35.
[519] - Ibid P, 36.

almost are on vacation. Mawazine festival is settled in Rabat because the capital city of Morocco is known internationally and has also a historical heritage. Last but not least, there are other festivals which are organized with a low budget and are known just locally.

Conclusion

This chapter presents culture and culture is a familiar term to readers that it has other connected concepts that give to culture that sense of diversity and multiplicity. The above chapter is description to cultures that would pave the way towards understanding well culture industry. The production of culture is in the vast commodities of media like festivals, the above chapter sheds light on the form of festivals in Morocco.

Part Two: Research Methodology

Introduction

This chapter examines the methodology adopted in this research. The first thing that I would mention here is that the topic of the culture industry is multifaceted, one can deal with it from just a theoretical perspective or can deal with it from both theoretical and practical perspectives. When we speak of research methodology, it comes to mind the treasure map that guides us to reach the exact answers to the proposed questions.

5-1 Research Design

Every research has an outlet that fits the purpose of the research. This research deals with an issue that is still fresh in the field of academia and needs first a clear and exact definition of the phenomenon and some of its main related topics. The topic needs more clarifications and explanations then comes investigation from the perspective of music festivals. Research is something that all people in the field of academia and sciences do while studying or outside institutions, it is something that is within us and from us; according to Ranjit Kumar research is:

> Research is a way of thinking: examining critically the various aspects of your day-to-day professional work; understanding and formulating guiding principles that govern a particular procedure and develop and test new theories that contribute to the advancement of your practice and profession. It is a habit of questioning what you do, and a systematic examination of clinical observations to explain and find answers for what you perceive, to institute appropriate changes for more effective professional service.[520]

[520] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P, 32.

Research is one of the ways to collect accurate, sound, and reliable data that shows how effective the researcher is in her or his interventions

Research is in all fields; science, literature, law, economics, sociology, psychology, and so on are not limited to one field the others but even the simplest things could be on researching because the nature of things need surveys to be well aware of. Broadly defined, the aim of research is to answer questions and acquire new knowledge; besides, research is the first elementary means used in all sciences to expand the frontiers of knowledge. For example, across all types of science, research is often used for depicting a thing or event, discovering the relationship between phenomena, or making predictions about future events. Last but not least, the research could be employed for the aims of description, clarifications, explanation, and predictions, all of which assist in important and valuable contributions to the expansion of academic field.[521]

Research is a word composed of two syllables, re and search. The former is a prefix meaning again, anew or over and search is a verb meaning to query closely and precisely and to test a hypothesis or to answer questions. Moreover, Grinnell explained that research is an organized inquiry that uses acceptable scientific methodology to solve problems and creates new knowledge that is not discussed before or discovered for the first time. Generally speaking, the social research process is considered something scientific because it deals with statistics and points of view that come from a solid and valid background; also, the scientific methods used in such research include systematic observation, classification and interpretation of data. Furthermore, Burns defines research as "a systematic investigation to find answers to a problem"[522]; research is a work that comes from a reason to look for facts, clarifications, tendencies, and statistics and it is a process of collecting data, analyzing, and interpreting information to answer questions.[523] Ultimately, research is all that a person searches for to know about things or to inform about things in the field of academia.

Research must follow a research design which is considered the strategy to reach certain goals. A research design is like a plan, structure, and strategy for looking for answers to questions or problems. Besides, the plan is an overview and a program of the research, then it contains an outline of the whole paper and according to Thyer;

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[521] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P,
[522] - Ibid. P, 7
[523] - Ibid. P, 8

> A traditional research design is a blueprint or detailed plan for how a research the study is to be completed-operationalizing variables so they can be measured, selecting a sample of interest to study, and collecting data to be used as a basis for testing hypotheses, and analyzing the result[524].

That is to say that research design is like a focus clarification of the research paper or dissertation that states the stages of the whole paper.

The research design presents a descriptive overview of the methodology used in the study, the relevance and justification of adopting a particular methodology, and its strengths and limitations. It also presents the characteristics of the interviewees(participants) and the reasons for their eligibility for the study. Researchers in education target a range of approaches that foster an adequate understanding of issues affecting the productivity of given educational practices. Given that educational research occupies a central place in higher education, researchers and practitioners try to carry out studies to help first-time researchers understand the various steps to undertake a research project. In this regard, Howard, Sharp, and Bell note that defining research itself would be a helpful step for a researcher who is likely to draw pertinent conclusions having spent considerable time and effort trying to define the term research and the various components of the research process[525]. In the same vein, Marczyk, DeMatteo, and Festinger mention the importance of research as a tool for development and a vehicle for scientific advancement:

> Progress in almost every field of science depends on the contributions made by systematic research; thus, research is often viewed as the cornerstone of scientific progress. Broadly defined, the purpose of research is to answer questions and acquire new knowledge.[526]

Harrell, Kothari, and McFee all agree that research is a methodical process that is primarily conducted to solve problems and answer certain research questions. Dawson adds that

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[524] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P, 8

[525] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 1

[526] - Ibid. P, 1

research is also a systematic process of inquiry asking questions that should increase one's knowledge and the knowledge of others. In the same vein, research design, a central step in conducting research, simply indicates rational planning of how to carry out a research project[527]

Indeed, the research design is a critical process that determines the procedures by which research studies are conducted. In this regard, this study has followed a series of methodical steps in terms of identifying a topic area of interest, conducting a literary review, and formulating researchable questions and hypotheses. An effective understanding of research design is likely to enhance the quality of research and provide a well-informed basis for choosing particular research methods.[528]

To deal with a dissertation, there must be a research design to set the methodology that would help answer the proposed research questions and hypotheses. According to Claire Selltiz, " research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure"[529]. Indeed, the research design is the theoretical structure within which research is conducted, it contains the blueprint for the collection, measurement, and analysis of data. As such the design gathers an outline of what the researcher will do from writing the hypothesis and its operational implications to the final analysis of data.[530]

Research design is something that facilitates the various research operations with less expenditure of effort, time, and money. For instance, for better, more economical, and more attractive construction of a house, we need a map of the house which is prepared by an expert architect, the same thing in research, we need a research design in advance of data collection and analysis for our research project. Besides, research design represents advanced management of the methods to be adopted for getting the suitable data and the techniques to be used in their analysis, keeping in mind the aims of the research, the availability of the staff, time, and money. Furthermore, the preparation of the research design should be done with great focus and care because it would be the map of the whole research. Last but not least, the design

[527] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 2
[528] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 3
[529] -C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P,33
[530] - Ibid. P, 33

assists the researcher in managing her or his ideas in a shape that would make it possible for him or her to find out the flaws. [531]

A research design that is considered good is characterized by being flexible, appropriate, efficient, economical, and so on. Generally speaking, the research design which decreases bias and increases& the reliability of the data collected and analyzed is considered a good design. There are types of research designs; for instance, there is an exploratory or a formulating research design wherein the major emphasis is on discovering ideas and insights, the research design most suitable must be flexible enough to allow the consideration of many various aspects of a phenomenon. Yet, when the purpose of a study is considered a research design that decreases bias and increases the reliability of the evidence gathered is considered a good design. Last but not least, a research design could be exploratory, descriptive, or hypothesis- testing and the choice depends on the study.[532]

This research first and foremost focuses on the phenomenon of the culture industry since I would like to explain very well this issue and its relation nowadays. The fact that the theorists who theorized this phenomenon wrote very countable books about it and very few who wrote about this issue was still not clear to the readers. This thesis is first done on purpose to clarify the topic and try to mention almost all the important points that concern the culture industry; in addition to stating the contributing factors in the culture industry and the real influence of the culture industry on consumers. Moreover, this study is both descriptive and explanatory; it is descriptive because I would like to describe and explain a phenomenon that has not gotten much more clarification from writers, and at the same, it is explanatory because I want to discover ideas and insights from people whose thought and view of point would create an intellectual debate and discussion that will enrich the research. The reason behind choosing to work on quantitative and qualitative approaches is the fact that I would like to see the vision and attitudes of people in the field of academia and common people whose points of view represent the views of the Moroccan street.

[531] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P. P, 34
[532] - Kothari, C. R. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P,152

5-2 Population and Sample.

When there is research that spots light on people or a category of people in that case we need to call them a population or sample. Sampling may be explained as the selection of some part of an aggregate or totality based on which a judgment or inference about the aggregate or totality is made. In other terms, sampling is the way or process of getting information about the whole population by examining just part of it. in most research work and surveys, the usual approach happens to make generalizations or to withdraw deductions based on samples about the parameters of the population from which the samples are taken. The nature of research obliged the researcher to select only a few items from the universe for the study, all this is done on the assumption that the sample data will allow him or her to estimate the population parameters. The sample design concerns the process or techniques of the sample and the survey conducted based on the sample is depicted as a sample survey. Ultimately, the sample should truly be representative of population characteristics without any bias so that it may result in valid and reliable conclusions.[533]

Sampling is used for certain reasons that a research paper needs to be academically present and objective. The first reason for a sample study is usually less expensive than a census study and produces results in a relatively faster way. Second, sampling remains the only way when the population contains infinitely many members. Third, sampling remains the only choice when a test involves the destruction of the items under study. Fourth, sampling is the only solution when the population contains infinitely many members. Fifth, sampling usually permits guessing the sampling errors and, thus, assists in getting information about some features of the population. [534]

Sampling is one of the most critical processes to be undertaken in any research study. Unlike census inquiries where all the research population is covered, sampling is used when all members of a population may not be available, and due to time and financial constraints. Researchers resort to a selection of a smaller proportion of participants based on their characteristics and knowledge as they relate to the research questions being investigated. Such

[533] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P 153
[534] - Ibid. P, 153

a selection is adopted to guarantee that the sample includes participants who can be claimed to represent the various constituents of the population.[535]

Freedman defines population as "the group to which inferences are made based on a sample drawn from the population"; for Landreneau, a sample is " a subset of your population by which you select to be participants in your study while sampling is simply stated as selecting a portion of the population, in your research area, which will be a representation of the whole population". In this regard, Kothari argues that effective sample design plays an essential role in any research study regardless of the field or type of research.

Sampling alone is a term that includes other elements and types which makes it various in terms of kinds and different in terms of accuracy. There are five types of sampling, the first one is universal and population sampling, it deals with the items of the study when we refer to universal meaning the total of the items or units in any field of inquiry, whereas the term targets the whole community whereas the population targets a part in this community. The second type called sampling frame is the elementary units or the group or cluster of a unit that may consist of the basis of sampling process in which case they are called sampling units. A list containing all such sampling units is known as the sampling frame. The third one is sampling design is a definite plan like a definite population for getting a sample from the sampling frame, it refers to the technique or the procedure the researchers would opt for in electing some sample units from which references the population are drawn.[536]

The type of research and the nature of data to be collected as well as the researcher's preferences determine the type of sampling design to be used. In the literature on research in education, sampling is usually divided into two types: probability samples and non-probability samples. The first is characterized by a random selection of participants. In this type of sampling, every member of the population has an equal chance of being selected, which increases the sample's ability to represent the population as noted by Michael:

> Probability sampling includes some form of random selection
>
> in choosing the elements. Greater confidence can be placed in

[535] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 153

[536] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P, 193

> the representativeness of probability samples […] this type of sampling involves a selection process in which each element in the population has an equal and independent chance of being selected.[537]

According to the author, quantitative researchers use probability samples as they allow the generalization of the findings from a sample to a population because a sample is representative of the population. The author argues that probability samples are rated high in terms of their ability to guarantee that every member of a population has an even chance to be included in the study. The methods used in non(non-probability sampling are quota sampling, judgmental or purposive sampling, and convenience sampling.[538]

What comes after sampling is the sample design which is considered one of the essential steps in sampling. To begin with, it is a definite plan for getting a sample from a given population, it refers to the technique or the procedure of the researcher that would obtain in selecting items for the sample. Sample design could exhibit the number of items to be included in the sample like the size of a sample. Sample design is precise before data are collected. There are many sample designs through which a researcher can select one. Some designs are kind of more precise and easier to apply than others. Hence, the researcher must opt for a sample design that should be effective, trustworthy, and appropriate for her or his research study. Some features criteria select the perfectness of a research design, these characteristics are as follows; a sample design must result in a truly representative sample, a sample design must be viable in the context of funds available for the research study, and finally, a sample design should be such that results of the sample study can be applied, in general, for the universe with a reasonable level of confidence.[539] To conclude, sampling or the targeted population is one of the mandatory conditions when there is a quantitative or qualitative study because they are considered the pieces of evidence from people who survive the situation. Sample design is one of the aiding tools to reach a good sampling.

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[537] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P, 194

[538] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. P, 194

[539] - Ranjit, Kumar. *Research Methodology : A Step-by-Step Guide for Beginners*. 3rd ed., vol. 1, SAGE Publication, 2011. 197

5-2-1 The respondents

According to the nature of my thesis, research questions, and hypotheses, I opt for two kinds of respondents because the thesis insists on me having a kind of respondents who are intellectuals and specialized in the field of media and professors in the field of philosophy. The second kind of respondents is common people from whom I discovered the echo of the Moroccan street and their reaction towards certain issues and topics. Their ages were various starting from 18 years old to 60 years old; the aim is to discover the different opinions of the audience how they answer my questions and how they react to the questionnaire.

5-3 Research Setting.

As far as the research setting is concerned, I have to mention that I visited three places from where I got my data. The first one is the association of Maroc cultures in Rabat which is famously known by Mawazine and it was not that helpful to me because of the Covid-19 pandemic which stopped the working of many associations and festivals as well. I could visit this last only this year mainly in March and April when I finally found someone to talk to and got some data without hoping for an interview because of the absence of almost all the responsible and even the rejection of the administration. The second place is the association of the festival of Sufism in Fez which welcomed my presence and agreed to interview the president Mr Faouzi Skali who was a man of principles and commitment. Finally, I visited the Ministry of Culture the place of arts to have an interview with one of the administrators of the Mawazine festival.

5-4 Qualitative versus Quantitative Research

Researchers adopt qualitative research methods to investigate issues based on people's attitudes, values, opinions, behaviors, experiences, and interactions. Paterniti summarizes the purposes of qualitative research inquiry that aims at providing an in-depth exploration of a social or behavioral aspect of life. The author agrees with Dawson that qualitative research's main focus is on a respondent's particular experience. It also aims to elicit data on the nature of social settings and behaviors:

> Qualitative research explores attitudes, behavior, and experiences through such methods as interviews or focus groups. It attempts to get an in-depth opinion from participants.[540]

In this study, qualitative data are collected through interviews, websites, and catalogs which are the available sources for me to get data since the Covid 19 took three years of closure which was an obstacle for me to be present at festivals like Mawazine and the Sufi festival. Websites are the first thing mentioned by those people in charge of cultural affairs in Morocco and catalogs are the helping tools that the Maroc Culture could provide me to have information about the festival. Interviews also focus on in-depth discussions that aim at generating ideas related to a given issue.

On the other hand, quantitative research generates data in the form of statistics that are relatively easy to summarize, compare, and generalize. For Dawson, quantitative research methods employ structured data collection techniques relying on random samplings such as questionnaires or structured interviews. One of the main purposes of quantitative research is to test theories and hypotheses and estimate the size and numerical description of a phenomenon of interest. Besides, Denscombe notes that the most distinctive feature of quantitative research methods is their reliance on numbers. The author describes the various sources and forms of data collected through quantitative techniques[541]:

Table 8- Sources of Quantitative Data

Sources of Quantitative Data	
Numbers	Research Method
Answers to closed-ended questions	Questionnaires
Content analysis of transcripts	Interviews
Measurements from experiments	Observation
Observation schedule used with events	

[540] - Catherine, Dawson. *Research Methods a User-Friendly Guide to Mastering Research*. 1st ed., vol. 1, British Library Cataloguing, 2002. 87

[541] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 100

Different research is conducted according to the theme of study, there are literary theories that deal with literature like novels and cinema or literary phenomena in books. On the other hand, some dissertations deal with statistics and vivid views from intellectuals. Generally speaking, these cases depend on two approaches quantitative and qualitative approaches. To start with, quantitative research is an inquisition into an identified problem, based on testing a theory, measuring with numbers, and analyzing employing statistics; and techniques. Quantitative methods aim to determine whether the predictive generalization of a theory or a hypothesis is true. On the opposite, a study based on a qualitative process of inquisition has the goal of understanding a social or human problem from different perspectives. Qualitative research is done in a natural setting and involves a process of building a complex and whole picture of the phenomenon of interest.[542]

There are methods basically for either quantitative or qualitative approaches that characterize one or the other. The choice of whether the research approach to choose in a given study should be based on the problem of interest, resources available, the skills and training of the researcher, and the audience of the research. There is some research which opts for both quantitative and qualitative approaches. Furthermore, the three types of quantitative methods are experiments, quasi-experiments, and surveys; on the other hand, the three general types of qualitative methods are case studies, ethnographic studies, and phenomenological studies that focus on human experiences are examined via the detailed description of the people being studied- the aim is to comprehend the lived experience of the individual being studied or people in a certain phenomenon and age.[543]

Qualitative research and quantitative research have differences that differ between quantitative and qualitative approaches. Qualitative research is a process of naturalistic inquisition that seeks an in-depth understanding of social phenomena within their natural setting. It fastens on the why rather than the what of social phenomena and depends on the direct experiences of human beings as meaning-making agents in their everyday lives. Qualitative researchers use multiple systems of inquiry for the study of human phenomena including biography, case study, historical analysis, discourse analysis, ethnography, and

[542] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 100
[543] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 101

phenomenology. Unlike quantitative research methodology, it is the dominant research framework in the social sciences. It stands for a set of strategies, techniques, and assumptions used to investigate psychological, social, and economic processes via the exploration of numeric patterns. Besides, quantitative research contains methodologies such as questionnaires, structured observations, or experiments in contrast qualitative methodology contains techniques like interviews, focus groups, or ethnographies. Finally, the quantitative approach relies on data that are viewed or measured to examine questions about the sample of the population.[544]

The following table explains well the quantitative and qualitative methodologies.

Table 9- Comparison between Qualitative and Quantitative methodologies

Basis for Comparison	Qualitative Research	Quantitative Research
Meaning	Qualitative research is a method of inquiry that develops an understanding of human and social sciences, to find the way people think and feel.	Quantitative research is a research method that is used to generate numerical data and hard facts, by employing statistical, logical, and mathematical techniques.
Nature	Holistic	Particularistic
Approach	Subjective	Objective
Research Type	Exploratory	Conclusive
Reasoning	Inductive	Deductive
Sampling	Purposive	
Data	Verbal	Measurable
Inquiry	Process-oriented	Result-oriented
Hypothesis	Generated	Tested
Elements of analysis	Words, pictures, and objects	Numerical data
objective	To explore and discover ideas used in the ongoing processes	To examine the cause-and-effect relationship between variables
Methods	Non-structured techniques like In-depth interviews, group discussions	Structured Techniques such as surveys, questionnaires, and observations.

[544] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 102

Result	Develops initial understanding	Recommends final course of action

To conclude, qualitative research depends on verbal narrative like spoken or written data unlike quantitative research uses logical or statistical observations or measurable data to deduce conclusions and results.

One could opt for one method and leave the other one because using one method is academic and acceptable; yet, many want to use both to be more overwhelming the topic. To start with, qualitative research is gaining increased force in the social sphere, ethnographic and phenomenological studies; unlike quantitative studies generally contain systematic collection of data about a phenomenon, using standardized measures and statistical analysis. In contrast, qualitative studies involve the systematic collection, organization, description and interpretation of textual, verbal, or visual data. In this research, I give much more space to qualitative methodology because the nature of my topic and research questions need people from academic fields to answer my questions; then I do a questionnaire to see the general point of view of common people from the society about the issue.[545]

The following table summarizes the differences between quantitative and qualitative methodologies.

Qualitative	Quantitative
Methods include focus groups, unstructured or in-depth interviews, and reviews of documents for types of themes.	Surveys, structured interviews, measurements& observations, and reviews or records or documents for numeric quantifiable information
A primarily inductive process used to formulate theory or hypotheses	A primarily deductive process used to test pre-specified concepts, constructs, and hypotheses that make up a theory
More subjective: describes a problem or condition from the point of view of those experiencing it	More objective: provides observed effects(interpreted by researchers of a program on a problem or condition)
Text-based	Number-based

[545] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 103

More in-depth information on a few cases	Less in-depth but more breadth of information across a large number of cases
Unstructured or semi-structured response options	Fixed response options, measurements, or observations
No statistical tests	Statistical tests are used for analysis
Less generalizable	More generalizable

5-5 Data Collection Tools.

Data are gathered via different means and tools; there are data deduced from books, articles, and magazines; on the other side, there are data gathered from techniques and procedures like questionnaires interviews, or focus groups. Data in general is various kinds of information put in a particular way. Hence, data collection is the process of gathering, measuring, and analysing accurate data from a variety of relevant sources to find answers to research problems which are considered the hub of the research course in addition to all the other points of the whole research. This dissertation gathers between interviews, questionnaires, and catalogues which are sources of data of course to the analysis of books.

5-5-1 The interviews

One of the techniques of qualitative methodology is interviews which are considered one of the main procedures of qualitative methodology. Interviews are the main data collection device used in this paper, I opted for interviews because the research questions need people who are intellectual and have critical thinking.

Interviewing has different definitions that are just paraphrased but the sense and the goal of interviewing are one. To start with, interviewing is generally an employed procedure of collecting data or information from people. In many walks of life, we can get data through various forms of interaction with others. There are as I said before many definitions of interviews but the sense and target are one; according to Monette " an interview involves an interviewer reading questions to respondents and recording their answers'', then according to Burns " an interview is a verbal interchange, often face to face, though the telephone may be used, in which an interviewer tries to elicit information, beliefs or opinions from another

person''[546]. To conclude, an interview is a person-to-person interaction either face-to-face or otherwise, between two or more individuals with an exact purpose in mind is called an interview.

The interview is conducted by the researcher and he or her who puts the layout of the interview. A researcher has the freedom to decide the format and content of questions to be asked to the respondents as well as the selection of wording depending on the researcher like the way the researcher wants to ask questions and the order of the questions; this process of asking questions can be either very flexible, where you as the interviewer has the freedom to think about and formulate questions as they come to one's mind around the issue being investigated[547]. Interviews are classified into two kinds unstructured interviews and structured interviews.

The first kind of interviewing is an unstructured interview which has its characteristics. To start with, the power of unstructured interviews is the total freedom they provide in terms of content and structure. One of the characteristics of unstructured interviews is total freedom even in terms of the wording and the way you explain questions to the respondent. In the unstructured interviews, you could raise questions at the moment, depending upon what occurs to you in the context of the discussion. Besides, unstructured interviews could be used in both qualitative and quantitative methodologies, the difference is in how information is obtained. For instance, in quantitative research, the researcher develops response categorizations from answers which are then coded and quantified. Unlike in qualitative research, the data are used as descriptors in writing, discussions, and discovering new knowledge[548]. Generally speaking, interviews are perfectly considered within the qualitative methodology procedures.

The other kind of interview is a structured interview which has features that are different from unstructured interviews. In a structured interview, the researcher asks a predetermined set of questions which previously conducted, using the same wording and order of questions, as stated earlier in the interview schedule. An interview schedule is a written list of questions, open-ended or closed, prepared before by the researcher either could be in face to face by telephone call, or by other electronic media[549]. To sum up, an interview schedule is a research

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[546] - C. R, Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P,

[547] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research-a summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.

[548] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research-a summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.

[549] - Ibid

instrument or tool to collect data whereas interviews or interviewing is a method of data collection.

Interviewing, a widely used tool of systematic research is one of the most common methods for collecting data in qualitative research. According to Leedy and Ormrod (2001), a well-structured interview permits the researcher to ask a standard set of questions, which justifies the increasing popularity of interviews in survey research. For Denscombe, interviews have always been an attractive choice for researchers since they draw on, not entirely, the researchers' ability to conduct a conversation, which is a skill that they already have. Chaleunvong defines an interview as a "data-collection technique that involves oral questioning of respondents, either individually or as a group''[550]

According to Denscombe, an interview involves a meeting and a conversation intended to produce material that will be used for research purposes, and the interviewee is aware of this and agrees to it. For Griffee, interviewing is a popular way of gathering qualitative research data because it is perceived as talking, and talking is natural. Such a technique enables the interviewer to directly contact the respondents and gather maximum relevant data. Furthermore, Chaleunvong states that the interviewees' answers to the questions of an interview can be recorded in three main ways. Thus, answers can be written down or tape-recorded[551]. In this study are used both.

In general, interviewing is a very popular data-gathering technique that tends to set up a positive rapport with interviewees. Several are the causes that make interviewing a reliable and highly preferred tool for researchers. It allows the collection of in-depth and detailed data about research-related issues thanks to the knowledge of respondents and the abundance of information that is produced during conversations. Besides, interviews are conducted based on the interviewees' knowledge and priorities. Hence, they are given the chance to expand their ideas and their opinions about issues they consider important or otherwise.[552]

According to Denscombe, interviews are probably the most flexible technique of data collection as they allow adjustments in the process of inquiry during the interview itself. Furthermore, compared with other means of data collection, interviews guarantee a high

[550] - C. R. Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 119
[551] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.
[552] - Ibid

response rate since they are pre-arranged and scheduled for a convenient time and location. For Denscombe, interviewing has a positive effect not only on the research process but also on the respondents who are likely to derive personal benefits as a result of their participation in face-to-face interviews.[553]

Nevertheless, there are some limitations that researchers are usually faced with when conducting interview research. Oatey argues that interviews are costly and time-consuming, and therefore they cannot be used for a large number of people and in large geographical areas. Besides, the data produced by interviews are not pre-coded, especially in unstructured interviews that involve open-format responses, which makes data analysis a highly demanding task.[554]

Denscombe states that the influence of the interviewer and the context in which respondents are interviewed may negatively affect the reliability of the collected data. There are cases where the interviewer may be biased, and therefore give some verbal or visual clues that influence the interviewees' responses. Bias can also be content-related, and sometimes misinterpretation of what the interviewee means or what the interview's questions mean may yield inconsistent data. Another factor that may impact the data collected through interviews is inhibition which is mainly related to face-to-face interviews where the audio or video recorder is likely to inhibit certain respondents that may be intimidated due to the content of some questions or their lack of knowledge to answer some other.[555]

Despite the above limitations, interviews offer a considerable degree of validity thanks to face-to-face contact that allows the interviewer to check the relevance and accuracy of data as they are collected. Internet interviews, where responses are recorded in the form of text type directly by interviewees, also enable researchers to avoid passages where conversations or parts of them are hardly heard due to technical or contextual factors. Though conducting an interview has several benefits for the research process, it does not need too demanding materials, and it proves to be helpful mainly for respondents who lack the reading skills that are needed to answer a questionnaire. Sometimes interviews are conducted because the nature of questions

[553] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.
[554] - Ahmad S, Wasim S, Irfan S, et al. Qualitative v/s quantitative research-a summarised review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.
[555] - Ahmad S, Wasim S, Irfan S, et al. Qualitative v/s quantitative research-a summarised review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.

imposes on the researcher to interview people who are highly academic well-qualified and have great knowledge and critical thinking on the topic.

5-5-2 Questionnaire

The questionnaire in this study does not take that much space because the topic itself is not that very known to the people lot which is why I opted for one questionnaire that includes all the important questions for my respondents.

The questionnaire is one of the most generally used data collection techniques or procedures, in case of studies that need experiments and surveys of statistics. This data collection tool permits researchers to systematically gather information on a wide variety of issues. The questionnaires are done on purpose to have data in the form of numbers to know whether the proposed hypothesis is assured or not. Questionnaires are defined by many writers differently but it remains in one sense; for instance, Descombe defines a questionnaire as the following;

> Questionnaires rely on written information supplied directly by people in response to questions asked by the researcher… the information from questionnaires tends to fall into two broad categories "facts'' and "opinions'' and it is vital that in all stages of using questionnaires the the researcher is clear about whether the information being sought is to do with facts or to do with opinions.[556]

For Kothari, questionnaires are used to collect data from researchers in various fields. They are adopted by private individuals, research workers, private and public organizations, and even by governments. The questionnaire typically consists of several questions printed or typed in a definite order on a form or set of forms. Respondents usually receive the questionnaire, either in person, by mail, or by email, with a request to answer the questions and return the questionnaire. They are expected to read, understand, and answer the questions on

[556] - C. R. Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 118

their own[557]. In this regard, Malhotra mentions the importance of using a questionnaire for research purposes:

> A questionnaire is a formalized set of questions for obtaining information from respondents. The overriding objective is to translate the researcher's information needs into a set of specific questions that respondents are willing and able to answer.[558]

For the author, a written questionnaire is a data collection tool in which written questions are presented and answered by the respondents in written form. This type of questionnaire can be administered in different ways, such as by sending questionnaires by mail with clear instructions on how to answer the questions and asking for mailed responses. A researcher may also gather all or part of the respondents in one place at one time, giving oral or written instructions, and letting the respondents fill out the questionnaire. Another option that is used in this study is to hand-deliver questionnaires to respondents and collect them later. Besides, a typed questionnaire can be distributed via the internet to the respondents who are asked to complete it, and then, email it back to the researcher.[559]

Several are the ingredients that make a successful questionnaire. Direct contact with the researcher, in the case of a self-administered questionnaire, can influence the response rate. Besides, the amount of time and effort that are devoted to developing a successful questionnaire are likely to enhance the quality and effectiveness of the collected data.[560] For Dawson, designing a useful questionnaire that may generate reliable data is not an easy task. The author says that

> It is important to remember that a questionnaire should be viewed as a multi-stage process beginning with the definition of the aspects to be examined and ended with the interpretation of the results. Every step needs

[557] - C. R. Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 118
[558] - C. R. Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 118
[559] - Ibid. P, 118
[560] - Ibid. P, 118

to be designed carefully because the final results are only as good as the weakest link in the questionnaire process.[561]

Questions, the main constituents of questionnaires, need to be worded to convey the desired information to the respondent. The clarity of questions also contributes to the accurate transmission of respondents' answers to researchers. Since the respondents are unable to get any explanations while completing the questionnaire used to collect data for this study, the researcher has provided relatively easy and concise questions that mirror the basic purpose of the research. In this regard, the wording of questions differs according to the complexity of the issues to be investigated. Thus, when the questionnaire examines a complex topic such as the employ of media in a political campaign, it requires more detailed questions than a relatively less complex topic investigating people's favorite radio station or magazine.[562]

The formulation of questions is an influential factor in the construction of a successful questionnaire in that ambiguous questions are likely to jeopardize the quality of the collected data. Therefore, the preparation of questions for the current questionnaire was guided by a constant willingness to come up with unbiased questions that meet a certain number of criteria as stated by Kothari. Firstly, they should be simple and easily understood. Secondly, they should convey only one thought at a time. Ultimately, questions have to be concrete, and they should conform as much as possible to the respondent's way of thinking. For example, it is preferable to ask "How many homework assignments did you give last week or last month ?'' than to ask "How many homework assignments do you give annually ?'', which is less realistic than the first question. For the author, the series of questions used in a questionnaire has to form a well-planned and harmonious entity that reflects a sound construction of the researcher's inquiries.[563]

The questionnaire used for this study consists of two types of questions, open-ended and closed-ended. A closed-ended or closed question is a question for which a researcher provides a suitable list of responses (e.g., Yes/No). This type of questionnaire is used to generate data in quantitative research. Closed-ended questions provide uniformity of response and they are easily quantified. Using close-ended questions allows the researcher to include some important

[561]- C. R. Kothari. *Research Methodology: Methods and Techniques*. 3rd ed., vol. 1, New Age International Limited Publisher, 2004. P, 119

[562] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.

[563] - Ibid

responses, respondents may have an additional "other'' response which allows them to add any response that is not included in the list.[564]

Open-ended questionnaires, commonly used for qualitative research, ask respondents to provide answers in their own words as there is no predetermined set of responses. This type of questionnaire was used as it increases the likelihood of receiving unexpected and insightful responses, mainly because the full range of opinions that it generates is unpredictable.[565] Open-ended questions allow respondents freedom in answering questions and the chance to provide in-depth responses''[566]

The main difference between open-ended and close-ended questions is that the first provides choices to choose from while the second provides a blank space for the respondents to express their opinions. While respondents may be asked to find out how many people use a service in a close-ended question, they are asked to find out what people think about the service in an open-ended question. However, researchers opt for a combination of both open and closed-ended questions. By so doing, they make sure that respondents provide answers as to " how many people use the service and what they think about that service on the same for''[567]. In this regard, a questionnaire may start with a series of closed questions, and then finish with a section of open questions for more detailed responses.[568]

Questionnaires can be either structured or unstructured. Unstructured questionnaires consist of questions that enable the respondents to express general attitudes, opinions, and beliefs with considerable freedom. These questions, as mentioned above, are open-ended or free-response questions that allow the respondents to express their attitudes or opinions without the bias associated with restricting responses to predefined alternatives. Structured questionnaires, on the other hand, are those questionnaires in which there are definite, concrete, and pre-determined questions. Such questions are presented with the same wording and in the same order to all respondents, which guarantees that all respondents reply to the same set of questions.[569]

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[564] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.
[565] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research-a summarized review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587
[566] - Catherine, Dawson. *Research Methods a User- Friendly Guide to Mastering Research*. 1st ed., vol. 1, British Library Cataloguing , 2002. P, 255

[567] - Ibid. P , 255
[568] - Ibid. P, 255
[569] - Ibid. P, 255

Many people get confused when they speak about a questionnaire, so a questionnaire needs to have a definition that would be like a reference to many beginners in research. A questionnaire is a written list of questions, the answers to which are recorded by respondents; in a questionnaire respondents read the questions trying to comprehend them, and then write down the answers. The only difference between an interview schedule and a questionnaire is that in the first it is the interviewer who asks the questions and if necessary, explains them and records the respondent's answers on an interview schedule. Whereas in the questionnaire answers are written by the respondents themselves,[570] so this difference is paramount to making the researcher aware of the suitable and relevant research data collection tools.

To have an understood and clear questionnaire, some criteria should be borne in mind and taken into consideration. To begin with, in the case of a questionnaire, there is no one to explain the meaning of questions to the respondents, the questions must be neat and easy to understand. Besides, the form of a questionnaire should be easy to read and pleasant to the eye, and the sequence of questions should be easy to follow. A questionnaire should be constructed in an interactive style which means the respondents should feel as if someone is talking to them. In a questionnaire, all the sensitive and non-understood questions should be avoided because the respondents may be hesitant about answering and may leave it without a response. It is a good idea to employ clear questions and to ask for the opinions of the respondents.[571] To conclude, the questionnaire should be clear, to the point, and not long.

A questionnaire could be administered in different ways. To start with, to hand out questionnaires there are many ways to do so; for instance, there are three ways of distributing a questionnaire; the first one is the mailed questionnaire which is the most common method to collect information and send the questionnaires to respondents by mail. This way of addressing must presuppose that the researcher has access to the respondents 'addresses and this way of distributing questionnaires must be accompanied by a covering letter. Moreover, the second way of handing out questionnaires is collective administration; for instance, it is one of the best tools for handing out a questionnaire, is to obtain a captive audience such as students in a classroom, and people assembled in one place. This assures a very high response rate as you will find very few people who refuse to participate in the study; then, this method allows the researcher to have vivid contact with the study population, and you can explain the aims,

[570] - Malhotra, Naresh. *Basic Marketing Research: Integration of Social Media*. 4th ed., vol. 1, Pearson, 2011. P, 182

[571] - Ibid. P, 182

relevance, and importance of the study and can explain any questions that the respondents may have. Last but not least, the last way is administration in a public place which allows researchers to administer a questionnaire in a public place such as a shopping center, health center, hospital, school, or pub. Of course, this depends upon the type of study population you are looking for and where it is likely to be found[572]. To sum up, these ways of administrating questionnaires remain well-known, and today many researchers use online questionnaires using Google Forms as a way of distributing questionnaires I used this method in this study to have too many respondents.

However, the questionnaire is not free from some shortcomings. The representativeness of the questionnaire is relatively limited because it can be used only when respondents are educated and cooperating. Although a questionnaire can be easily standardized, it is hardly possible to explain any ambiguous questions once the questionnaire is distributed. Another problem that arises when the questionnaire is used is related to the types of questions. In other words, while open-ended questions can generate large amounts of data, analyzing and processing them usually takes a long time and effort. To reduce its effect on research, Milne proposed that respondents be provided with limited space so that their responses are concise and to the point. Besides, low return rates and incomplete or poorly completed answers are other problems a researcher has to deal with.[573]

One of the essential steps in writing a questionnaire is the wording of sentences and the tone of the questions. The researcher needs to be aware of formulating questions; for instance, one of the paramount things is always to use simple and everyday language. The respondents may not be highly educated and they may not be aware of some terminologies that are not known to the respondents that is why there should be extra care to use words that your respondents will understand everything. The second condition to have a good questionnaire is avoiding ambiguous questions; for instance, an ambiguous question is a question that contains more than one meaning and which can be understood differently; hence, this would result in different answers. The third advice is never to use double-barrelled questions which means a question within a question that confuses the respondents and the answers would not be convincing. The fourth piece of advice is never to ask leading questions which by their content, structure, or wording lead respondents to answer in a certain direction, also it is not appreciated

[572] - Malhotra, Naresh. *Basic Marketing Research: Integration of Social Media*. 4th ed., vol. 1, Pearson, 2011. P, 182. P, 182

[573] - Milne "questionnaires: advantages and disadvantages'' Centre for CBL in Land Use and Environmental Sciences. Aberdeen University.

to ask questions that are based on presumptions that would lead the respondents to be in a particular category.[574] Ultimately, these are the main points a researcher should take into consideration before conducting a questionnaire.

The questionnaire was used as a data collection method for this study thanks to its numerous advantages. The first of which is its low cost that allows the researcher to reach large numbers of people quickly, easily, and efficiently using postal or emailed questionnaires. Another advantage of using a questionnaire is that it is easy to standardize as all the respondents are asked the same questions in the same way and order, which makes it a reliable research method. Furthermore, the questionnaire is more objective than other data collection methods such as interviews since there is very limited face-to-face contact between the researcher and the respondents. Thanks to their anonymity and privacy, questionnaires can be used to investigate potentially embarrassing or threatening questions, which allows the respondents to answer questions honestly and comfortably because they are not intimidated by the presence of the researcher.[575]

To sum up, the questionnaire seems in the first place easy to structure and something easy to deal with. Yet, it is a procedure that imposes on the researchers to read about and examine very well the requirements and the shortcomings of the questionnaire. Besides, in this study, I opted for a questionnaire because I would like to see the visions and points of view of the Moroccan population targeting almost all ages to have variety in responses and attitudes.

[574] - Milne "questionnaires: advantages and disadvantages'' Centre for CBL in Land Use and Environmental Sciences. Aberdeen University.
[575] - Wasim S, Ahmad S, Irfan S, et al. Qualitative v/s quantitative research summarised review.J. Evid Based Med. Health. 2019; 6(43),2828-2832. DOI: 10.18410/jebmh/2019/587.

5-5-3 Catalogues

The period of conducting my research was known by the pandemic of Covid 19 and all the festivals, administrations, and associations were stopped, then even the people whose majors are festivals and culture were impossible to meet them. I went many times to the association of Maroc Culture in the second year of the pandemic but unfortunately, no one was there and they announced that no one could answer me till things returned to normal. Starting from the summer of last year until this year, I have visited regularly the place of association in Rabat until I came across the secretary Madame Aloui who told me that it is impossible to interview with the general director of the festival Mawazine even if I wrote a letter to him. She was so helpful and she provided me with catalogues have enough information about the festival and the last versions.

The catalogues summarize all the events that were during the versions of 2016,2017, and 2018. The catalogues are like archives of the association Maroc Culture and they are the editions of last year's starting from 2016 to 2018. The catalogues explain the foundation of the association, the aims of the association, and the support of the state to the festival. The catalogues describe all the steps of the organization like themes, singers, styles of music and the official sponsors, the association, the backgrounds, and the goals behind establishing the festival. Moreover, the catalogues provide the researchers with interesting topics about the festival like Mawazine in 10 questions, Mawazine key dates, an independent festival accessible to all, Around Mawazine, Mawazine values, a showcase of Moroccan creation, at the heart of Rabat, backstage, and the festival's team. Last but not least, concerning the festival of Sufism in Fez, they provided me as well with articles about the last version and how things were going on with pictures and videos. To sum up, since the office of the association refuses to help me do an interview or questionnaire with one of the responsible people, these catalogues are references and data about the festival of Mawazine as well as the association Maroc Cultures.

5-6 Procedures of data collection

For the analytical part, I use interviews, questionnaires, and catalogs from the associations of Maroc Cultures and the association of the festival Sufism. Data collection took about one year after the Covid 19 was vanishing little by little, the reason why I could not gather data before from my interviews is that I was not allowed to contact people and it was hard for me to visit them in their local of work.

The first thing I started by is the interviews because the data that are declared by the professors are so meaningful and need careful reading and effort to translate them and discuss them with myself to link them with the theoretical part. This dissertation imposes on me to read a lot about it and to explain it well to the readers, trying to tackle almost all the related points of culture to let the readers understand well the practical part. The interviews were done via phone call and one was done face to face at the center of teaching in Fez the other interviewees were informed before and they decided with me an appointment that would suit both of us. The questionnaire is distributed online using Google form which facilitate a lot for me in the administration of the questionnaire and I get a good number of respondents who answered my questions using both open-ended questions and closed-ended questions. I could not hand them out because there were no ceremonies or festivals.

5-7 Data Analysis

The process of data analysis in this study is based on an exploratory or formulation, descriptive, and analytical approach. The examination of data needs an in-depth analysis and reading of what is behind the lines, also, such an examination of data involves organizing the data, summarizing the findings, displaying the evidence, describing the findings of the questionnaire, interpreting the interviews, and finally giving conclusions. According to Dawson, methods of data analysis depend on the researcher's methodological preferences, the type of research- qualitative or quantitative and the financial resources available to the researcher. Qualitative data can be analyzed while the research is in progress.[576]

[576] - Catherine, Dawson. *Research Methods a User-Friendly Guide to Mastering Research*. 1st ed., vol. 1, British Library Cataloguing, 2002. P, 159.

The choice to mix between qualitative and quantitative methodologies does not come by coincidence but it was studied. The use of these two approaches also shows the sides of the culture industry in Moroccan society, they are like concrete thoughts from both the society and professors. I interviewed five professors who enriched my research with data that would help me understand well the topic and create coherence and unity; also, the questionnaire adds other thoughts and opinions of people who see things differently and give their viewpoints which seems like a melting pot.

Conclusion

The present chapter presents a detailed description of the research methodology used to collect data in the present study. research design and the purpose of the study were first mentioned because they portray well the dissertation. After, comes the population and sampling which constitute an important part of this dissertation since they remain a source of data analysis. As far as the research setting is concerned, I stated before that the pandemic of Covid 19 was a great obstacle for me to reach so many places; but only some essential places which I made a great effort to meet one of the responsibilities. Besides, this chapter presents the major characteristics of qualitative and quantitative research and their relevance to the study, also, this chapter includes the data collection tools which as researchers are the most suitable for this study and the period of the pandemic Covid 19. Finally, in the following chapter, the collected data are described and analyzed.

Chapter Two: Findings and Interpretations.

Introduction

The following chapter is about the findings and interpretation of the interviews and the questionnaire. I conduct interviews that concern the research questions and I conduct a questionnaire that concerns the hypotheses. Besides, I devote two sections to the festivals of Mawazine Rhythms of the World and the festival of Sufism.

6-1 The Findings of the Interviews

The purpose of employing semi-structured interviews as a data collection instrument is to be in contact with the specialists in the field and to see how their visions and awareness could be solutions and discussions for a better set of music festivals in Morocco. The interviews shed light on the realities of the culture industry and music festivals in Morocco. The findings are going to be formulated into themes that would be answers to the research questions.

Culture as a conceptual term is tackled in different ways by the interviewers. To start with, culture is a broad term that carries so many meanings and significance that in one way or another reveal a reality and a fact about a phenomenon. According to one of my interviewees, culture is all those human beings make and create from food, clothes, language, norms, traditions, music, and storytelling. Culture should be defined in a historical and anthropological context since there should be a link to the past and the heritage that paves the way to the existence of the culture such as oral culture folk culture and so on. Besides, culture sorts out people from being primitive and savage to being civilized and human, and second, it transforms people from struggling with the self to establishing sets of norms and cultural identities. Culture is the key that integrates those human beings into the social system that gives them civilization; yet, today's culture is part of the capitalist system that overwhelms the cultural arena. Mr Azzdine Khatibi defines culture as the following

> Culture in its general meaning is the total production of thought that is expressed in logical structures. If culture on the personal level means the representation of the individual thought or any other element and the participation of enriching it. On the human level, it means the general work either of knowledge or of art which expresses the human attitudes about himself or herself and others.

Culture is defined or seen by my interviewees from so many different angles. For example, some relate it to thought, knowledge, and critical thinking and others link it to material and non-material heritage. Human beings produce values, laws, poetry, music, and handcraft, which constitute culture. Although the mindset of people is responsible for the reinvention of culture, culture remains the separator between one community and another, taking into consideration the language, religion, traditions, geographical place, and so on. All these are cultural facets since they separate between ethnic groups.

According to one of my interviewees, culture is in literature, arts, cinema, poetry, music, theatre, painting, and dance. In general, culture is the consciousness, knowledge, identity, and creativity of the community that easily moves from what is abstract to practice and doing. Moreover, culture is a lifestyle, that reflects the social, cultural, the economic lifestyle of the Moroccans for example. The Moroccan traditional clothing is a culture the same thing for food couscous is a Moroccan culture, and the Moroccan rituals of ceremonies are culture too. Language is an aspect of culture that makes it unique and more attached to one community than others As Mr. Fathi mentions in his interview by saying that:

> As a follower and an interested person in the cultural life in Morocco or Fez, I perceive culture as all the appearances and humanitarian activities in all different fields; like literature, Arts, cinema, theater, poetry, music, and dancing, so hence, culture is a broad concept that has so many connotations as well as many definitions and contents. As a result, culture in all its cases are linked with consciousness and at the same time it is guided by that consciousness, knowledge, and accumulation because the production of an activity, or a creative culture is a continuity of many different things that is why it is difficult to split between the cultural activities since it is created by the individual or a group of people in the separation of previous knowledge and culture itself; and here we mean the individual culture, the culture of the group and the culture of the community. Culture as well as moving from consciousness to practice because when we talk about theater, dancing, cinema, or painting we shift from the level of knowledge or consciousness to the level of doing and practicing.

Mr. Nabil Mohammed who is also a specialist in the field of culture studies defines culture as follows:

> At the anthropological level, for example, conjure up this definition, which I do not say I am inclined to, but at least I always bring it, which is the

definition of culture in the comprehensive meaning, which is all that man produces on a material or symbolic level or enters into this comprehensive anthropological definition of your mind, a culture that is a human production symbolically and materially at the level of humanity. Anthropology does not even investigate areas that we may not consider to be areas of culture, such as cooking, and too many areas, through anthropological definition, which is a definition in which comprehensiveness at the level of significance is much greater than other definitions.

Culture industry is a term that was defined and discussed by my interviewees in different ways. To begin with, they all agree on one point the culture industry is a capitalist product that disseminates in artistic Moroccan manifestations. Historically speaking, the culture industry is a term coined by Theodor Adorno and Max Horkheimer in the twentieth century to describe a new phenomenon that enters the entire world. The culture industry is a concept of critical philosophy that is linked to the needs of capitalism one of its main aims is to derive originality and identity as well as to turn culture into an object to sell. The culture industry kills creativity and encourages non-existence to advertise an invented culture; however, the music festivals in Morocco adopt this orientation and employ it in almost all festivals. The freedom of authenticity is a menace that threatens the culture industry which works to evade all the aspects of freedom and produces the capitalist culture. This is the vision of Mr. Azzdine Khatibi on the culture industry:

> The culture industry is a concept of critical philosophy that was constituted by the two philosophers Theodor Adorno and Marx Horkheimer in the fourteen of the last century, they linked it with the requirement of capitalism that works on the reification of everything that exists inside the society and the cultural products as well. Creativity has been lost in the field of culture and it has lost one of its features which is freedom. I assume that today we are taking the same road that Adorno and Horkheimer mentioned before and gave it a sense of

negativity. The criticism of Adorno and Horkheimer is included in the context of the opposition to Nazism and Capitalism. It is the thoughtful direction that also the philosophers Herbert Marcuse and Walter Benjamin and later Jurgen Habermas.

Culture industry is explained in terms of themes; finance, freedom, creativity, and freedom of expression. To start with, the culture industry needs a huge budget to work on and develop culture because the culture industry is an institutional project with a clear vision and direct objectives. The culture industry stands for freedom in the right sense of it, the man and the woman in the Moroccan culture need to be free and to practice their culture without the interference of the state's institutions. The Moroccan government must protect the Moroccan culture by handing them freedom that gives trust to the Moroccan people and be creative and preserve the originality of the Moroccan culture. Moreover, the culture industry needs strategies and planning that would enrich the Moroccan culture and assist in its dissemination to the entire world. Ultimately, the culture industry is a governmental project that should have a path and a vision of how they would prefer to see the Moroccan people. Europe and America have a strategy for the culture industry, hard work and the enormous budget that they spend on the culture industry are more effective. On the other hand, there is a link between money, creativity, and freedom of expression in the Music festivals' agendas in Morocco since so many music festivals were stopped because of the policy-making of the state. Last but not least, capitalism and the culture industry convert the authentic Moroccan culture to fake cultures and products to sell and buy. In other words, the culture industry manufactured the Moroccan culture and put it inside institutions that obeyed the recommendations of the state and the controlling party.

Culture industry is considered cultural economics in the sense it is profit-seeking. To start with, for some industry means the industrialization of culture through media, festivals, cinema, and so on; however, this act is perceived as a service to culture because accordingly it enlightens Moroccan culture and shows it to the entire world. Moreover, logically speaking, culture is industrialized to make it popular and well-known to the community; yet, the first target is to standardize culture according to the capitalist system. Today, almost all over the world and in Morocco too, in some cultural manifestations like Music festivals, the audience pays to attend a performance such as the theatre Mohamed V is not for free except in some cases, the Moroccan audience buys the bill to attend the ceremony of Kadim Sahair that was

organized by the music festival of Mawazine. Finally, cultural economics could be employed when the first aim is to seek profit and not to advertise an ideology.

Culture industry is perceived as production, distribution, and consumption. To start with, the culture industry is a process of manufacturing a product and promoting it on the market to set up a culture. Although, most of this manufacturing of goods might cause doubt to the consumers about the reality of these cultural products; in fact, the interviewee explains by stating that this vehicle of industrializing depends on the way to produce these cultural products and he gives the example of the production of short stories using the Moroccan tales or history of Morocco. Therefore, the culture industry could be orientated according to the agenda used and the aims targeted and it is a collective work done by Moroccan people and distributed into tasks to present the Moroccan authentic culture.

Globalization, capitalism, and new liberalism are linked totally with the culture industry, they are the themes of the culture industry. To begin with, when there is talk and debate on the industry, they mention the production in the context of musical production, musical content, music commodities, and mass consumption of music commodities. Culture is a very broad term, including music, fashion, food, youth, style, cinema, subcultures, and so on all these elements contribute to having a culture industry in Morocco. For example, the musical styles that enriched the Moroccan culture from the twentieth century to today are Nass Aghiwan, Jil Jilala, Aita, Shirat, and others to encourage the culture industry. The existence of the culture industry in the sense of introducing Moroccan culture to the global via industrialization seems in the production of the famous singer Saad Almjared who becomes an icon that travels beyond the local. Gnawa music is considered a cultural industry that serves music production and it influences the local and beyond the local. The culture industry does exist when the focus is on the local culture, and local tastes are then transmitted to the whole world.

Popularity and commodification of the culture industry constitute the surface, and the impoverishment of the culture industry helps in its development and dissemination. To start with, the culture industry with the principles of capitalism shows illusion and backwardness to the audience since the culture industry deprives all the freedom of the creator and kills all the authentic art. For example, the standardization of culture is devoid of the local culture, and the shows of music festivals are employed by dominant political forces to support the agendas. Moreover, the culture industry only represents triviality, insignificance, worthlessness, and

banality. For instance, most of the shows and performances are empty of messages, empty of morals, and empty of authenticity which triggers abnormal behavior and contrasts with Moroccan values and ethics.

Culture industry has no effective impact on music festivals and Moroccan culture in general. The culture industry is a mechanism of social control that rules the scene of the culture industry and it represents the interests of the organizing committee in the domination of power, economic, and political management, thus the culture industry disagrees with almost all the Moroccan festivities like the traditional music genres. Moreover, the culture industry is not based on the broadcasting of the Moroccan musical heritage rather it is based on the broadcasting of Western culture and the new waves of Moroccan songs like those songs of Five Minutes with useless language, rhymes, and melody. Therefore, it is surely agreed on the idea that the culture industry presents empty content and content that serves the interests of capitalism.

Being open to other cultures and showing the world the Moroccan traditional cultures are the target of some Moroccan musical festivals. Some festivals are orientated by transmitting culture industry through mixing the original Moroccan culture and the western culture. For instance, the festival of Sufi culture in Fez invites foreigners and mixes Moroccan Sufi culture with theirs to have cross-culture dialogue. Hence, some Moroccan festivals aim to transmit and present the different cultures in Morocco; however, the Ministry of Culture does not encourage such kinds of festivals. Ultimately, the messages conveyed by the culture industry have nothing to do with the well of the organizing committee of the festivals since this last could set up agendas that support and enrich the authentic Moroccan music culture.

Culture industry controls festivals that are selective rather than inclusive, there are many reasons for this. To start with, the jury of festivals must consider the audience's preferences and capitalist ideals when selecting participants. As a result, the culture industry often promotes fake values and unserious shows, neglecting serious culture. Additionally, the culture industry often introduces foreign music to Moroccan audiences, which can diminish appreciation of Moroccan music styles. Furthermore, the cultural industry can lead to the westernization of Moroccan society and the abandonment of Islamic rituals. However, when the focus of festivals is on cultivating global issues, as with the Sufi culture festival, they can be relevant and productive. These festivals bring people from around the world together to celebrate Sufism through round table discussions, chanting, and the exchange of knowledge with Sufi experts.

The Sufi culture festival also showcases Moroccan Sufi culture and architecture. Ideally, the culture industry should promote Moroccan culture and musical styles that are rich in meaning, melody, tune, and poetry. Unfortunately, capitalism and liberalism often prioritize foreign influences over local roots.

Many people believe that culture industry in Morocco fails to transmit helpful and useful things to the Moroccan people and their culture. There have been many instances where the organizers of music festivals, for example, have intentionally or due to lack of knowledge, made errors in the organization of the festivals. The majority of people interviewed admit that these festivals do not focus on the traditional Moroccan musical styles that represent the identity of the Moroccan population, such as the group of Ahidous and the art of Rwais, which are unknown to many Moroccans. Surprisingly, the city of Agadir organizes an international festival called Timitar every year, but they have not invited the group of Rwais nor the group of Ahidous. This highlights that the culture industry celebrates the international mood of festivity at the expense of the Moroccan authentic culture. To admit that the cultural industry in Morocco does not provide any additional benefit to the Moroccan culture is a call for the ministry to change its vision and build a stronger cultural industry.

As viewers and followers of the cultural scene in Morocco, many of us feel that there is a disconnect between Moroccan culture and the broadcast culture. To bridge this gap, the organizing committee of music festivals in Morocco should explore alternative approaches to revive the forgotten music culture that is an integral part of society and to reconcile with the past and the custodians of Moroccan music. The Moroccan culture industry should focus more on musical memory, the backbone of Moroccan culture. By celebrating it more, society can revive and spread the authentic culture that not only amuses and entertains but also enlightens. This cultural memory is everlasting and can remain trendy for many years. However, the cultural industry in Morocco seems to be gradually dismissing the freedom of creativity and originality. For instance, many music festivals invite people from all over the world and expensive celebrities, while neglecting Moroccan celebrities who could perform at these festivals. This results in a lack of appreciation towards local musical arts and a failure to transmit it to the world, as my interviewee said: ‘‘If the cultural industry in Morocco adopts a vision that focuses on promoting local musical styles of art to the world, it will effectively showcase our cultural identity and attract more tourists to the country’’.

According to my interviewees, the commercialization of culture and the culture industry in Morocco is primarily driven by the pursuit of profit. Sadly, the current culture in Morocco is no longer independent and emancipated, as the music festivals' establishment rules in the country follow the principles of capitalism and liberalism. The culture industry has transformed culture's meaning from being creative and emancipatory to becoming a mere tool for commerce. As a result, the culture industry in Morocco now allocates a significant portion of its budget to bring in international singers and idols, with no real beneficial outcomes. The culture industry involves commercializing cultures with global reach, ultimately leading to the erosion of local cultures in favor of a standardized, global culture. Unfortunately, even though young people and those who champion and defend the Moroccan local culture have a desire to showcase their creativity, they often lack support and sponsorship, and sometimes even face rejection.

The culture industry aims to reduce and transform the culture that is created and shared freely, without any cost, into a commodity that can be bought and sold. To begin with, this undermines the authenticity of culture and reflects the dominance of the capitalist system. In essence, the culture industry has turned the audience into a manipulated object. The culture industry stifles creativity, reducing individuals to mere objects of capitalism. Sometimes, the strategies implemented by institutions show a lack of understanding and knowledge in developing a culture industry that serves the Moroccan culture and community. Turning culture into business can be harmful as it takes away people's freedom and existence, ultimately leading to a metamorphosis of culture. The commodification of culture results in the destruction of Moroccan folklore and forces Moroccan men and women into an unidentifiable culture that aims to be popular but not Moroccan.

The commodification of culture and the standardization of cultural artifacts have contributed to a crisis in Morocco. This means that there is a lack of development and production in Moroccan streets due to a focus on international musical culture, with local cultures only being celebrated in wedding ceremonies and family gatherings. The commercialization of culture, which the culture industry warns about, ruins the social and cultural upbringing of Moroccan men and women. The alterations that occur within a society, as a result of this, lead to an uncultivated community. Besides, institutions often prioritize their interests and agendas over those of the population when they overwhelm music festival scenes.

Many Moroccans wonder why so much money is spent on music festivals that seem to have little purpose. The answer is that the organizers of these festivals want to promote and share their cultures with others, and to make them more widely known and appreciated. The commercialization of ideologies and commodification of culture during festivals in Morocco would not benefit the local audience. Some festivals adopt themes that promote and market the authentic Moroccan culture and other cultures professionally. For instance, the Sufi Culture Festival held in Fez City promotes Moroccan scholars' Sufi culture to a global audience, thus showcasing the city's cultural richness to the world. This event brings together international scholars and enthusiasts of Sufism, which helps to cultivate the cultural industry that supports and preserves Moroccan Sufi culture and the city of Fes.

Some people believe that using the culture industry as a commodity for profit is beneficial for a country's growth. To begin with, festivals can make cities more visible and attract tourists, which can contribute to economic development by exchanging currencies. This is because people with money, whether locals or tourists, can pay for hotel rooms and purchase goods such as carpets, clothes, jewelry, and food, revitalizing the local economy. This phenomenon is referred to as culture capital, where music festivals are used to showcase a country's cultural richness and magnificence. Furthermore, some see music festivals as opportunities to establish entrepreneurs who would invest money and attract fans from outside and inside Morocco. As a result, ambitious entrepreneurs come to Morocco and sponsors to play a part in posting the economy of the city, leading to a higher rate of employment. Last but not least, some music festivals are sponsored by the state, and sometimes the state does not sponsor them since the festivals do not have an international echo. For instance, the state sponsors the festival of Mawazine without getting any return or substance of money for the orchestration. However, according to my interview, the long-term profit that the state and the country get should not be overlooked. The culture industry's commercialization of culture encourages sponsors to invest in peaceful and tolerant countries. This is promising for tourism, as countries with these conditions become popular destinations for international travelers who are drawn to the country's music and culture.

The concept of commercializing culture and the idea of a culture industry could potentially be a profitable business strategy that would benefit the Moroccan economy. Firstly, museums and other cultural institutions can be a great source of wealth if they become aware of the potential of their collections and artifacts. Additionally, tourist attractions could be used as an opportunity for cultural exchange, promoting historical knowledge and experiences that

are unique to the region. However, the culture industry must be cautious not to erode the authentic Moroccan culture by creating a false representation of it, such as promoting the wearing of traditional clothing by performers on stage. Furthermore, it is important to note that the West has a cultural industry that is based on their lifestyle and offers freedom of choice to the population. In contrast, in Morocco, there is a lack of representation of the Moroccan identity and limited choices, which can lead to the commodification of the culture industry.

The culture industry spreads ideologies and targets specific audiences to establish its foundations. To start with, any cultural product that is created these days is a package of ideologies since it promotes the capitalist system and individualistic liberalism, which are primarily interested in profit, and promoting ideologies. The cultural industry certainly contributes to the change of values and attitudes, which is normal since every culture is a space of interaction and development. However, what has been noticed in most music festivals and on TV is that the criteria of the generations of the sixties and seventies have been reduced and now they are open to other values and criteria, which are not appreciated by the previous generations. This has resulted in a cultural conflict within society. Furthermore, the culture industry that holds ideologies is not going to serve Moroccan authenticity since it is based on promoting worthlessness, silliness, banality, insignificance, immorality, and vulgarity. It is a fact that the culture industry aims to popularize cultural products, but often at the expense of creativity and originality.

The music scene around the world, including Morocco, follows certain criteria and measurements based on various ideologies. Music festivals held in Morocco are not limited to a particular sphere as they are open to the public and feature performances from all over the world. Singers with different perceptions and styles come together from different parts of the world to participate in these international music festivals. For instance, the Mawazine music festival is an international event that invites artists from Africa, Europe, America, the Middle East, and a few from Morocco, as stated by the organizing committee. To have these agendas in festivals means that these festivals are without cultural identity and they do not celebrate the Moroccan cultural identities that are so rich in terms of performances. This festival, among others, promotes ideologies that align with the state's agenda. For example, the Mawazine festival editions convey messages through Western and Arab artists who use music to deliver political and social messages. However, the festival's singers tend to glorify Morocco and its leadership, even during the Arab Spring. Finally, Moroccans often cannot watch their preferred musical shows due to the rare occurrence of festivals with free access that allow such

performances. I would like to quote one of my interviewees who states clearly his vision. “Most Moroccan music festivals have a distinct ideology, but Mawazine lacks an identity and instead follows the interests of its sponsoring companies and some public institutions. To give an example, during the Arab Spring, Hussain Aljasmi sang a song to pacify the protesters on the streets’’. Music festivals are sponsored by municipalities that follow the Ministry of Interior and the National Initiative for Human Development, which are responsible for the cultural activities of the city. Thus, these festivals cannot be independent and cater to the audience's preferences. In contrast, the Sufi culture festival focuses on a specific theme and aims to develop it. It brings together people from all around the world to exchange knowledge, share Sufi chanting and poetry, and promote the culture.

Every cultural event has an underlying ideology that it promotes, even the promotion of a terrorist-free environment is an ideological agenda, as it is not a disinterested or objective goal. To start with, ideologies are present in all aspects of society, including politics, social issues, economics, and culture. Some ideologies aim to achieve short-term goals, while others have a more long-term outlook. Festivals are no exception to this rule. For example, the Mawazine festival promotes the ideas of tolerance, locality, and authenticity, while the Sufi and spiritual festivals highlight the importance of religion. It is impossible to separate festivals from their ideological significance in the world.

Human beings are responsible for organizing festivals that aim to promote the local ethnic cultures of Africa, the West, the Middle East, and the Afro-Moroccan ethos. To begin with, festival organizers often have their own set of ideologies that they promote alongside these festivals. For instance, if they support tolerance, they do so in response to terrorism, which is a violent and extremist ideology. Therefore, the promotion of peace is used to denounce the ideologies of terrorists. This means that ideologies are a systematic result of certain orchestration in the world.

The media and social media contribute to advertising ideologies. According to the philosopher Altisssur, these ideologies are the states' and public institutions' ideologies. Cultural production leads to the commercialization of these ideologies, which build new comprehension and rascal comprehension, creating illusions that justify the sad reality of the country in terms of Moroccan culture. Speech plays a significant role in ideology and contradicts science and logic, but it exists in all cultural manifestations. Comparing the ideologies of the West, the East, and Morocco, it becomes evident that the differences between

the two places are far from comparison. The West has historical, social, economic, and cultural contexts that insist on having ideologies that refer to these previous elements. The Western man or woman has freedom and knowledge, so the cultural institution cannot reduce their mental capabilities and show empty shows.

Nowadays, culture has become the commercialization of ideologies that eradicate originality and the freedom of people. Institutions of culture could use many substitutes to survive the Moroccan cultural heritage in any field, either popular music or groups of cultural songs that are dying. These substitutes include the protection of memory and preserving the documents that contain the Moroccan popular poetry of centuries ago. Ultimately, the commercialization and the commodification of culture are easy tools to destroy the cultural future of the country, and the originality, and to westernize the Moroccan culture. There are no serious decisions to conduct surveys and research on the Moroccan authentic culture that led to great achievements and success, such as American and European writings on the Moroccan culture like the art of Aita and the group of Hamdcha, which are absent from the agendas of the cultural institutions.

The Moroccan culture is rich in important popular cultural manifestations, folklore, and popular shows, instead of promoting fake and useless cultures, we should focus on industrializing the Moroccan culture. Unfortunately, the status of culture in Morocco is on the margin, which contributes to people's ignorance, affecting the outcome of cultural events and the social upbringing of society. We need to view culture as a tool for salvation and emancipation from ignorance. Therefore, the culture industry should be based on scientific research, be objective, and have a clear vision.

There is a common belief that certain local products are more authentic than others; however, the idea of authenticity is subjective and can be used to promote and sell products. In the modern world, authenticity has become a commodity. Events and performances that are even meant to showcase local culture are often staged and influenced by global cultural politics. Culture industry has also played a role in creating fake shows and performances for the sake of attracting tourists and boosting the local economy. As a result, truly authentic events are rare and often canceled or postponed. Genuine celebrations in the past were not driven by profit and were organized by locals who were traditionally engaged in the celebration of their local culture. Unfortunately, this is no longer the case for modern festivals.

The media and public spaces promote the culture industry, but it fails to effectively showcase and support Moroccan culture. While there are a few serious shows and performances, the majority focus on trivial and insignificant cultures. Additionally, the Mawazine festival promotes shallow and easily consumable cultures, resembling fast food. In contrast, the Sufi culture festival caters to the elite rather than the general public, although commercial interests and entrepreneurial logic still influence it. The strong presence of socio-cultural exchange is evident in music festivals that actively seek to exchange cultures with other bands and music producers, aiming to achieve a high level of co-existence and social acceptance. One notable example is the Gnaoua festival, which serves as an international platform for cultural encounters among singers from around the world, showcasing musical styles without boundaries. Ultimately, music festivals serve the purpose of fostering cultural exchange and fostering a sense of unity and national identity among people.

Music festivals in Morocco are held annually and are limited to a specific season; however, unlike other festivals, they lack ongoing engagement with the audience. To start with, one exception is the Sufi culture festival, which organizes paid seminars to ensure that loyal followers stay connected and informed about the festival. Music festivals' success relies on thorough preparation, dedication, and persistence, as they require workshops, training, education, and innovation. Implementing these components will help music festivals resemble those in Europe and the United States. When executed and studied effectively, the performances will convey profound messages and significant ideologies. Without a serious commitment to these principles, the cultural impact will fail to resonate with the audience, ultimately leading to the absence of a meaningful cultural event. The impact of technology on the industrialization of music festivals in Morocco is significant, particularly with media. Media plays a crucial role in shaping the direction of music festivals, as it is driven by capitalist interests and aims to influence the thoughts and perspectives of viewers. Unfortunately, this focus on commercialization has resulted in a lack of poetry, rhythms, metaphors, personification, and melody in Moroccan music production.

Music festivals serve as platforms for entertainment, education, and economic growth, with each festival having its unique objectives set by the organizing committee. Some festivals focus on providing pure entertainment and enjoyment, while others aim to showcase the local culture and heritage of the city or region where the festival takes place. In addition, certain festivals strive to combine entertainment with educational elements by offering workshops, seminars, debates, and discussions to enrich the overall experience for attendees. These

activities help to broaden the scope of the festival and provide a more holistic approach to entertainment and knowledge sharing. To establish a solid foundation for music festivals, it is essential to have a strong cultural management framework in place. This framework should support the vision and goals of the festivals, ensuring that they are carried out with objectivity and integrity. Unfortunately, the culture of festivalization in Morocco lacks this scientific framework, hindering the growth and development of cultural events and artifacts in the country.

Music festivals serve various purposes and require a scientific framework to guide their tasks and operations. This scientific framework facilitates socio-cultural exchange, which is crucial for the development of countries. Universities worldwide recognize the significance of cultural exchange and research it. The success of socio-cultural exchange in music festivals relies on showcasing Moroccan cultures using effective organizational and planning tools, as well as integrating the authentic Moroccan culture. Additionally, my interviewee emphasizes the importance of providing private spaces for critics, journalists, and intellectuals during the festival. These spaces allow them to observe and evaluate the performances, providing valuable insights and contributing to the establishment of a genuine cultural project. The interviewees have demonstrated that socio-cultural exchange thrives when the spotlight is initially placed on Moroccan cultures, both locally and internationally. Lastly, for a robust socio-cultural exchange, it is essential to foster exchange among the diverse Moroccan cultures. By promoting interaction and understanding between different cultural groups within Morocco, music festivals can create a strong foundation for socio-cultural exchange. This comprehensive approach ensures that the festivals not only showcase Moroccan culture but also facilitate meaningful cultural dialogue and collaboration.

The socio-cultural exchange has the potential to significantly benefit the Moroccan economy and contribute to the overall development of the country. To begin with, one example of this is the Gnaoua music festival in Essaouira, which has played a crucial role in introducing Morocco to the global music scene and facilitating collaborations with renowned jazz musicians, resulting in the internationalization of Gnaoua music. The concepts of self and others are central to various musical expressions, serving as important elements in fostering effective socio-cultural exchanges. Music festivals held in southern Morocco, where traditional attire and musical rhythms are showcased, offer valuable opportunities for cultural exchange, acting as a bridge between Moroccans and foreign visitors. Ultimately, promoting Moroccan culture through such exchanges can help cultivate a culture of peace, coexistence, and unity, further

enhancing the country's global reputation and fostering mutual understanding among diverse communities.

For a successful socio-cultural exchange to take place, the country must provide financial and emotional support to Moroccan artists. To start with, organizing workshops, seminars, and lectures throughout the year can greatly contribute to the exchange of ideas and creativity among artists, anthropologists, and singers from various parts of the world. To achieve a more widespread global sociocultural exchange, festivals need to be held regularly rather than seasonally. By organizing festivals with a vision of promoting co-existence and cultural diversity, the exchange of ideas and experiences can be facilitated on a larger scale. The main objectives of these initiatives are to nurture, entertain, and enhance society in multiple dimensions. Furthermore, it is important to develop plans, programs, and investigations that can expand the scope of music festivals and enrich the programs with diverse cultural manifestations. This approach will not only promote cultural exchange but also foster a deeper understanding and appreciation of different traditions and art forms.

The interviews conducted shed light on various points that the interviewers strongly believe in. These interviews serve as a comprehensive collection of thoughts, ideas, attitudes, and perceptions. The professors' responses reflect reality, and it is unlikely that any intellectual Moroccan would completely disagree with them. The professors answered with confidence and emphasis, evident from their intonation, tone, and stress. They are not pessimistic but rather have the best interests of Moroccan culture in mind. Their answers are objective and do not show bias towards any particular side, but rather highlight the problems that Moroccans need to address. A comparison can be made between the professors living in Germany and those with a Western background. The professors answered my research questions directly and without hesitation, drawing from their own experiences. Some professors provided evidence and criticism of the Frankfurt School and its famous thinkers, as the issue of the culture industry has been present for years and continues to have a deep impact today. The professors' answers shed light on how culture now prioritizes profit over originality, and they touch upon various issues related to the field, including the impact of the culture industry on today's society.

6-1-1 Management of the Festivals

Culture and administration encompass various meanings and concepts. Administration is typically associated with management, commerce, and industry, while culture is seen as something innate and socially derived, not planned or controlled. Therefore, the connection between culture and administration raises a significant question. In Morocco, culture can be administered in the context of ceremonies and festivals, which adhere to traditional rules and customs. However, this differs from the meaning of administration as it is typically managed by institutions. In the upcoming chapter, I will explore the relationship between culture, the culture industry, and administration. Additionally, the director of the Sufi festival provides direct insights into the administration, and considering the impact of COVID-19 on the association Moroccan cultures, I will rely on the festival Maw azine's catalogs to gather data on how they administer the event

The following data are the findings of the interview that was conducted with Mr Skali.

The Association of Fez Sufi Culture, established in 1958 under association laws, is overseen by a president, general writer, financial officer, and a team of members. In addition, there is a professional directorate dedicated to year-round festival preparations, led by a general director, artistic director, and staff managing different festival aspects. This involves organizing festival venues, guest accommodations, travel arrangements, communication, art, production, and a technical directorate handling sound and light.

The organization requires extensive effort and strategic planning year-round, involving meetings, seminars, and collaborations with journalists, media outlets, and TV channels for promotional activities. Attendees flock to Fez for the festival, fostering cultural entrepreneurship. The event spans ten days, with meticulous preparation and coordination beforehand, followed by a post-festival assessment. Additionally, the organization secures partnerships with various sponsors, including the Ministry, private entities such as banks, the Association of LARAM, and the National Company of Tourism in Morocco. These stakeholders collaborate to guarantee the festival's triumph.

The decision to focus on Sufism stems from the deep-rooted expertise in this area, exemplified by the knowledgeable director of the Sufi festival. The aim is to demonstrate that Sufism transcends mere academic study, encompassing a wide array of cultural aspects such as literature, poetry, calligraphy, architecture, music, and chanting that are integral to daily life.

Sufism serves as a universal human treasure, evident in the diverse expressions of Andalusian music and various Maqamat in countries like Pakistan and Turkey. This abstract heritage not only inspires us with its profound ideas but also enriches our daily experiences, offering valuable insights that can benefit society and contribute to the spiritual legacy of humanity.

The association consists of two distinct entities: the members who form the group and the professional class who operate within the association's framework. While the association's primary focus lies in cultural endeavors rather than commercial pursuits, it necessitates the expertise of skilled professionals in various fields such as communication, information technology, and design to craft compelling and evocative advertising materials. Additionally, the production and technical directors must possess the requisite skills and capabilities to excel in their respective roles. However, the overall administration of the association should provide oversight and guidance to ensure the smooth functioning of all these aspects.

A total of forty sponsors have generously contributed to the event, each falling into one of three distinct categories. To start with, the first category consists of sponsors affiliated with esteemed organizations like the Ministry of Culture, the Ministry of Islamic Affairs, and the French Language Center in Morocco, as well as various companies specializing in travel and general services. 3. Moving on to the second category, we find media sponsors like 2M, Medi 1 TV, and several other prominent television channels in Morocco. 4. Lastly, the third category encompasses press sponsors including reputable newspapers such as Morning Newspaper, Le Matin, MAP, L'Economiste, Hesspress, Challenge, and others. The last category is dedicated to radio sponsors like Hit Radio, Chada FM, MFM, Atlantic, and several other radio stations that have lent their support to the event.

Financial and emotional aid is provided by the Ministry of Culture to ensure the safeguarding of Moroccan heritage. The Ministry of Religious Affairs also plays a significant role in this endeavor, recognizing the intimate connection between religion and culture. It is worth noting that in the coming years, further assistance may be extended by other ministries, including the Ministry of Education, to bolster these preservation efforts.

The festival and master classes are distinct occasions. The master classes are conducted regularly throughout the year and offer weekly sessions in three languages: Arabic, French, and English. Distinguished professors from various countries impart their knowledge in these classes, which revolve around the teachings of Sufism found in renowned works like Jalal El Dine Roumi's book, The Spoken Bird of Alatar, and the Wisdom of Ataa Allah. The primary

objective of these classes is to disseminate the rich heritage of Sufism to a wider audience and establish a digital repository of knowledge.

The festival is considering the incorporation of a new feature that would enable multilingual shows, which has piqued the interest. Nonetheless, this endeavor would necessitate a substantial amount of funding, and it heavily relies on the income of the association to make such decisions. Regarding YouTube, the translations are not presently accessible, but we intend to introduce them shortly. At present, there are translated lectures and seminars in Arabic, English, and French. However, it aspires to broaden our range of offerings by including English lectures that can be subsequently translated into various other languages.

The utilization of innovative technological resources serves the purpose of disseminating a diverse and prosperous Sufi legacy, thereby playing a significant role in shaping Moroccan history and the societal fabric of both individuals and communities. The primary objective is to impart the principles and ideologies of Sufi culture, encompassing literary works, melodic recitations, poetic expressions, and various methodologies, to present and future generations. By harnessing the power of technology, this festival endeavors to foster a sense of humanity and spiritual enlightenment, aligning itself harmoniously with the core values of Sufism rather than conflicting with them. Ultimately, the aspiration is to nurture a spiritual humanity that is not only imperative within the boundaries of Morocco but also across the globe.

Gathering information about the management of the Mawazine festival proved to be quite challenging, as it took me a whole year after the COVID-19 pandemic to even have a conversation with someone from the administration. Initially, no one was willing to provide me with any information, and after several months of unsuccessful attempts, I decided to approach the association of Moroccan cultures (Maroc Cultures) in Rabat. Finally, they were able to provide me with catalogs that detailed the previous editions of the festival. However, conducting a direct interview was not possible as they informed me that there were no available representatives in the office to respond to my inquiries. Therefore, the information I obtained was solely from the catalogs, which contained valuable insights about the association and the festival. The catalogs shed light on the administration's objectives, goals, and other relevant aspects, providing a comprehensive understanding of their role in organizing the event.

Established in 2001, the Moroccan Cultures Association is a non-profit organization that provides access to various cultures by the vision of King Mohamed the Sixth. Serving as a public benefit association, its primary goal is to ensure cultural engagement for all individuals

residing in the Rabat-Sale-Kenitra region. Visitors attending the festival organized by the association are encouraged to explore the diverse forms of creativity, particularly in the realm of music, which are founded upon principles of tolerance, sharing, diversity, and global connectivity.[577]

The Moroccan Culture Association is known for its diverse range of artistic events, with one of its most prominent being the Mawazine Rhythms of the World festival. To ensure the success of this festival, the association relies on a team of experts who possess extensive experience in the field. Additionally, the association fosters a strong connection between local entrepreneurship and the national music industry, resulting in the creation of new artistic crafts. Through these collective efforts, the Moroccan Culture Association can curate highly organized and popular events that contribute to the enrichment of the Moroccan artistic scene and the promotion of Moroccan values.

The festival Mawazine is a well-organized event thanks to the hard work and dedication of its founders and organizers. While some individuals are well-known to the public through media coverage and press mentions, some work behind the scenes with the association but remain unknown to the general audience. Mr. Abdelslam Ahizon serves as the head of the association Moroccan Culture and the Festival Mawazine, holding the position of general director. It is worth mentioning that he is also the president of the telecommunications company Maroc Telecom. Another key figure is Mr. Aziz Seghrouchni, who serves as the managing president of the Moroccan Culture Association. 2. The organizing committee of the association consists of several individuals who play crucial roles in ensuring the success of the festival. Abass Azozi holds the position of vice executive president, while Hicham Al Chbihi is responsible for managing the finances. Hassan Khayar takes charge of maintaining general relationships, and Yassir El Marakchi focuses on the development aspect. Ghita Layich handles general affairs, while Houda Chilouati oversees logistics. Youness Dahbi is responsible for the financial department, and Mounia Moulin handles communication and press relations. Mohamed Lklich takes charge of production and infrastructure, and Amina Al Zyadi serves as an assistant. 3. Additionally, other individuals contribute to the festival's success in various capacities. Zakaria Lhjoumeri is in charge of development, while Mohamed Achbal handles the relationship with technical authorities and coordination. Khalid Saadoui is responsible for the procurement section, and Mr. Sadik Alghrissi oversees access control. In the artistic committee, Aziz Daki

[577] - Moroccan Cultures, Mawazine Festival Rhythms of the World Rabat from June 22nd to 30th , 2018. Edited by Moroccan Cultures (Rabat, 2018) P, 203.

serves as the artistic director, is responsible for international programming, and acts as the festival spokesperson. Mahmoud Lemsfir works as an artistic consultant, focusing on oriental programming, and Lhassane Nefali also serves as an artistic consultant, specializing in Moroccan programming.[578]

In summary, the organization of festivals involves economic and technological advancements. Adorno opposed festival administration as they are not bound by laws like public or private institutions, but rather are ceremonial celebrations. The Sufism festival is managed by the Association of Sufi Culture in Fez, with support from ministries and companies. Similarly, the Mawazine festival is overseen by Maroc Cultures, receiving significant funding from the state and Maroc Telecom for sponsorship.

[578] - Moroccan Cultures, Mawazine Festival Rhythms of the World Rabat from June 22nd to 30th , 2018. Edited by Moroccan Cultures (Rabat, 2016) P, 218.

6-2 The Findings of the Questionnaire

6-2-1 Leisure Time

The culture industry is a phenomenon that targets free time and it needs to fill it with industrial activities to be widespread and more outstanding. This chapter will contain an analysis of the concept of free time according to Adorno in his book Culture Industry as well and this article will exhibit a study about the most frequent uses of activities of Moroccan people in their free time. Free time or leisure time is a new capitalist term that appears with the movement of capitalism as a claim to respecting the human rights of labor. This article would shed light on this issue from the Frankfurt school perspective and would reveal the attitudes of the Moroccan audience towards free time.

Free time, leisure time, or spare time are synonyms for each other and they mean one thing which is the time for practicing hobbies. The expressions free time and spare time originated from the term leisure which stands for the advantage of an unlimited, and convenient lifestyle. Free time is considered something liberating and emancipating people from the tough work and stress of work, but the question here is it true? the Frankfurt School disagrees with this and defends that it does not have innocent pleasure but it exploits the people to achieve certain independent goals, because according to Adorno ‘‘free time is shackled to its opposite’’[579]. Free time practices a spell on people because it holds people under the need to have leisure time and to have enough time to practice social roles that articulate directly human characteristics.[580]

Free time is a term that has dispersed very large in recent years and it would increase this expansion in the following years because of the fields of automation and atomic power. Free time becomes a parody because it turns to become a busy time for consuming industrial products. People become unfree with the proclamation of leisure time since they are unaware of the extensive power that free time takes from them and portray it as doing favorite activities. Hobby ideology is a strategy practiced by capitalist leaders to create a feeling of equality at work since they show that there is a distinction between labor and free time to be free from the proclamation of human rights and the rights of workers. The expression of leisure time is an irony that hides the reality of show business and the leisure industry according to Adorno,

[579] -Theodor, Adorno. W. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P 187
[580] - Ibid. P, 188.

everything is calculated and the shows are done to profit and earn money the same thing for the leisure industry which is an industry created to be used in the free time.[581] To conclude all these thoughtful inventions are purely for the sake of profit.

For Adorno, one of the important points that he mentioned about leisure time is subjugation since free time is only seen as no freedom which is a truth that we realize with time; for instance, leisure time is camouflage to people indirectly when they use one of the industrial means to be relaxed and enjoy their spare time that is a way to raise from the demand of the industrial tools and disseminate the hobby ideology. Being bored out of the pressure of work is something that is complained about by workers when they feel themselves in need of rest but it is a way of social control that works for the profit of the culture industry. Free time for the Frankfurt school is not a time of enjoying life but it is also a time of labour continuation because the person spends most of the time working or using one of the industrial means.[582]

The following survey is a study targeting the Moroccan population and it shows some of the most important activities that the Moroccan people use in their free time. The following questionnaire gathers the responses of 200 people who fill in the questionnaire online and they respond frankly according to their attitudes and beliefs.

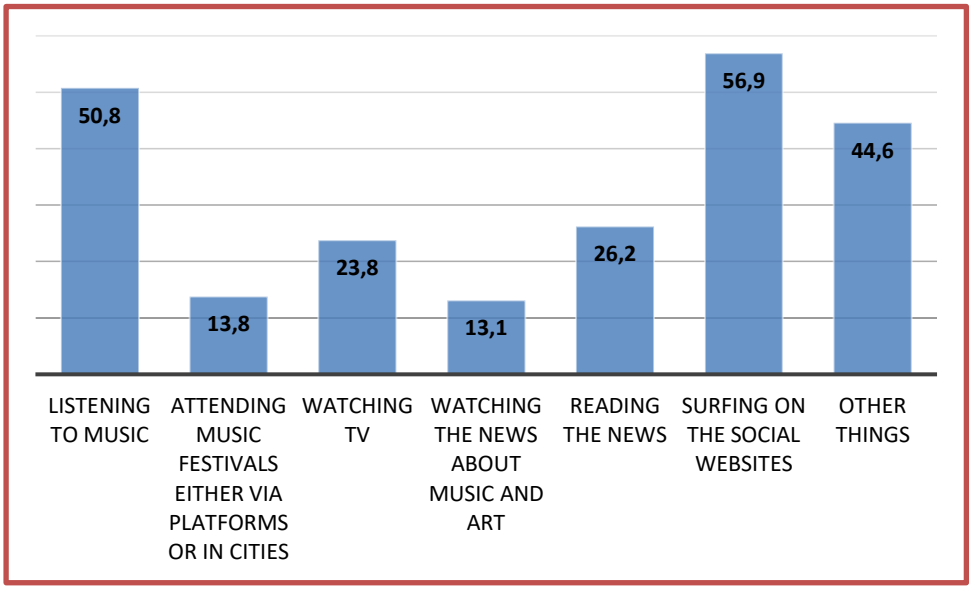


Figure 9- The most used means in Leisure time.

[581] - Theodor, Adorno. W. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P 188/189.
[582] - Ibid. P, 194.

From the graph, the percentages are making big differences among all the choices, there are three choices which are ranking the first ones by very important percentages; the first one is surfing on social websites which represents 56.90% of people who opt for this choice, the second one is listening to music which represents 50.80% of people who select listening to music, the third one is other things not mentioned in the choices represents 44.6%. These are the first ones in the graph, the other ones that come after are reading the news 26.2%, then watching TV 23.8%, attending festivals in real life or on platforms 13.8%; and finally, news of art and music 13.1%.

Time is considered an important means in the world of media, advertising, industry, commerce, and investment. According to media studies, time is a necessary factor in the agendas of media and business companies, media and business companies get powerful because they play the role of attracting much more attention from the audience and they set up their programming on the conditions of the audience and the time demanded by the media with all its types including festivals is leisure time.[583]

Time is an expensive abstract value that nowadays becomes a weapon for media industries and business companies to gain more power and money. From the above graph, time in most of the choices is spent on media because the current demand of modern society is placing increased pressure on individuals' leisure time and media use. Time is one of the few things that we as independent human beings possess since it is the weapon of today that simplicity disseminates the agendas and purposes of media industries and business companies. Human beings live in a time not as owners but rather as possessors because they cannot decide the media industries' markets, they only possess the period that they use to watch something in their leisure time.[584]

To conclude, most of the Moroccan people as revealed in the survey spend their free time or leisure time surfing on social websites, listening to music, and other things. Leisure time is a means to advertise media's components like festivals and to orient people.

[583] - Alan B, Albarran. Albarran, and Angel Arrese, editors. *Time and Media Markets*. 1st ed., vol. 1, The United States of America, Lawrence Erlbaum, 2003. P, 81
[584] - Ibid. P, 127

6-2-2 The Music festival and the Public

Moroccan festivals are the source of exchanging cultures, values, languages, and customs, today Morocco is adopting a strategy of doing so many festivals which celebrate national and international cultures. Festivals in Morocco are a new movement that developed in recent years at the end of the twentieth century, technology and global capitalism encourage Moroccan businessmen and women to participate in the establishment of festivals that celebrate some of the local culture and a lot of the international cultures. Festivals in Morocco are different in terms of the budget and the echo in Moroccan society; some festivals are international because of the themes that they target or they invite very famous stars from all over the world who require a high salary like the festival of Mawazine and there are others which have a limited budget and they could not be as the festival of Mawazine for instance. The following section covers important points about the Moroccan audience and festivals in Morocco.

I conducted a study about the perceptions and points of view of the Moroccan audience towards festivals; the results are so interesting because they show the tendencies and opinions of 200 males and females. The first thing I would mention is the age of my respondents which includes categories from 18 years old to 65 years old and above. This aim is to insert people who our youth and adults to get data that represents the two generations

The first graph is about the admiration of the Moroccans towards festivals; the result is as follows; 86 people choose yes which is 65.2% and 47 people choose No which is 35.2 %. This indicates that the majority of respondents admire and like festivals.

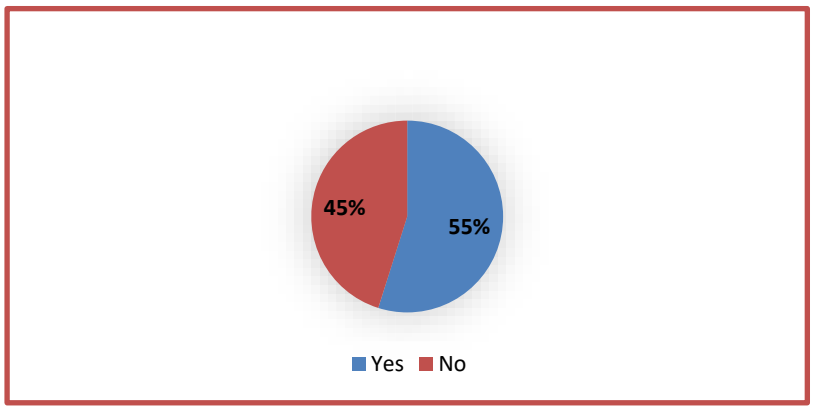


Figure 10- the Percentage of Moroccan people 's admiration towards music Moroccan Festival

The survey is filled by 71 females and 58 males who are of different ages starting from 18 years old to 65 years old but the majority of the respondents are aged 18 to 45 years old. Festivals are forms of social and cultural participation that are organized to articulate and broadcast shared values, ideologies, and cultures of other regions within the country or other countries. Historically and anthropologically speaking, festivals are considered ritualistic or temporary events repeated yearly in which members of a community celebrate a theme a cultural value, or a religious feature[585]. Hence, the majority prefer and admire festivals because they say that they are an exchange of cultures and a source of entertainment and others say the opposite because they consider them a waste of time and are not Islamic.

The respondents explain why they prefer and like festivals and why they do not; for instance, the people who opt for liking festivals state reasons that show why they opt for that choice; انه انفتاح على تقافات العالم, they help in being open on other cultures. One of the respondents said لانها تساهم في إغناء التراث والتلاقح بين جميع الثقافات, it contributes to enrich the cultural heritage and co-existence. Another respondent said, ترويج عن النفس و حب الموسيقى, I feel entertained when I hear music. Another respondent declared festivals represent the Moroccan heritage and culture لكونها تجسد الإعتراف و الإحتفاء .تمثل الثرات المغربي. فيها اغناء للثقافة Also one of the respondent wrote بالفن الوطني و العالمي و تمزج بينهما و نظرا لأبعادها السوسيو ثقافية فهي تضمن استمرارية كل فن معرض للإندثار . All these answers are supporting the choice of the respondents. On the other hand, the respondents who opt for disliking festivals provide reasons as well to support their choice; for instance, one of the respondents' said festivals are places of sexual harassment تكثر فيها حوادث التحرش, another respondent declared that the overcrowded public lead many people to refute attending such festivals نظرا للازدحام و الاختلاط وبعض السلوكات التي تصدر من بعض المتواجدين .Also, one of the respondents stated that some festivals leave a bad impression on the audience لأن بعض المهرجانات لا تترك انطباعا جيدا لدى المتتبعين. Furthermore, one of the respondents said that these festivals are a waste of money and industrializing ridiculous things معظمها تضييع الأموال وصناعة التفاهة و تعطى اكثر من قيمتها. Last but not least, another respondent said that the aims and the content of these festivals do not abide by the Moroccan culture and Islamic rituals

محتواها لا ينسجم مع الثقافة المغربية الإسلامية

[585] - Andy, Bennett, et al., editors. *The Festivalization of Culture*. 1st ed., vol. 1, England, Ashgate, 1988. P 1.

Generally speaking, music festivals are important forms of social and cultural participation, employed to voice out and communicate shared values, ideologies, and mythologies central to the worldview of communities. Festivals traditionally are seen as ritualistic or recurrent short-term events in which a group or a singer performs to conform and to celebrate various social, religious, ethnic, national, linguistic, or historical bonds. This remains the first purpose of festivals but there are other purposes, particularly with the expression of the cultural identities and lifestyle practices of its audience, also, festivals are the context of social change and cultural differences.[586]

Festivals are occasions of celebrating and targeting many things. For instance, festivals have been an economically attractive way of packaging and selling cultural performances and generating tourism. In addition, festivals have this echo of promoting some aspects of economics like tourism which assists the economy of the country. Then, festivals are an essential aspect of the socio-economic and cultural terrain of contemporary everyday life. Festivals of today represent diverse opportunities and offer the celebration of different cultural events and also represent times for the shared consumption of music, dance, and lifestyle.[587]

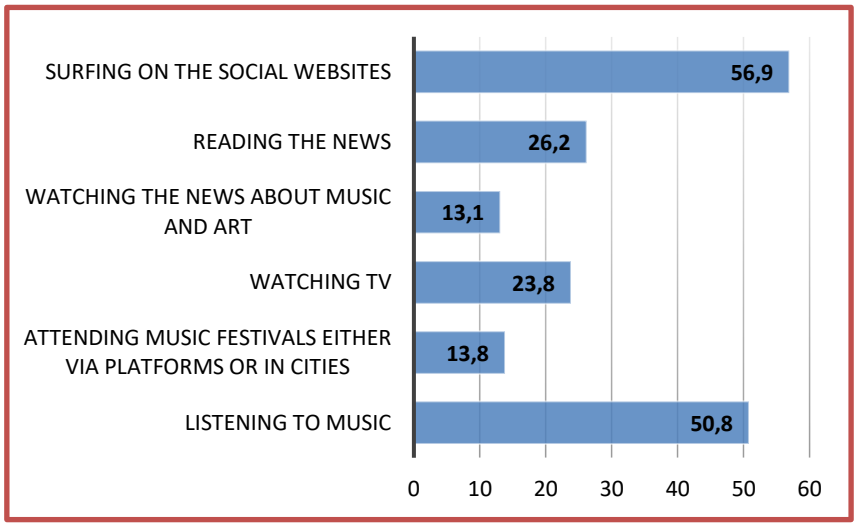


Figure 11- The percentage of the preferred music festivals in Morocco

The above graph represents the most chosen and preferable festivals for Moroccans and it represents people of different ages starting from 18 years old to 60 years old. The percentages for some festivals are close to each other which indicates that they are the most appreciated; for

[586] - Andy, Bennett, et al., editors. *The Festivalization of Culture*. 1st ed., vol. 1, England, Ashgate, 1988. P, 1
[587] - Ibid. P, 1/2

instance, the highest percentage is for the festival of sacred music in Fes at 42.30 %, then, there is Mawazine rhythms of the world at 32.30%, after the Sufi festival with little difference 30.80% and Gnaoua festival by 28.50%, the festival of Regada in Oujda by 25.40% and the festival of Timitar by 7.70% comes to the end. These percentages are evidence of the preferences of the Moroccan audience for festivals.

Festivals are various in Morocco and different styles represent categories in the Moroccan community. To start with, festivals are perceived as a space of articulation, performance, and rediscovery of identity. For some researchers, festivals are qualified according to their liminality which stands for the removal of spaces and co-existence. Also, the festival offers opportunities for experimentation with identity and the articulation of identity can allow performers and fans to immerse themselves in a culture and indulge in different identities.[588]

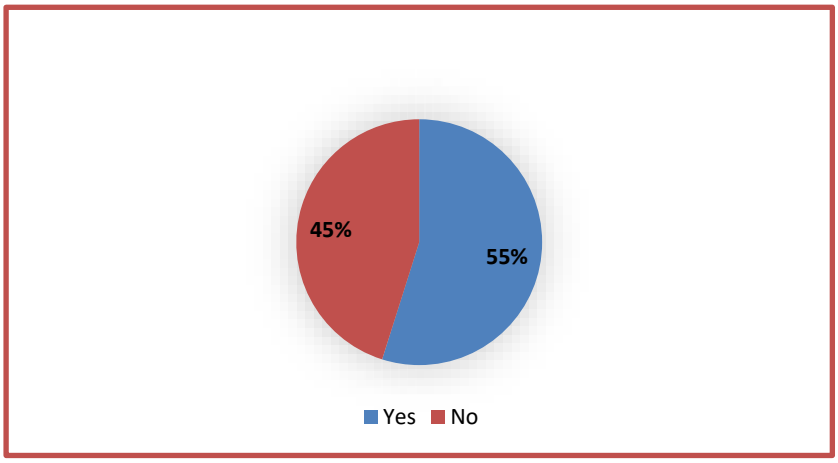


Figure 12- The Percentage of Moroccans who agree or disagree whether the Moroccan festivals are creating co-existence, being open on other cultures and leading to socio-cultural exchange

The graph is about whether the Moroccan festivals are open to other cultures, leading to co-existence and socio-cultural exchange. The answers were objective because they all agree on one answer which is conforming those festivals lead to socio-cultural exchange and co-existence by a very important percentage which is 83.80% and 17% percent which is a very low percentage. Undoubtedly, the Moroccans still hope for better things from organizers of

[588] - Andy, Bennett, et al., editors. *The Festivalization of Culture*. 1st ed., vol. 1, England, Ashgate, 1988. P

festivals and to spot more light on the Moroccan culture. To begin with, the responses that agree with the statement that festivals are opening to other cultures and are leading to co-existence, and socio-cultural exchange are many since the highest rate is for that option. For example, one of my respondents said the diversity of music styles brings about co-existence and openness to other cultures لأنها تشمل انواعا عديدة من الموسيقى من كل أنحاء العالم. another respondent said that festivals contribute to creating communication between various cultures; المهرجانات تمكن من خلق التواصل بين كافة الثقافات. In addition to this, another respondent declared that festivals invite singers from different countries, and religions and have different styles; لانها تستقطب جميع الفنانين من مختلف الديانات والبلدان. Besides, another respondent expressed his vision by mentioning that festivals are an occasion for cultural exchange and being open to other cultures ; لأن المهرجانات الموسيقية المغربية يشارك فيها فنانين أجانب وكذلك فنانين مغاربة من مختلف المناطق المغربية حيث كل منطقة يختلف منظورها الفني عن الأخرى وبالتالي فالمهرجانات تساعد على تبادل التعبير الثقافي والفني و تعطي انفتاحا على العالم الخارجي. On the other hand, other respondents who are against the proposed questions reveal their rejections by saying that these festivals are against our Islamic principles and family institutions. A respondent stated that these festivals are a source of corruption and waste of money; تنشر الفساد. Last but not least, another respondent stated that these festivals work for agendas to get personal profit out of them;

‘‘Because it is formal and not culturally framed. Rather, they are the tastes of certain cultural groups whose goals are active in society, as Islamists do in Ramadan Tarawih prayers, and other things’’.

In the survey, there is an interesting question which is about the preferred style for the Moroccan audience; the result was shocking for me because I thought that the majority would choose occidental and oriental music but the unexpected thing is that Moroccan music ranked first at 79.20% and next comes the occidental music by 40.80% percent and finally the oriental music by 28.50% To conclude, the Moroccan audience is still attached to the Moroccan identity and they admire the Moroccan singing style.

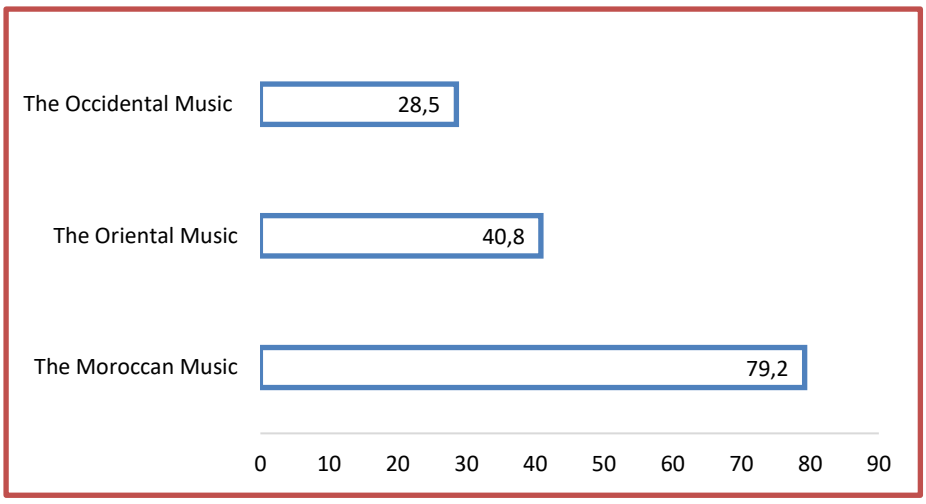


Figure 13- The favourite Musical styles for Moroccans

Without a doubt, festivals have an effect on the Moroccan audience and they affect the audience in ways that would threaten the cultural identity, some perceive the impact of festivals as good and others view the impact of festivals as bad; so, the views are split among the choices; the following graph shows the percentages of three choices that the respondents have to choose one; the highest percentage is cultural by 70.8% since they explained it either by discovering other cultures or by being influenced by agendas and foreigner cultures. Next, comes the psychological effect by 58.50% since the respondents' relief from the stressful life and being away from the Islamic principles. Finally, social effects get 50% and it is explained by the respondents that the festivals could enrich the social sector by making the audience search more in the cultures or they would imitate the singers and consequently affect negatively the Moroccan audience.

These are some of the respondents' statements that support their choices. For instance, one of the respondents stated that these festivals have a psychological impact on people since they encourage corruption and bad values تقتل القيم وتنشر الفساد and other respondents wrote the same by saying that festivals lead youth to imitate singers and fall in the trap of imitation; تؤثر على نفسية الشباب لانهم يقلدون الفنانين. Also, one of the respondents stated that music is a relaxing thing for oneself راحة نفسية, then another respondent said that festivals are a relief for people and help to be open to other cultures and music; تساعد على التخفيف من ضغوطات الحياة اليومية و تمكن المشاهد من الانفتاح على ثقافات موسيقية اخرى. Moreover, one of the respondents stated that these festivals aim to include immoral values in our society; لأنها تخلق لديه الاحباط والاشمئزاز بسبب الأذواق امختارة والمغنيين المنتقين بمعنى ان هناك قيم ما يراد ادماجها مع قيم المجتمع المغربي, in the same expression another respondent

declared that festivals are a capitalist tool to delinquency of youth and blind imitation; لانها تودي الى انحراف الشباب المراهقين والتقليد الاعمى. Furthermore, some respondents appreciate festivals since they declare they are a source of culture; for instance, one of the respondents said that festivals are an occasion of cultural contact تعرف المغاربة بثقافة بلدهم و تعرف الناس من بلدان أخرى بالغنى الثقافي الذي يزخر به المغرب. Last but not least, one of the respondents said that Moroccan people attach to their cultures via festivals and they are reminded of their culture through festivals; تساعده على التمسك بموروثه الثقافي المتنوع سواء الموسيقي او غيره.

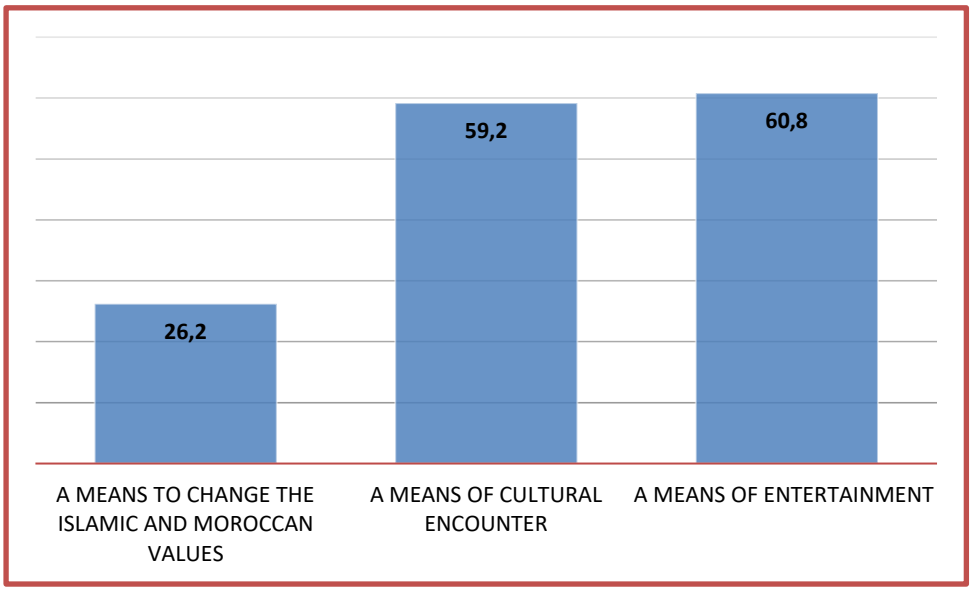


Figure 14- The effect of Moroccan Music festivals on Moroccans

The survey also targets an important point which is the vision that is given to the festivals by the audience either as an entertaining tool, a cultural encounter, or a tool that contributes to changing values and Islamic principles. The following graph depicts the exact data from respondents that express freely their points of view.

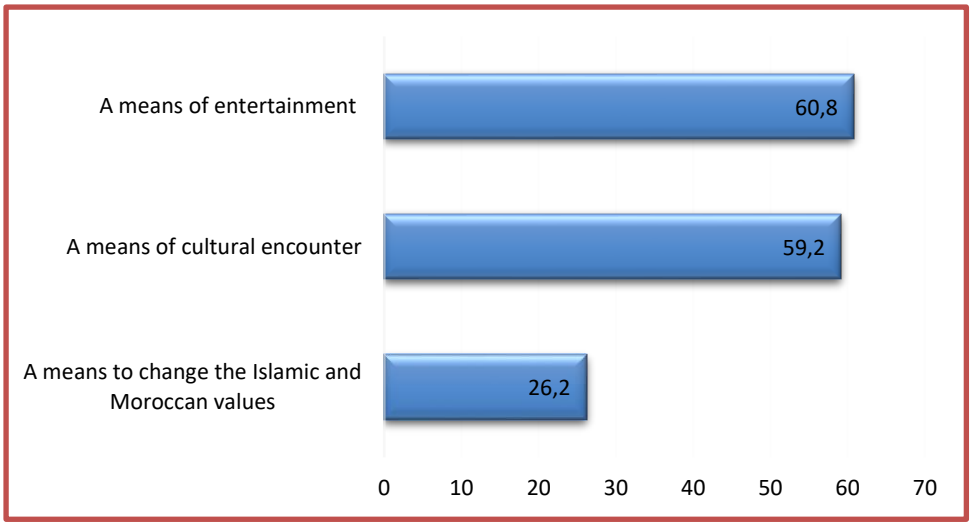


Figure 15 - The perceptions of Moroccans towards Music Festivals

The highest point goes to a means of entertainment by 60.80% because the real task of festivals is to amuse people and they select it first as an entertainment tool. Next, it comes to a means of cultural encounter 59.20% because according to those people, festivals permit people from other cultures to exchange thoughts between them to have co-existence, tolerance, and socio-cultural exchange. The last one is a means that contributes to changing values and ethics takes 26.20%; these people declare that festivals do not contribute anything beneficial to people and they help change the Moroccan tradition and Islamic values.

Another interesting graph depicts whether the Moroccans are satisfied with the content of the festivals; the majority answered negatively 83.1% confirming that the Moroccans are not satisfied with all the current festivals. The other people are somehow positive by 19.2% and it is very few in comparison with the first percentage. These percentages are accompanied by statements stating the reasons behind opting for one choice rather than the other. For instance, the respondents who are with the suggestion that the content of festivals is unsatisfactory, reveal their points of view by writing that the content of festivals neglects Islamic and educative art and they follow only the ridiculous things; هناك تهميش للفن الإسلامي الملتزم; another respondent said the same thing نحتاج مهرجان للأناشيد الهادفة. Besides, other respondents view festivals as something empty of ideas, thought, and critical thinking; hence, they said that the content of festivals is just a waste of time. These points are in the following sentences :

- commercializing and advertising ridiculous thing
- It is concerned with trivial matters that corrupt society
- There are festivals that do not address some topics
- Moral and cultural decadence. It is not concerned with the morals of the cultural message that music can carry as much as it is concerned with arousing the desires and instincts of those who attend it - it satisfies a small group because the majority is interested in more important things to earn their daily living
- Some festivals scratch the culture and values of society
- Because it lacks constructive, purposeful programs
- Some of them are substandard, especially popular songs
- Quite simply, music in the past was music that respected many of the aforementioned conditions, but now there are semi-artists who sing for the sake of singing, bass and fanz and none of the purposeful music...for example, “Give me Saki, and other music.” The so-called Wai Wai songs, - satisfy only those in power and the taste of the state

So, the majority of the comments and clarifications of the respondents are negative and they show their anger via their words. The percentage of 83.1 % here expressed a considerable agreement about the importance of the organizers to reconsider the agendas of festivals.

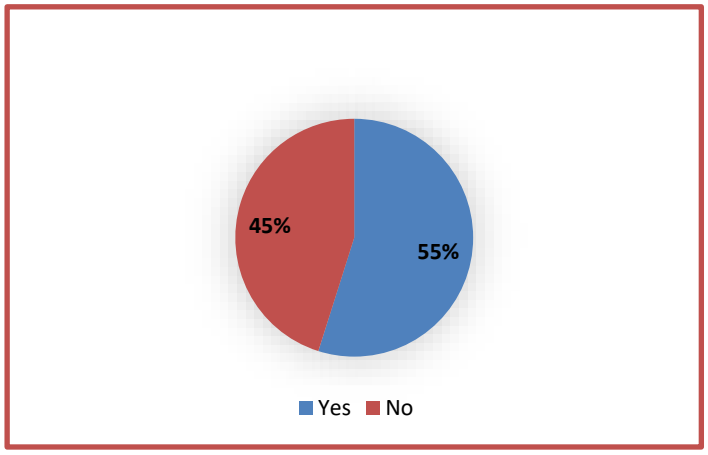


Figure 16- The satisfaction of the Moroccans on Music Festivals

One of the proposed questions is whether the Moroccan audience has total freedom towards the musical choices or there are who controls the content of festivals at the expense of personal benefits and agendas. The percentages are so near to each other; for instance, 54.6% declare that they are free because some said that all the styles are presented to you and you only have to choose the one that you admire, while others said that you have total freedom to select what you like. On the other hand, 46.9% stated that they were not free and some were overwhelmed by the content of the festivals. These people declare that they do not have the free will to decide what to watch because they are people who put on the programs; for instance, one of the respondents writes ‘‘They don't take the audiences' taste into consideration, maybe they care more about their sponsor's taste and ideology more than citizens’’; so, here it is clear from those who opt for no that they have a clear vision of the festivals and media.

The following statements are said by the respondents who state the reasons behind selecting one of the choices. To begin with, one of the respondents declared that these festivals are looking for their benefit and profit and they refuse to look for the collective interest. For instance, my respondents said;

- Because quite simply, the selection is not made by the viewer, but by the organizing committee
- Festivals have become controlled by financial profit
- There are sometimes hidden agendas
- Some festivals do not contain values that benefit the recipient
- Festivals in Morocco are entertainment for the audience and utilitarian for the organizer.

Based on the above statements, the Moroccan audience is aware of the issue that festivals are not seeking the favor of the audience; but they apply their agendas. Although the highest point is for the total freedom of the audience when it comes to the comments, many conform that they are not free and some agendas control the Moroccan festivals.

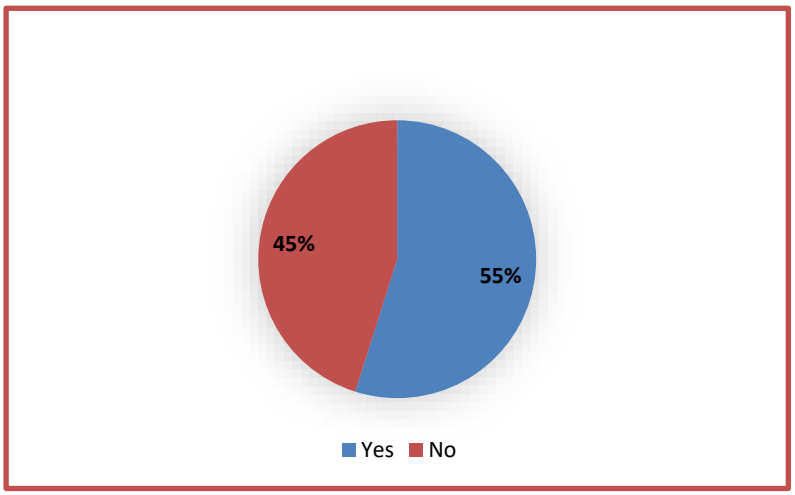


Figure 17- How many Moroccans are free in front of choosing their preferred style

Finally, the last question directed to my respondents is whether there is a culture industry in Morocco. The answers are close to each other because 56.8% confirm that there is a cultural industry, according to these respondents, the festivals in Morocco and other cultural aspects become so developed and they create space for the youth to practice their talents. On the other hand, 46.2% stated that there is no culture industry in Morocco because there are ridiculous things that monopolize the Moroccan cultural scene. Another comment reveals that first, we should have a culture that is ours then we could talk about the culture industry. Also, one of the respondents write: ‘‘culture industry in our country is unhealthy and dishonest, as it lacks objectivity and credibility and is plagued by many defects, such as the destruction of values sometimes’’.

The cultural industry is not intact and honest because it lacks objectivity, and honesty and has many faults like destroying the values. Another respondent declared that the culture industry in Morocco is a mixture of Eastern and Western cultures; ثقافة ممزوجة بثقافات غربية أو شرقية. Other comments showed that the culture industry is just a means to destroy and damage our Moroccan culture;

“There is a quest towards Westernization - culture requires an atmosphere of responsibility towards values and constants...and this what we lack.”

To conclude, many of the respondents are not satisfied with the culture industry and they said that this culture industry is just a means to exploit the audience mentally and economically. Besides, culture industry as a term is still not clear to the Moroccan audience very few know the exact meaning of it and its factors, impacts, and consequences.

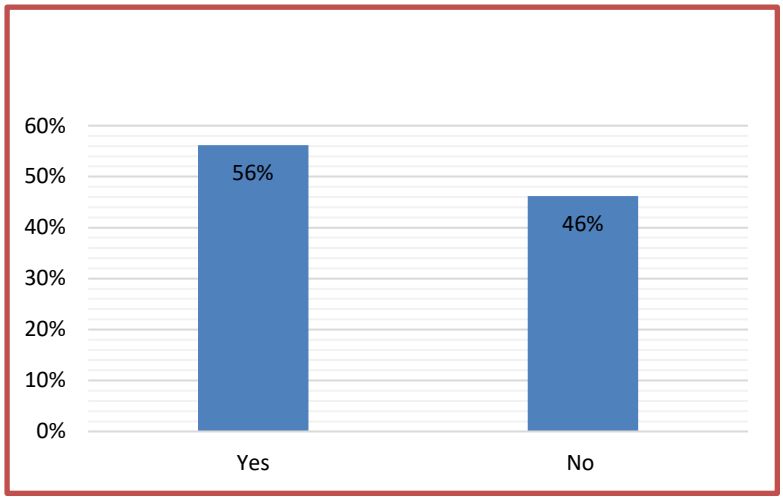


Figure 18- The percentage about the existing of Culture Industry

This survey is an analysis of data about the points of view of the Moroccan people towards festivals and culture in our country. The data represent the attitudes and perceptions of the respondents and it reveals that half of them have an educated background and follow the news. The data are making a difference since as a researcher I ensure that the organizers of festivals need to reconsider their programs and look into the interests of the Moroccan viewers because according to the figures Moroccans are interested in Moroccan music, the side of spirituality, and religion. I hope the following data will change something in the agendas of the festivals in Morocco.

6-3 The Summary and Interpretation of the Findings

Culture as production is living inside the laws and the rules of the capitalist system. This last is the dominating face of culture and it controls the culture. There should be a difference between culture as a system and culture as creativity because culture could never be a system unless some plan to use culture as a system or strategy to reach certain goals. The capitalist system transforms culture to first a commodity, commerce, and reification. Besides, the culture industry is an act of institutions that puts culture inside a frame that limits the liberation of culture. When the institutions become responsible for the show of culture and its representation, immediately this culture is industrialized and follows an ideology. Today what culture is doing is the absence of human beings and the presence of profit and benefit; as a result, the collapse of creativity and originality.

The Frankfurt School and the Culture Studies Center are critical institutions that provide the critics and the learners with criticism to employ while thinking of issues like these. Culture industry is a phenomenon that manipulates culture to gain material profit and this profit is destroying the artistic side in human beings and it kills freedom and emancipation that is only given by culture. Moreover, the culture industry is without origin and roots, it is the capitalist system that makes it and advertises it. Furthermore, the culture industry has never represented the identity and the intrinsic nature of that Moroccan man or woman; it just runs after profit and fulfillment of ideologies that build anger and violence inside the society. Ultimately, nowadays, culture targets profit and becomes subject to commerce.

The culture industry shows useless things and is void of content to the audience who accept things without conscious and it plays the role of camouflage to flow the stream of the musical fashion. On the other hand, the culture industry needs the institutions that are responsible for this sector to develop it according to strategies that take into consideration authentic culture. The culture industry needs capital that would serve culture in the sense that there would be a huge budget to serve culture positively since the culture industry is a collective project. The culture industry presents content that is counter-moral and Moroccan values because it destroys all that concerns family values and morals.

Ideology is the shadow of the culture industry, the Frankfurt School and the Center of Cultural Studies are both institutions of criticism, they criticize the new forms of media using theories of Marxism. The culture industry is built on ideologies because the media would like

to transmit ideologies of capitalism and the state, then ideologies are forms of conception that do like the screw enters all the scenes. Besides, the culture industry is doing like the commercialization of ideologies via the concerts and music festivals that are organized. The commercialization of ideologies kills authentic culture and originality; hence, the commercialization of ideologies is an easy activity because it has the logic of profit and the logic of authority. Finally, capitalism via the culture industry wants to produce people willing to defend and support it.

Today culture is no more like the past, culture in the past is something innate that comes from nature unlike today it is something planned for and it is something that is commercialized. According to my interviewees, today's culture is like a commodity that is sold via media and subject to commerce because it follows the capitalist system. Now, organizers of festivals are first looking for gain and profit, then it turns people to things. My interviewees confirm that the culture industry contributes to the marketing of an ideology because the culture of today turns the viewers to things and it targets morals and values. For sure, no product is empty of ideology; the culture industry for sure promotes capitalist ideology and liberal individualism which is controlled by the sense of profit in general. To sum up, undoubtedly culture industry is based on ideologies that represent its institutions.

Mr. Rachid Belghiti who is a journalist for the Moroccan electronic newspaper Hespress stated that he preferred to use economic culture rather than culture industry for certain reasons. For instance, culture is all the time in the process of industry, for it is a cultural, emotional, contact and it is an exchange of skills and knowledge among different peoples. Yet, capitalism as a system turns this culture from an innocent industry to an economic industry since the cultural products or the cultural act become a product that the consumer has to pay for. for instance, the festival of Chala in Rabat purchases a ticket of 200 dh for people to attend one of the performances. Most of the famous festivals in Morocco have free access like Mawazine, Timitar, and the festival of Gnaoua or at least most of their scenes are available to people. On the other hand, some festivals are not for free like the festival of Jazz and the international festival of nomads that belongs to a tourist company.

In light of the interview with Mr Belghiti, almost all festivals have a certain ideology or certain ideologies. For instance, the festival of Mawazine invites singers from the West, the East, Africa, and Morocco so it is not a festival of identity but it carries an ideology of the state. For example, during one of the editions of the festival, there was a Moroccan song sung by the

singer Hussin Aljasmi which concludes that the obligation to take care of our country since it is a blessing to us رد بالك هاد بلادك راك نتا محسود عليها and this act comes during the movement of the Arab Spring. As a result, Mawazine is a festival that produces ideologies of the state and the Ministry of the Interior. Then, it is a festival in that its decision-makers are the state and the Ministry of Interior, not the audience. Moreover, the state and the Ministry of Interior stopped every concert that would touch a pillar of the country like the concert of pop music by Mouad Belghouat known by Al Hakad was stopped both in Rabat and Casablanca. Besides, there was a festival named Kamlin in Rabat that was established by groups of political men and women from the left parties on the head of them was Omar Belafreg. As a result, the state would like to control the festivals and keep them following the agendas of the state. To conclude, these festivals are platforms of the states' ideologies and all the festivals that are against the ideologies of the state are prevented.

The socio-cultural exchange is an aim that most people hope for festivals to take into consideration. According to my interviewees, festivals are temporary occasions that are organized at separate times and they are sometimes not organized so their effect would be weak. To have a socio-cultural exchange, festivals should have a scientific frame that has an international vision. International vision means respecting the international criteria to well succeed; besides, the socio-cultural exchange would happen when there is a great presence of Moroccan culture in the music festivals which would widen the circle of the socio-cultural exchange. Last but not least, the festival of Gnaoua contributes to socio-cultural exchange par excellence via the communication that happens during the festival among people from different cultures. The festival is also an occasion that enriches the economics of the city; for instance, the tourists who come to the city flourish the economics of the city by buying traditional objects that are made by handcraft. Also, the city is known for the wealth of fish and it is a preferred dish for almost all the visitors. The responsible association of the festival conducted a study revealing that every dirham spent on the festival returns by seven dirhams to the city.

Festivals of today are a perfect occasion for cultural and social exchange. For instance, my interviewees insist on the role that festivals play in international interaction. The socio-cultural exchange is something normal in festivals either on the national level like festivals that invite singers from the north, the south, the east, the west, or at the international level when there is intercultural communication. So, this is how could festivals contribute to sociocultural interaction. On the other hand, another interviewee stated that the festivals could lead to socio-cultural interaction through introducing first the local and original culture then it could be a

socio-cultural exchange that is international. Moreover, when a festival is organized in the south of Morocco like Layoune city, and people are invited from the whole country and from outside the country; this leads to a socio-cultural encounter that enriches the culture of the guests. Thanks to festivals, there are seminars, round tables, meetings, and workshops which are like bridges of acquaintance. Besides, the fusion that happens for instance in the festival of Gnaoua between Jazz and Gnaoua is a source of socio-cultural exchange and since the world becomes one village, the socio-cultural exchange becomes an absolute thing.

These festivals are organized by people who have an awareness of the field. To begin with, there are many festivals organized in Morocco, but I choose only two as an example. These two festivals are the festival of Mawazine and the festival of Sufism. Both of them have associations that are responsible for the organization of the festival in terms of the guests, themes, the budget, the advertisement, the press, the setting, and the reception. This is a quote by Mr. Fouzi Skali when I asked him about the organization of the festival:

First, there is a cultural organization that is established and its name is the Association of Fez Sufi Culture, this association was established on a basic law for associations in 1958 in which there is the president, the general writer of the association, the responsible of the money, and a group of people who manage the association. Then, the professional directorate because this is also an association and permits a professional directorate that is paid and works the whole year to prepare for the festival, it even has the general director, the artistic director, and the people who are given the mission of organization like preparing the places that are planned to be in the festivals, the places of hosting the guests who come from far places, accommodation, flight reservation, reservation of hotels, so, this directorate has inside it small group of directorates like the directorate of communication, the directorate of art, the directorate of production which is responsible of the organization and the technical directorate which is responsible of sound and light……

So, it is an association that takes the responsibility of the organization of the festival. The same thing is true for the festival of Mawazine in Rabat, it is the association of Maroc Cultures which takes the mission of organizing the edition of the festivals every year. There is an expert group of people who are professionals and they put the agendas of the festival. The association Maroc Culture gathers between the local entrepreneurship, business, and the national musical industry. the association with Maroc Culture suggests highly organized popular manifestation to participate to reinforce the Moroccan artistic scene and Moroccan values.

Culture becomes administrated with the new wave that the world is going through. This wave is capitalism because capitalism turns the culture-to-culture economy and culture industry that follows worldwide standards. Administration is something strange in culture because culture concerns a community and that community manages things by itself without any manipulation and exaggerations. According to what was said before, culture loses its existence when it is managed since it becomes like a material production. Let's take the Moroccan government as an example, some institutions and ministries sponsor and support certain festivals more than others because they are against the principles of the state. The theorist Adorno stated that the festivals lose their festivity, originality, and beauty when they are administrated due to the interference of the forces of the state. The interview with the president of the Sufi festival and the catalogs about the three last versions of Mawazine festivals describe the journey of managing the festivals and some associations take the responsibility of preparing the festivals. Furthermore, the interview with Mr Skali revealed that the festival is like a cultural entrepreneurship that has goals and planning. To sum up, the shift that occurs in culture and turning to be managed is an actual act that has never been in the Moroccan culture; some ceremonies and feasts are celebrated by individuals with humble budgets and they are celebrated for joy. The administration of festivals is like a bridge that links culture with the audience but it differentiates from one administrator to another according to many criteria; the most important ones are the satisfaction of the state or the business companies that sponsor the festival.

The questionnaire is distributed to 200 people who fill it out and answer the whole question. The thesis revolves around four hypotheses that are either proved or disproved. The first hypothesis is that the Moroccan people prefer certain styles over others. The results are stunning since the fact that Moroccan audience prefers with excellence the Moroccan style and are stuck to Moroccan music. The second hypothesis is about whether Moroccan festivals are considered a means of entertainment a means of cultural contact or a means of changing values. The result is interesting since the respondents agree that the Moroccan festivals are occasions of entertainment then occasions of cultural contact and lastly a means of changing values. Moreover, the third hypothesis is that the Moroccan people are self-independent in front of the mass production of the culture industry which is proved by the respondents and confirms that they are free in front of the mass production of the culture industry. The last hypothesis revolves around free time; since most people spend their free time listening to music. Yet, the answers

disprove this hypothesis and it is revealed that the Moroccan people spend their leisure time surfing on social networks, and after it comes listening to music.

The questionnaire is answered by 200 respondents which gives credibility to the percentages. The results show that the Moroccan people prefer the Moroccan style and Moroccan music over other styles by 79.2 %. Besides, the result also shows that festivals are considered a means of entertainment by 60.8 % after a means of cultural contact by 59.2%. Finally, the majority of my respondents are self-independent in the front of the mass production of the culture industry by 54.6 % and the difference is little since the people who opt for no constitute 46.9%. Last but not least, the majority of my respondents choose surfing on the internet as the first practiced activity in their leisure time. These statistics represent an important number of people of different ages.

In recent years, the concept of culture has evolved to include administration, as seen in the School of Frankfurt's analysis which considers the impact of capitalism on culture and administration. Adorno and Horkheimer from the Frankfurt School argue that the objective of the era alters the essence of culture, evident in practices like radio broadcasting where culture and administration intersect in providing services and tools for cultivation to listeners.[589]

For Adorno and Horkheimer, culture and administration are betraying each other because culture according to Adorno and Horkheimer could not be administrated since it is innocent of all these planning and administration things. Culture is opposed to administration as far as Adorno and Horkheimer are concerned because culture is something higher and purer than administration and the effect of planning and managing things. Culture must be autonomous since it seems like something holy and related to humanities, culture does not need more work and huge organization, on the opposite culture is very simple it speaks about itself and this makes it purer and more honest. When culture is receiving so much work and formulation, it fares or develops worse which means it suffers from destroying when it is managed or planned because it loses its possibility of effect and the most important thing, it loses its existence. Hence, it is impossible according to the Frankfurt School to accept a culture that is departmentalized or organized.[590]

[589] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor, and Francis e-Library, 2005. P, 108
[590] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor, and Francis e-Library, 2005. P,108

Unity in culture does not necessarily have to align with the directives of cultural departments run by experts in cities. Those in charge of cultural affairs may inadvertently introduce elements that contradict the essence of cultural preservation and the basic needs of human existence. The modern perception of culture often mirrors the principles of material production, blurring the lines between traditional cultural values and economic productivity. Max Weber, a renowned German sociologist and political economist, argued in favor of bureaucratic organizations due to their inherent qualities such as precision, speed, clarity, continuity, and efficiency in resource management. Bureaucratic structures are believed to hold a certain power that surpasses traditional forms of organization, making them more effective in achieving set goals and objectives. Ultimately, organizations tend to prioritize self-preservation, leading to a separation between the organization's interests and those of its members.[591]

There is a transition from the simple administrated gathering of a limited group of people to an administrated world. There is a big ambition to establish independent administrations as a form of control over the ritual administrative apparatuses. The new vision of administration adopts the methodology of monopolization which says that in business there is complete control of something either a project or an idea which prevents other people or companies from having any share or influence. This whole purpose of monopolization is applied in the stream of consciousness of the new version of administration because according to them the growing concentration of the new form of administration causes the traditionalist or irrational methods to be no longer useful and they need to be replaced by helpful ones. Max Weber who is a German sociologist and political economist speaks about the bureaucratic hierarchies in administration which portray the administration of culture as a social structure and there is a stratification of culture with taking into consideration the targets and aims of the administrators.[592]

Planning is something that is done by a small group of people or by many institutions and companies nowadays. In the past people did not know that the celebration of any entertainment event must follow a strategy of pre-preparation, they only focused on what the culture said and what the culture considered is right and moral. In other words, these Moroccan people basically in the past practiced in a sense the administration of cultural events but without being conscious of it. Unlike today, people set up administration and transfer culture to be a

[591]- Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor, and Francis e-Library, 2005. P, 109/110

[592] - Theodor. W. Adorno. *The Culture Industry: Selected Essays on Mass Culture*. Third, vol. One, London and New York, Taylor and Francis e-Library, 2005. P,111.

culture industry by changing the principles of innate culture to a cultural industry that abides by the standards of capitalism and industry.

Culture moves to something external and independent because of the new vision of administration and culture industry. To begin with, the culture of today follows certain standards and rules that did not exist in the past and they are new because of the new economic and political system of the world. In the past, the line between culture and reality was very strong, and they go hand in hand; unlike today the demarcation between reality and culture is not so deep and sharp because the real culture is being hidden by the agendas of the new administration of the culture industry[593]. There is a quote by Adorno in his book The Culture Industry about the festival and the concept of administration: ‘‘Festivals are to be celebrated as they come; they are not to be organized only from the perspective of avoiding overlapping. The administrative reason which takes control of them and rationalizes them banishes festivity from them.’’[594] So, according to Adorno festivals should be celebrated spontaneously according to the basic rituals and traditions that are of the country because the administration retrieves from the festivals its festivity or its originality and true amusement.

In light of the findings, there is an agreement between what Adorno and Horkheimer explained and mentioned in his book and what my interviewees stated. The feedback of the interviewees confirms that there is no real intention to set up music festivals that serve the authentic cultures of Morocco because the majority of these festivals seek profit or they have agendas that are against the revitalization of the Moroccan authentic culture. One of the issues raised by Adorno and Horkheimer is the fact that the vision of the culture industry is to commercialize foreign cultures and to disseminate illusion and deception to destroy creativity and critical thinking of the audience. Therefore, the music festivals and other musical manifestation are used by dominant political forces to support the dominant political system and as Harvey stated[595]:

> Since 1972, the urban spectacle has been transformed from counter-cultural event anti-war demonstration, and the street riots and revolutions of the 1960s. It has been captured as both a symbol and instrument of community unification under bourgeois

[593] - Theodor. W. Adorno.. The Culture Industry: Selected Essays on Mass Culture. Third, vol.One, London and New York, Taylor and Française e-library,2005. P, 116.
[594] - Ibid. P, 118.
[595] - BELGHAZI, TAIEB. "Festivalization of Urban Space in Morocco." *Critical Middle Eastern Studies*, vol. 1, 2006, p. 98, https://doi.org/Routldge: Taylor and Francis Group. Accessed 17 Jul. 2021.

> control in conditions where unemployment and impoverishment control have been on the rise and objective conditions of class polarisation have been increasing.[596]

Thus, the polarisation of the people, Moroccan authentic culture and creativity has been very developed since the competition of control and the competition of consumption have increased.

The consumers of festivals become consumers of illusion and the festivals need clear cultural identities to be visitable. To start with, the image given to music festivals in Morocco does not correspond to a concrete entity that constitutes the Moroccan authentic culture since some music festivals do not have clear cultural identities to become obvious and create challenge among the other festivals. Besides, the organization of the music festivals is directed by the political decision makers and their work is operated as carnival mask which hide social problems like poverty, unemployment, social inequality, and which hides the negative impacts of economic policies. Furthermore, festivals are tools to advertising and to marketing the city as well as they are instruments of social control; they could be operated as demonstrations of community power, solidarity, and resistance to social control[597].

There are two genres of festivals, one is subjunctive and the other is indicative. To start with, the subjunctive festival is a genre of festival which has subjunctive mood which is of fantasizing and desiring while an indicative mood is one of reasoning in which there is a systematic relationship between ends and means. Thus, the festival of Mawazine is included into the subjunctive mood and the festival of Sufi's culture is included into the indicative mood since this festival targets the thinking and the reasoning. Moreover, the music festivals have a fundamental role in sustaining the international peace, sense of comfort for tourists, and as my interviewees stated that these music festivals could be source of quality of life, liveability, and conviviality that is also conformed by Michel Foucault in his article ' Omnes et singulatum: towards a critique of political reasons' in which Foucault discussed that the transformation of the idea of the pastorate into a practice called policing is via techniques for governing individuals and populations. Consequently, these festivals could be effective when they are organized well.[598]

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[596] - BELGHAZI, TAIEB. "Festivalization of Urban Space in Morocco." *Critical Middle Eastern Studies*, vol. 1, 2006, p. 99, https://doi.org/Routldge: Taylor and Francis Group. Accessed 17 Jul. 2021.

[597] - Ibid. P, 100.

[598] - Ibid, P, 101.

Based on the findings of interviews and questionnaire, it seems that traditional culture and folklore have been somewhat neglected in recent years, despite claims from the Ministry of Culture that festivals and events have increased. However, there has been an increase in the number of bands playing authentic cultural music, such as the ibidat rma, which draws inspiration from hunting and harvest rituals in cities like Khouribga, Oeued Zem, and Bejjad. This band has grown from 19 to 40 members. Another genre, Ahidous, which originated in the Atlas Mountains among Berber-speaking inhabitants, has also seen an increase in popularity, with the number of bands growing from 21 to 60. Gharnati, an Arab-Andalusian musical style, has similarly increased from five to nine bands, thanks to the efforts of organizing associations based in Oujda[599]. Despite these positive developments, the interviews and questionnaires suggest that there is still widespread dissatisfaction with the shows and performances presented by both private and public institutions. While there are one or two festivals that celebrate Moroccan authentic culture, many others seem to prioritize commercialization over cultural heritage.

[599] - BELGHAZI, TAIEB. "Festivalization of Urban Space in Morocco." *Critical Middle Eastern Studies*, vol. 1, 2006, p. 101, https://doi.org/Routldge: Taylor and Francis Group. Accessed 17 Jul. 2021.

6-4 The Festival of Mawazine Rhythms of the World.

The festival of Mawazine is one of the international festivals that has a worldwide echo and it is celebrated every year basically during June. The festival of Mawazine is hosting many singers whose names are known worldwide and they have so many fans in Morocco. The festival is not simple but it has certain features that make it special and unique, the Moroccan country and private associations spend money on the organization and payment of the singers; besides, the festival encourages Moroccan music and invites Moroccan singers to enrich the local economy and to show a very humble side from the festival to the Moroccan culture. The following chapter is an informative chapter that would provide information about the festival.

The festival of Mawazine Rhythms of the World is an international festival that is organized by the Association of Moroccan Cultures. The festival would like to serve the values of tolerance, and being open to other cultures, the festival of Mawazine is not only different from other Moroccan festivals because it sheds light on the attractions that the country of Morocco has abroad and Rabat as a capital city of culture; yet, Mawazine festival proves the high quality of Morocco in industrializing performance arts and the president of the festival declares that the festival has a positive effect on the economy and the city of Rabat. Furthermore, the festival carries an international letter which is tolerance, respect, and sharing and it is an interesting goal because it links to culture, economy, and society, as well as this festival, reflects the image of Morocco and vice versa.[600]

Maroc Cultures or Moroccan Cultures is a non-profit association that was created in 2001 and it is an association that attempts to make all the talented people enter culture, under the vision presented by His Majesty King Mohammed VI. The association Maroc Culture is for all and it looks for the benefit of the people its main aim is to provide a cultural and artistic creation to all audiences of the Rabat-Sale-Zemmour-Zaer region, the association also organizes other things like the musical contest Mawazine Generation which in every version presents talented youth to the Moroccan scene. Furthermore, the association relies on a team made up of twenty personalities and professionals from different sectors, so this plurality of expertise and the association with local enterprises enabled Maroc Cultures for fifteen years to

[600] - Maroc cultures, Festival Mawazine Rhythms of the World, edited by Maroc Cultures, (Rabat, Maroc Cultures,2018) P 241.

organize artistic manifestation making Morocco a reference in the industry of entertainment and performing arts.[601]

The festival of Mawazine is considered an outstanding festival for lovers of music in Morocco, in the last years, the Mawazine festival has welcomed an audience that was more than 1 million viewers in each edition. This success returns to the fidelity of the public, the artists' trust, the sponsors, the private companies, and the team of the Maroc Cultures. Many departments look after the festival; for instance, administrative departments such as the Ministry of Interior, the Ministry of Foreign Affairs and Cooperation particularly the Directorate of Consular Affairs, the Ministry of Culture, the Ministry of Communication, the Mohammed V Theatre, the Ministry of Tourism, the National Airport Authority, The Bouregreg Valley Development Agency, and the General Customs Department. Besides, there the local and regional authorities like the Wilaya of the Region of Rabat-Salé Kenitra, the Municipal Council of the City of Rabat, the Municipal Council of the City of Sale, the Council of the Region of Rabat-Sale-Kénitra Region, the District of Rabat and Salé and other ones. Moreover, there are security services like the General Directorate for National Security and particularly the Police Prefecture of Rabat- Salé Kenitra, the General Directorate of Civil Defenses, particularly the Regional Command of Civil Defense of Rabat, The Royal Gendarmerie Services, and the Auxiliary Forces[602]. To conclude, the remarking thing is the huge number of forces that guard the continuity of the festival which reveals that it is highly interesting for the state.

The festival is established in the capital city of Morocco Rabat because it is known to the whole world and has a strong link with the arts. Rabat is a city of the aspect of arts like plastic art, music, literature, and other arts, the city looks on the Atlantic Ocean which is near to Europe and constitutes a cultural exchange. Besides, the streets of the city are categorized as an international heritage by UNESCO, then the locals of the city and its historical heritage permit the city to guest big platforms like Mohammed V theatre, Chela, Oued Bouregreg or Abi Raqraq, Kasbah Alwedaya, and Chela. Last but not least, there are four major stages of the festival Mawazine which are Olm Soussi for international music, Nahda Space for oriental music, Sale Beach for Moroccan music, and Bouregreg for African music.[603]

[601] - Maroc cultures, Festival Mawazine Rhythms of the World, edited by Maroc Cultures, (Rabat, Maroc Cultures,2018) P, 203
[602] - Ibid. P,
[603] - Ibid, P, 202.

The festival of Mawazine is based according to the founders on three values; tolerance, diversity and openness. To begin with, the festival celebrates all cultures and it sheds light on the richest side of the style of music on this earth which makes the city of Rabat a fundamental role in music and culture. 90% of the parties are free to access which permits the Moroccan people to watch almost all the singers and platforms, also the festival is an opportunity for all the Moroccan singers either the traditional, popular or modernist artists to participate in the festival via programs which are outlined by professionals and experts in the field of festivals. Moreover, in each of its editions, Mawazine consisted of the following; 9 days of concerts and shows which are done on 6 stages or platforms which represent 130 shows of more than 1500 artists. Furthermore, the festival also hosts 4 street shows which represent 40 countries from the world, all these events gather more than 2.5 spectators on average 614. Ultimately, all these are statistics from the association Maroc cultures or Moroccan Cultures to show the festivals in numbers.

To sum up, after reading the catalogues and official websites of the festival, all the information is perfectly written and presented to the audience with perfect quality of depicting and narrating. Yet, when it comes to reality as a viewer and reader, I find things which are not in reality like appreciating the Moroccan singer and making him or her equal with the singers of the east or west. Besides, the values that the festival adopts are not adaptable to the content and some of the Moroccan stages witness crimes, disturbance and fighting that lead to misbehavior. When the youth become addicted to things that never serve the Moroccan identity; so, all these things change the identity and values. Furthermore, Mawazine is given so much money to be organized which are millions of Dirhams; despite the Moroccan country needs half of this money to be spent on education, health, and infrastructures. Mawazine is a festival that does culture industry to disperse its own goals.

6-5 The Sufi Cultural Festival

Sufism is an important theme of study that researchers and scholars since years ago have been conducting studies and surveys which have had a great effect on the science of Sufism. The Moroccan country is one of the countries that established festivals concerning Sufism, the Sufi festival in the city of Fez is one of the most famous festivals in Morocco and outside Morocco Sufism. The festival is hosting people interested in Sufism and the scholars of Sufism, it has been organized many versions of the festival and this one is considered the 14th edition of the festival. Also, the festival is organized by experts and scholars from the field and they established their association which is only Sufism. The following information is about the last version of the festival which was done in October through which the president of the festival Mr Faouzi Skali explained to the media many interesting things.

The city of Fes is hosting the 14th edition of the festival of Sufism which is going to be different from the previous editions because of the Covid 19. This year, the organizers decided to do the festival from the 9th to the 16th of October. Mr Faouzi Skali declared behind this choice is that the festival has to continue to reveal many more treasures of the Sufi heritage. Mr Faouzi Skali added that this edition is organized under the title "A journey to Maqamat of Sufism and it would be full of new things as well as musical parties, round table discussions, and an art gallery.[604]

The city of Fez would live with the festival of Sufi culture during the days 9 to 16 of October the 14th edition of the festival of Sufi culture entitled a trip to the elegant Maqamat of Sufism. All this is accompanied by creative evening performances, listening to approaches of Sufi music from Morocco and the world, groups of meetings with intellectuals, and masterclasses, and this year is special thanks to the ability to do presence activities in the ancient Médersa Bou Inania. Finally, this edition is an occasion to discover the beauty features, and depth that Sufi heritage constitutes throughout the world.[605]

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[604] - بورشاشن, وائل. "مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية" [الرباط] *هسبريس*, 10 Oct. 2021, www.hespress.com/%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86-%D9%81%D8%A7%D8%B3-%D9%8A%D9%81%D8%AA%D8%AA%D8%AD-%D8%AF%D9%88%D8%B1%D8%AA%D9%87-%D8%B9%D9%84%D9%89-%D8%A5%D9%8A%D9%82%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A3%D9%86%D8%BA-887650.html.

[605] - Ibid.

The festival of Sufism at Fez started with musical rhythm and spiritual seminars. It was a Sufi day par excellence, there was praise for God and the Prophet Mohamed peace be upon him and the good dead people. On the rhythm of Sufism from the Balkan countries, Persian Region, India, and Morocco, then the audience was from the Kingdom and outside in this edition which was organized through two parts one is present and the other is virtual due to the Covid 19. The festival takes us on a journey of Maqamat of Sufism in a need to look for sense which we base on our individual and collective projects, it is the soul of every culture, creativity, and social intelligence.[606]

From the castle of Shahrazad at Fes, there was a wedding ceremony of Sufi music, lectures, and discussion about Sufism, spiritual traveling, approaches of Sufism, holy places, prayers on the Prophet Mohammed peace be upon him from Asia, Africa, and Europe, and Morocco. In that sense, Dr Faouzi Skali the president of the festival says: ‘‘the Sufi heritage is rich and a sea with no coast, it gets renewed every year according to the circumstances that we are living. It is a matter of thought and vivid thought and it is not just a university matter’’[607]. He adds to the hespress newspaper: ‘‘we try this year to walk through the path of Maqamat Sufism not just at the level of geography and history, but through an analog platform that would make it easy to travel and also through concepts of Sufism and its meaningful and symbolic side that be in the heritage of Fes Morocco since centuries ago’’[608].

The target of this festival during this year’s edition, the specialist in Anthropology explains that is interesting is how to utilize this side in serving heritage, thought, and the spiritual side. We know that this next virtual culture takes us to post-human, and it is what could slough off from human beings its most sanctified thing which is its spiritual side. We could now employ the same virtual tool to serve the opposite and it is a kind of spiritual humanity[609].

The opening ceremony of the festival witnesses a spiritual travelling in the experiences of music that is produced by the faith of the people around the world and it formulates at the same time the archaeological sites which takes us closer to its realities and purifies the hearts. During this ceremony, musical melodies, the spiritual religion with nighty breezing of Jasmine

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606 - بورشاشن, وائل. ‘‘مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية’’ [الرباط]. هسبريس, 10 Oct. 2021, www.hespress.com/%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86-%D9%81%D8%A7%D8%B3-%D9%8A%D9%81%D8%AA%D8%AA%D8%AD-%D8%AF%D9%88%D8%B1%D8%AA%D9%87-%D8%B9%D9%84%D9%89-%D8%A5%D9%8A%D9%82%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A3%D9%86%D8%BA-887650.html.

607 - ibid

608 - ibid

609 - ibid

and incense to give to this Sufi night which gathers listening talking about God from different parts of the world. this ceremony has an atmosphere of dignity which is accompanied by the hums and wobbles of the audience.[610]

Mr Mustapha Alamri, who is the director of the regional institute for music and choreography in Fes, the president of the Sufi group which opens the festival, says the ceremony was a tour of Maqamat and the poetry of the Sufi music. He adds ‘‘we try to gather between eight Maqamat of music in a whole show, what makes it special is that it does not limit itself in praying to God and the usual Sufi music, but we try to enter new Maqamat and kinds of Sufi music which says no God except Allah and it is a basis in Sufism like Gnawa and Hmadcha and we try to mix it with other kinds of Sufism’’[611].

In her first participation in Morocco after King Mohamed, the sixth gives her the Moroccan nationality after singing in front of him and El Papa Francisco in Rabat, Francoise Atlan says ‘‘it was a trip, I stopped at a group of Sufi Maqamat, and we move from Persian region to Morocco passing by Turkey using a varied musical programme’’ before she speaks about ‘‘ the honour to participate in the opening of the festival and the inspiration of the place’’ Behind this humanity Sufi melody, the French musician Irinis Kirani hopes to contribute to the acquaintance and rapprochement between Morocco and different other parts of the world and he closed by asking ‘‘what could gather us better than Sufism ?’’[612]

The 14th edition of the festival under the title of A Journey to the Sufi Maqamat ends on the 16th of October at night by listening to the music praising God and the poetry of Alharak, Ibn Farid, and Chachtari. The festival’s programme was full of listening to God ‘s praising, lectures, discussions, an art gallery, listening to different readings of poetry, and Sufi texts, visiting saints like Tijaniya, Fassiya, the burials of good people like the Sufi pole of Abdelaziz Debar. The festival organizes visits to the monument of Fez following its trace of Sufism in its architecture, and also to scientific orientations like the library of Alkaraoyin that gathers very ancient scrolls.[613]

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[610] - بورشاشن, وائل. “مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية” [الرباط]. هسبريس, 10 Oct. 2021, www.hespress.com/%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86-%D9%81%D8%A7%D8%B3-%D9%8A%D9%81%D8%AA%D8%AA%D8%AD-%D8%AF%D9%88%D8%B1%D8%AA%D9%87-%D8%B9%D9%84%D9%89-%D8%A5%D9%8A%D9%82%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A3%D9%86%D8%BA-887650.html

[611] - ibid

[612] - ibid

This edition gathers participants from countries around the world like Pakistan, India, Iraq, Western Europe, Balkan countries, and America. Also, the virtual meetings collect people, artists, and researchers in the world of Sufism, and Sufi literature. During the days of the festival, people around the world follow all the activities via platforms. Besides all these activities either virtual or present, there was an art gallery of the Moroccan painter Najoua Al Haytimi and they organized meetings with artists like the painter Mohamed AL Merabit, the musician and researcher John Diring, and the professor of music Inris Kinami. Finally, there were Sufi hearings from Morocco and the Islamic world like the methods of Kadirya, Boutchichya, Cherkouya, Sakilya, Risonya, Fassia, and Tijaniya.[614]

The festival decided to do a Masterclass called the Sufi Heritage to keep the link with the audience and the participants even after this edition and prepare for the 15th edition. On the last day of the festival, a ceremony of a musical group called the Brothers of Art headed by the singer Marouane Hajji. On this occasion, Amal Ayouch speaks about the hints that the festival is a foreshadowing of returning to our normal life and we are close to relief in this country.[615]

Mr Faouzi Skali the director of the festival declares to the press that the programming for the festival aims to include different topics; listening to the praising of God and the Prophet, exchanging thoughts, listening to different methods of Sufism, and visits to the monuments of Fez. Furthermore, Mr Skali adds that ‘‘this intersection between the virtual and the presence, creates a new creative version to discover new forms of Sufi culture’’[616]. The Sufi culture exists everywhere and it has richness and power. The new thing that the festival provides is the idea and the vision of culture that Sufism is as a culture which would be a reference to all the Sufi followers around the world and thus creates a common heritage.

Mr Faouzi Skali continues by saying ‘‘the mixture of this Sufi culture as it is in the world, and the possibilities to create communication between the Sufi cultures in the real world and the virtual world. It is creativity and a new creative power that happened during these ten days’’. Mr Faouzi Skali says ‘‘the creative power in this Sufi culture has no limits and we open just very few windows from this science. We would like to look for a method to use this valuable power, the philosophical vision, and the Sufi spiritual to include in the children certain Sufi

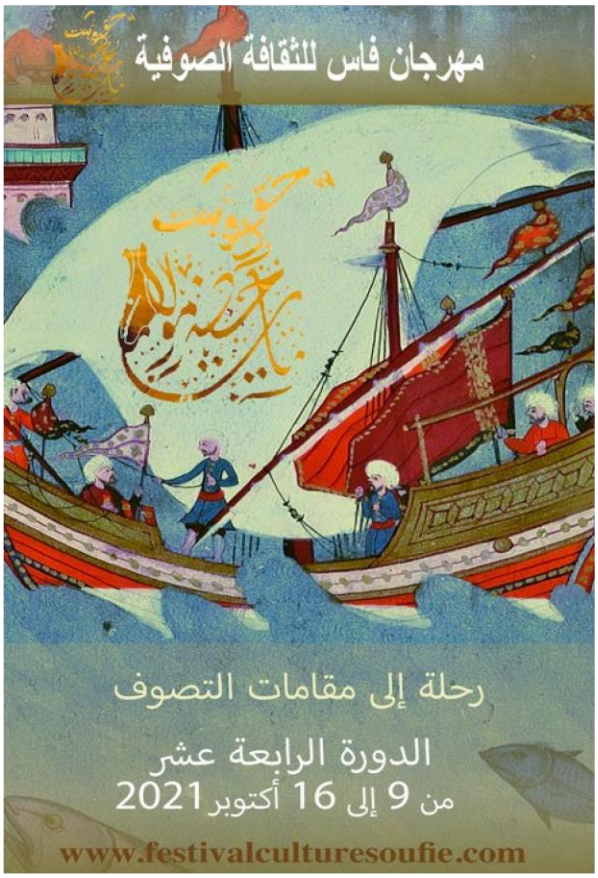
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[614] - 10 بورشاشن, وائل. ‘‘مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية’’ [الرباط]. هسبريس, Oct. 2021,
[615] - 10 بورشاشن, وائل. ‘‘مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية’’ [الرباط]. هسبريس, Oct. 2021,
[616] - 10 بورشاشن, وائل. ‘‘مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية’’ [الرباط]. هسبريس, Oct. 2021,
www.hespress.com/%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86-%D9%81%D8%A7%D8%B3-%D9%8A%D9%8%D8%A3%D9%86%D8%BA-887650.html.

values before education and how to use the creativity of literature and poetry. We would like to do an analogy library to transmit groups of big references of Sufism because Sufism calls for wisdom and knowledge''[617].

In conclusion, the festival of Sufism is a festival that we could say targets the elite because its content needs people who are educated or people who have love towards Sufism regardless the age. Sufism is a philosophy that derives us to a world of ecstasy, a word of research, and also the atmosphere is a sign of highness and elite. So, here there is a difference because the Sufi festival is organized in a limited space but the knowledge and information given is much and needs analysis so the festival encourages thinking and research. Besides, the festival of Sufism is an occasion for readers interested in Sufism to discover other styles of Sufism, and chanting would open his or her thoughts on other issues. The youth could benefit from this festival too if they have an interest and well to read and listen about Sufism.

[617] بورشاشن, وائل. "مهرجان فاس للثقافة الصوفية ينطلق على إيقاعات أنغام ومحاضرات روحية" [الرباط]. هسبريس, 10 - Oct. 2021, www.hespress.com/%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86-%D9%81%D8%A7%D8%B3-%D9%8A%D9%8%D8%A3%D9%86%D8%BA-887650.html.





جمعية مهرجان فاس للثقافة الصوفية

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Conclusion

Culture industry summarizes the new face of culture and the above chapter explains all the important points that consider culture industry in addition to views, attitudes, and principles of educated people and director of an important festival in Morocco. I devote the first part to all the points that concern the culture industry either cultural, sociological, or psychological. As far as I am concerned, the culture industry is an issue that is manipulated according to the goals of the agendas, it could be something positive if the decision makers see it from a positive angle since we could build up our Moroccan culture using industry but without integrating things that destroy and disfigure our real culture. Culture industry exists in all sources of media and festivals are one of them.

Music Festivals in Morocco are various and many types, each festival has themes and attitudes that demonstrate the pillars and agendas of each one. The culture of the festival is new in the Moroccan society than what is used like Moussems, wedding ceremonies, funerals, wedding parades, Halqa and other popular and non-administrated meetings. The music festivals reflect the attitudes of the festival office and the state. Music Festivals are now postmodern and they enter the world of capitalism and globalization which menaces the local Moroccan cultures. Festivals in Morocco are not equal in terms of budget because some are given high amounts of money whereas others are given a very humble budget which creates differences in the advertisement and the organization. To sum up, Music festivals in Morocco are general demonstrations according to the agendas and attitudes of the organizers. The two examples of festivals are doing culture industry but Mawazine festival is building a culture industry that is not adapting to the local cultures whereas the festival of Sufism is building a culture industry that addresses the knowledge and spirituality

Conclusion

When I first decided to write about a certain topic, I wasn't very knowledgeable about it. But the topic intrigued me, and I wanted to learn more. I tried reading some books on it, but they didn't really provide the clarity I was looking for. So, I turned to lectures given by professors and scholars, which helped me gain a deeper understanding of the topic and its origins. These lectures also introduced me to related issues and provided references to books and philosophers. With this knowledge, I was able to create an outline for my dissertation. I chose to focus on the streams of literature and socio-culture, rather than media, economy, or politics. The outline served as a map for my dissertation, helping me organize the content and structure each chapter and section. The topic I was exploring is the culture industry, which I believe is a philosophy, political and economic strategy, and a form of socio-cultural domination that is transforming our innate culture into a culture industry. (a designed culture)

The thesis aims to address questions related to the culture industry and covers all the fundamental aspects that could create confusion for the readers. The study comprises several sections, including theory, analysis, and investigation, to delve deeper into the topic since it is still relatively unknown. The primary objective of the research is to investigate Moroccan music festivals and the cultural industry. The term "culture industry" can be interpreted differently, depending on the approach taken. For example, some may use the industry to revive local culture through media, while others may use it to suppress local cultures and establish new ones. The culture industry's primary aim is to promote liberalism, which often undermines local cultures and replaces them with new styles of behavior.

This research explores the culture industry through both quantitative and qualitative approaches, as well as interpretations of books on the topic. The study includes interviews with doctors and professors to gain insight into their attitudes, knowledge, and points of view on the topic. These interviews provide clear and understandable explanations of the topic by using examples from reality, philosophers, or books. To gather information on the opinions of Moroccan people about music festivals in Morocco, a questionnaire was used. The questionnaire covers topics such as favorite festival styles, agendas, the ability to coexist, the effects of music festivals on viewers, the nature of festivals, the best entertainment options, and leisure time. The questionnaire helps to understand the attitudes and feelings of the Moroccan audience towards music festivals.

The study enriches the field of research with data that would pave the way towards grasping the phenomenon of the culture industry. The culture industry is the topic of this time, all the media instruments are working according to the agendas and strategies of the culture industry, the world would become one culture that monopolizes human beings and turns them into machines controlled by the capitalist system. Culture industry means liberation but in fact, it is deceiving people and dragging them into an imperialist and illusory world, the festivals in Morocco are following what Adorno and Marx Horkheimer means by the culture industry is to ‘‘help describe and investigate properties and consequences of culture mass-produced by profit-seeking institutions’’[618] . The astonishing thing is that in Morocco are categories of people, and each category supports a festival but the existing festivals do not spotlight on our real culture like what we used to have, the festival is a fusion of the west with the Moroccan culture. The culture industry is a target of the institutions, not the people because according to the questionnaire outcome, the Moroccans are still attached to the Moroccan culture and the Moroccan music which might not be interesting for the decision-makers.

Moroccan music festivals are occasions for celebrating cultural events or occasions to celebrate a style of thinking or a style of music. The festival of Sufism is one of the festivals in Morocco that celebrates a philosophy and includes critical thinking, discussions that need intellectual people or people who are keen on Sufism. Besides, the festival is an occasion that allows people to discover a new culture that used to be in some cities and tribes in Morocco in a different manner and this culture is coming from other countries and continents as a sign of tolerance and supplication to God. As a result, the Sufi festival is a cultural industry but it could be useful if there is critical thinking. On the other hand, the festival of Mawazine is a kind of festival that hosts international singers from all over the world from different nationalities and of different languages, it is a festival that practices cultural industry because the content, the administration, the budget, and the advertisement abided by the profit-seeking of the institutions which do not serve the Moroccan culture and build a new culture through the industry

Limitations of the Study.

The first thing which is a limitation is the topic itself, it is a topic that consumes much time to read about it and analyze the main issues related to it. The second thing is the side of interviews since I did much effort to take permission from professors to interview them since

[618] -DAVID, BERRY. Revisiting the Frankfurt School. First, vol. One, Great Britain, British Library Cataloguing in Publication Data, 1960. P, 93.

it was hard to manage time with them; hence, almost all were done via WhatsApp calls and others were done in their place of work. Another thing is Covid 19, this virus stopped all the manifestations, the festivals and the administrations of the festival for three years which was a great delay in getting the data, especially from the offices of the festivals like the office of Maroc cultures of Mawazine in Rabat which was a revisited station in every few months to talk with one of them but no one was there. Only this year, the association Maroc cultures welcome people to get data or any other information but without the intention of interviewing one of the generals responsible of the festival because they refused. Finally, few people would like to fill in the questionnaire online and it was demanding for me to ask friends and relatives to share with their colleagues to have many respondents.

Directions for Future Research

This topic is very rich and it has many other points and issues that could be discussed and could be investigated. The topic is up-to-date and contains problematic issues that need research and simplification to the readers such as working on the culture industry in advertisements because now media mobile phones and TVs are controlling human's minds and they need us as researchers and intellectuals to shed light on this side because it is taking us to a world of illusion and to forget about our original culture. Moreover, this topic despite the hard effort that it needs in analysis but it provides the researchers with so paramount thought and critical thinking. The culture industry could be for some a platform to suggest solutions and suggestions to do culture industry but using our original culture; for instance, proposing festivals, advertisements, or movies that advertise the Moroccan culture with respecting Islamic morals. Last but not least, the culture industry could be tackled from an economic perspective because the economic field contributes to set up the culture industry or the culture industry 272 could be investigated from a political point of view since it has political base and there are historical events that include politics in the institution of the culture industry.

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Appendices

Appendix: Questionnaire

1- معلومات عامة: ما هو جنسك ☐ ذكر ☐ انثى ☐ يفضل عدم التصريح

2- كم عمرك؟

☐ 18-25 ☐ 25-35 ☐ 35-45 ☐ 45-55 ☐ 55-65

3- هل لديكم اعجاب بالمهرجانات

نعم ☐ لا ☐

لماذا .....

4- ما هي المهرجانات المفضلة لديكم

☐ مهرجان موازين
☐ مهرجان الموسيقي الصوفية
☐ مهرجان الموسيقي الروحية
☐ مهرجان تيمتار
☐ مهرجان كنواة

لماذا .....

هل المهرجانات الموسيقية المغربية تساعد في الانفتاح على باقي الحضارات و التعايش بين مختلف الجنسيات و الاجناس؟

☐ نعم ☐ لا

لماذا .....

5- هل تفضلون الموسيقي الغربية ام الشرقية ام المغربية

☐ الموسيقي الغربية

☐ الموسيقي الشرقية

☐ الموسيقي المغربية

6- ماهي انعكاسات المهرجانات على المشاهد

☐ نفسية

☐اجتماعية

☐ثقافية

كيف .....

7- في نظركم هل تعتبرون المهرجانات

☐وسيلة ترفيهية

☐ تلاقح تقافي

☐ ام و سيلة لقتل القيم المغربية و الاسرية

8- ماهي اهم وسيلة ترفيهية في وقت الفراغ لديكم

☐ الاستماع الي الموسيقي

☐حضور مهرجانات موسيقية على منصات رقمية او في المدن

☐مشاهدة الأفلام

☐ الاطلاع على اخبار الفن والموسيقى

☐قراءة الاخبار

☐ اشياء اخرى

9- هل جل المهرجانات المغربية ترضي جميع الأذواق

☐ نعم ☐ لا

لماذا .....

10-هل تشعر كمشاهد مغربي ان لديك الحرية في الاختيارات الموسيقية ام هناك من يتحكم في محتويات المهرجانات على حساب معايير شخصية و نفعية

☐ نعم ☐لا

لماذا .....

11-هل هناك صناعة الثقافة في المغرب

☐ نعم ☐ لا

لماذا.....

Appendix B : Interviews.

1ماهي الثقافة بالنسبة لكم سيدي؟

2-ما هو حال الثقافة اليوم؟

3-هل يمكن القول ان الثقافة تخضع لمنطق التجارة؟

4-ما مفهومك سيدي لصناعة الثقافة؟

5-في نظركم سيدي مادا تقدم صناعة الثقافة للجمهور ومادا تحاول ان توصل؟

6-ما هو الدور الدي يلعبه الأعلام السمعي البصري بالأخص المهرجانات الموسيقية في صناعة الثقافة؟ ونظرية ادورنو محقق

7-هل صناعة الثقافة تساهم في التسويق الأيديولوجي؟

8-هل مع صناعة الثقافة تغيرت القيم الاجتماعية والثوابت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

9-هل يمكننا سيدي ان نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام ال؟

10-في نظركم سيدي الي أي مدى خدمت هده المهرجانات الموسيقية متل مهرجان موازين ومهرجان الثقافة الصوفية وغيرهم الثقافة المغربية؟

11-ما الجدوى من هده المهرجانات وماهي انزلاقاتها؟

12-هل تعد هده المهرجانات فقط بهرجة إعلامية واستهلاكا للمال العام ام العكس؟

13-أخيرا سيدي كيف يمكن للمهرجانات ان تؤدي الي تبادل تقافي واجتماعي؟

The translation of the questions

1- What is culture and your point of view Sir to culture?
2- What is the situation of culture today as a follower of the cultural domain?
3- Does the culture industry become a commodity and subject to commerce?
4- In your point of view Sir, what is the culture industry?
5- What does the culture industry present to the audience and what does it transmit?
6- What is the role that audio-visual media plays in the culture industry? does the theory of Adorno and Horkheimer exist and apply?
7- Does the culture Industry contribute to the marketing of ideology?
8- Does the culture industry change social and moral values, especially in audio-visual media?
9- Could we speak Sir about a culture industry that serves the Moroccan culture or not?
10- In your point of view Sir, to what extent are these festivals like the festival of Mawazine, the Sufi festival, and others the Moroccan culture?
11- What are the benefits of these festivals and what are their disadvantages?

12- Are these festivals considered just a means of consuming the money of the public or not?

13- How could festivals lead to a socio-cultural exchange?

1- ماهي نضرتكم سيدي حول لثقافة؟

2- ما هو الدور الذي يلعبه الاعلام في تطوير الثقافة وهل هدا الاعلام في نظركم ينقل الثقافة كما هي ام هناك بعض التغيرات التي تتمحور حول اجندات او ايديولوجيات تتحكم في ثقافة؟

3- ماهي وجهة نظركم حاليا في الاعلام السمعي البصري مثلا انا كمشاهدة لهدا المنتوج او داك كالأنشطة الموسيقية على سبيل المثال أجد نفسي سواء راضية عن المحتوي او لا والكثير يقول بان ما كان يعرض في سمعي البصري هو جد راقي وموزون عكس اليوم لان ما يعرض هو مجرد تكرار لنفس المحتوى فقط العناوين تتغير. هل تتفق استاد مع هده الفكرة وان الاعلام السمعي البصري اليوم لم يعد يقدم منتوج يرتكز على الهوية المغربية؟

4- بعض المنظرين المشارقة في مصر او بعض دول الخليج لديهم نظرية سلبية عن صناعة الثقافة باعتبارها تغير القيم الاجتماعية وبالأخص القيم الإسلامية والاسرية واتجهت نحو منطق الحداثة الدي لا يخدم الهوية العربية من هنا في نظري المشارقة صناعة الثقافة مجرد تخريب للمجتمعات العربية، هل لديكم استاد نفس الفكرة ام لكم سيدي راي اخر؟

5- عصر الانوار هدفه هو تنوير العقول والخروج من سلطة الكنيسة واستخدام العقل، هدا التنوير الدي كان في عصر الانوار انقلب اليوم الي عصر التحكم في العقليات مع نظام الرأسمالية، هل يمكننا القول ان اليوم النظام الرأسمالي أصبح يتحكم في العقل البشري وتحويله الي الة مسيطر عليها من خلال صناعة الثقافة؟

The transition of the questions:

1- What is your point of view professor about culture?

2- What is the role of media in developing culture and does media transfer culture as it is? Or are there some alterations that revolve around agendas and ideologies that control culture?

3- What is your point of view about audio-visual media as a viewer of media products like music products, I find myself either satisfied or dissatisfied? Many say that what was broadcasted on audio-visual media was so elegant and unique unlike today's programs are the same just titles which changed. Do you agree Sir with this point and the audio-visual media today do not exhibit products of Moroccan identity?

4- The culture industry for most Eastern thinkers is pessimistic and the culture industry has been changing the social, family, and religious values and following the wave of modernism and this last does not serve the Islamic, social, and family principles. From this, this thinker concludes that the culture industry is destroying these values. Do you agree Sir with this point of view?

5- The age of reason comes to brighten the minds of people and to get out from the darkness of the church and use reason. Today this enlightenment overturns to control people ‘s consciousness with the system of capitalism. Could we Sir say that capitalism controls the human consciousness and turns it into a machine through culture industry and media?

The responses of my interviewees.

The first interview is with Mr. Azzdine Khatibi who is a writer, sociologist, and professor of philosophy; the interview with Mr. Khatibi is in Arabic and I translated it into English.

ماهي نضرتكم سيدي حول الثقافة؟

الثقافة في مدلولها العام هي مجموع الإنتاج الفكري المعبر عنه بصيغ عقلية صرف أو بمختلف الصيغ الفنية المعروفة. وإذا كانت الثقافة على المستوى الفردي تعني تمثل الفرد للإنتاج الفكري المتداول أو لأي جزء من أجزائه والمشاركة في إغنائه، فإنها على المستوى الإنساني العام تعني مجموع الأعمال الفكرية والفنية التي تعبر عن مواقف الإنسان إزاء نفسه ومصيره وإزاء الآخرين.

ما هو حال الثقافة اليوم؟

تعرف الثقافة تحولات كثيرة، مرتبطة بتغير الشروط التي تتفاعل فيها عناصرها (سواء كانت مادية أو غير مادية). وقد ساهم انتشار وسائل الاتصال الجماهيري، في تطور عمليات المثاقفة وتداخل الثقافات وصراعها أو اندماجها فيما بينها.

وهل أصبحت الثقافة اليوم سلعة والهدف الأساس هو الربح المادي؟

أصبحت الثقافة بالتأكيد خاضعة في جانب كبير منها لمنطق الربح المادي ولمنطق التجارة؛ إذ لا يمكن الحديث عن الإبداع (في المجال الفني مثلا)، دون الحديث عن ارتباطه بالتمويل وبالدعم وبالاستهلاك من طرف المتلقي، وهذه جميعها مفردات اقتصادية ذات صلة بالإنتاج الثقافي.

ما مفهومك سيدي لصناعة الثقافة؟

صناعة الثقافة من مصطلحات الفلسفة النقدية التي ساهم في صياغتها الفيلسوفان الألمانيان ثيودور أدورنو وماكس هوركهايمر في أربعينيات القرن الماضي، حيث تم ربطها بمتطلبات الرأسمالية التي عملت على تشييئ كل ما يوجد داخل المجتمع، بما في ذلك المنتجات الثقافية. بذلك، فقدَ الإبداع في المجال الثقافي إحدى خاصياته الأساسية ألا وهي الحرية. وأعتقد أننا نسير في الاتجاه نفسه الذي سبق أن نعته الفيلسوفان المذكوران بالسلبي. وللإشارة فإن نقد أدورنو وهوركهايمر اندرج في سياق مناهضة النازية وأيضا مناهضة الرأسمالية؛ وهو الاتجاه الفكري الذي مثله أيضا هربرت ماركيوز وفالتر بنيامين وفيما بعد يورجن هابرماس

في نظركم سيدي مادا تقدم صناعة الثقافة للجمهور وماذا تحاول ان توصل؟

تريد صناعة الثقافة أن تكون "جماهيرية" و "شعبية"، وهو ما ساهمت وسائل الاتصال الحديثة في تحقيقه. غير أن جانبا كبيرا من هذه الثقافة سقط في الابتذال والميوعة؛ لذلك فإن ما تحاول هذه الثقافة إيصاله هو التفاهة للأسف. بالمقابل أصبحت الثقافة الجادة تشكل الاستثناء وليس القاعدة.

ما هو الدور الدي يلعبه الان الاعلام السمعي البصري بالأخص المهرجانات الفنية في صناعة الثقافة؟ وهل فعلا نظرية ادورنو وهوركايمر موجود ومطبق؟

صحيح أن وسائل الإعلام السمعي البصري وكذلك المهرجانات الفنية، تساهم في إضفاء "الجماهيرية" على المنتوج الثقافي. لكن المشكلة هي أننا أصبحنا أمام منتوج خاضع لمنطق المقاولة من جهة، وللابتذال من جهة أخرى. وبطبيعة الحال يمكننا الاستئناس بأطروحة أدورنو وهوركهايمر، إلى حد ما، دون أن ننسى بأن هذه الأطروحة مرتبطة بالسياق الألماني (مواجهة المد النازي) والغربي الرأسمالي عموما.

هل صناعة الثقافة تساهم في التسويق الايديولوجي؟

لا يخلو أي منتوج ثقافي من خلفية إيديولوجية؛ ومن المؤكد أن صناعة الثقافة تروّج لإيديولوجيا رأسمالية وليبرالية فردانية، يتحكم فيها منطق الربح بالأساس.

هل مع صناعة الثقافة تغيرت القيم الاجتماعية وتوابيت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

لا شك في أن صناعة الثقافة ساهمت في تغيّر القيم، وهذا أمر طبيعي، لأن كل ثقافة هي مجال للتفاعل وللتطور. لكن ما يلاحظ من خلال ما يعرض في أغلب المهرجانات وفي التلفزيون، هو أن المعايير التي نشأ عليها جيل الستينات والسبعينات من القرن الماضي، تراجعت لتفسح المجال أمام قيم ومعايير قد لا يستسيغها الجيل المذكور. وبهذا المعنى نتحدث عن صراع ثقافي قائم (ضمنيا أو بشكل صريح) داخل مجتمعنا.

هل يمكننا سيدي ان نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام لا؟

عطفا على ما سبق، لا نعتقد بأن صناعة الثقافة كما يروّج لها حاليا، تخدم ثقافتنا المغربية إيجابيا. وهذا لا يمنع من الحديث عن محاولات جادة (في مجالات السينما والمسرح والإبداع الروائي والاجتهادات الفكرية والنقدية)، تسعى إلى اتباع نهج مغاير لنهج التفاهة والابتذال، لكنها محاولات محسوبة على رؤوس الأصابع أمام هذا السيل الجارف من الإنتاجات المبتذلة .

في نظركم سيدي الي أي مدى خدمت هده المهرجانات الموسيقية متل مهرجان موازين ومهرجان ثقافة صوفية وغيرهم الثقافة المغربية؟

لا بد من وضع مفاضلة بين المهرجانات التي تقام في المغرب. وعلى سبيل المثال، فإن مهرجان موازين وإن كان يستقطب أعدادا غفيرة من الجماهير، إلا أنه غالبا ما يروّج لأغاني الاستهلاك السريع (مثل أطعمة

الاستهلاك السريع)؛ بينما مهرجان الموسيقى الروحية (أو الصوفية)، يكرس ثقافة نخبوية "غير جماهيرية"، وإن كان يخضع هو أيضا لمنطق المقاولة وللحساب التجاري.

ما الجدوى من هده المهرجانات وماهي انزلاقاتها؟

لا يمكن رفض المهرجانات بكل تأكيد، فهي وسائل للترفيه كما أنها تسمح بالانفتاح الثقافي وبالتبادل بين الفاعلين الثقافيين. لكن انزلاقاتها كثيرة: فالعديد من هذه المهرجانات لا يساهم في السمو بذوق المتلقين، بل على العكس، يكرس ذوق التفاهة، ويصبح فيه حساب الربح والخسارة هو الأهم. كما أن المحسوبية غالبا ما تسود في تنظيم هذه المهرجانات، بل وأحيانا ما يكون اختيار المشاركين فيها خاضعا لنزوات شخصية !

هل تعد هده المهرجانات فقط بهرجة إعلامية واستهلاكا للمال العام ام العكس؟

لا يمكن إصدار حكم مطلق بهذا الشكل. فهناك مهرجانات ذات فائدة بالنسبة لثقافتنا، ولكنها تظل خاضعة للمفارقة التالية: وهي أنها نخبوية من جهة، وتحتاج من جهة أخرى إلى الدعم (من المال العام)؛ لأنه في ظل سيادة منطق المقاولة، لا يمكن تصور منتوج ثقافي بدون تمويل.

أخيرا سيدي كيف يمكن للمهرجانات ان تؤدي الي تبادل تقافي واجتماعي؟

يحيلنا هذا السؤال على مفهوم المثاقفة التي هي مجموع الظواهر الناتجة عن الاحتكاك المباشر بين جماعات وأفراد منتمين إلى ثقافات مختلفة، وعن التغيرات التي تبدو على المنتوجات الثقافية. بهذا المعنى، فإن التبادل الثقافي والاجتماعي أمر طبيعي في المهرجانات، سواء على المستوى الوطني (مثلا بين مكونات الموسيقى المغربية من الشمال إلى الجنوب ومن الشرق إلى الغرب)، أو على المستوى الدولي من خلال مساهمة فاعلين ثقافيين من مشارب مختلفة (مثلا في مهرجان كناوة بالصويرة، تم المزج بين الموسيقى الكناوية وموسيقى الجاز الأمريكية). وما دام العالم أصبح "قرية صغيرة"، فإن التبادل بين الثقافات أصبح أمرا حتميا؛ وقد تعزز هذا الأمر بفعل تطور وسائل التواصل الاجتماعي

The second interview is with Mr Nabil Mohammed in Germany who is a filmmaker, translator, and journalist. He has a documentary film and other films, as well he does interviews with the Aljazira Channel. The interview is in Arabic and I translated it myself into English.

ما هي نظرتكم للثقافة؟

الثقافة لها تعاريف مختلفة و هي في حد ذاتها إشكالية فلسفية عميقة لان نظرة الانسان الي الثقافة من زوايا و مدارس فكرية مختلفة فيه فعلا تعدد و اختلاف, لنأخذ المعجم فقط الفرنسي في علاقته بمعاجم أخرى مثل المعجم الألماني و سنجد ان تعريف الثقافة في لغة الألمانية ليس هو تعريف الثقافة في اللغة الفرنسية, فهدا التعدد اللساني اللغوي يأسس لتعدد يعني على المستوى الماهية و الدلالة, على المستوى الأنثروبولوجي و انا هنا استحضر مثلا هدا التعريف الذي الي حد ما لا أقول اميل اليه و لكن على الأقل استحضره دائما و هو تعريف الثقافي بالمعنى الشمولي و هي كل ما ينتجه الانسان على المستوى المادي او الرمزي او يدخل في هدا التعريف الأنثروبولوجي الواسع و الشمولي لذلك فثقافة هي انتاج انساني رمزيا و ماديا على

مستوي الأنثروبولوجيا لا تقصي حتى المجالات التي ربما نحن لا نعتبرها مجالات الثقافة مثلا مجال الطبخ و مجالات عديدة جدا يعني التعريف الأنثروبولوجي هو تعريف فيه شمولية على مستوى الدلالة اكبر بكثير من التعاريف الأخرى. اذا بالنسبة للغة بطبيعة الحال فيها جدال و نقاش و فيها كدلك معاجم كثيرة في اللغة العربية عند التوقف عندها فالثقافة لها دلالة او دلالات تختلف انا قلت عن معاجم أخرى مثلا اللغة الفرنسية, و نحن من داخل المنظومة الأوربية تختلف عن اللغة الألمانية ليس لان الشجرة اللسانية بين اللغة الفرنسية و الألمانية مختلفة باعتبار ان هده لغة لاتينية و الأخرى هندية جرمانية ان صحة التعبير و لكن هدا لا يمنع ان نقول بانه الثقافة تخضع في تعريفها لسياقات تاريخية و حضارية معينة فتاريخ فرنسا ليس هو تاريخ المانيا و السياق الفرنسي ليس هو السياق الألماني و بالتالي لا بد من استحضار هدا الامر للقول بان الثقافة ليس لها هذا التعريف الواحد الدي من خلاله يمكننا ان نقول فهي ادا في حد ذاتها إشكالية. و على المستوى الفلسفي الدارس للفلسفة يدخل الى الثقافة من زاوية الى حد ما إشكالية الثقافة و الطبيعة ؛ حالة الطبيعة و حالة الثقافة, حالة الطبيعة الافتراضية التي جاءت مع جون جاك روسو بالأساس و نظرية طوماس هوبس التي تقول بان الانسان ذئب لأخيه الانسان و هي المعروفة و التي تؤسس للمدرسة الواقعية و الواقعية الجديدة في مدارس العلوم الإنسانية و الاجتماعية ؛ فهده الثنائية لفهمها بين الثقافة و الطبيعة لابد من فهم حالة الطبيعة ادا عندما ينتقل الانسان من حالة الطبيعة الي حالة الثقافة فهو ينتقل من حالة الى حد ما افتراضية في مجال الفكر و هي حالة الصراع و حالة العنف و التي يؤكد عليها طوماس هوبس و كدلك جون جاك روسو الذي يقول و بعد دلك يأتي العقد الاجتماعي كحل لهده المنظومة الى الانتقال الى الثقافة بمعنى ان الثقافة هي محاولة لتغير هده الحالة لنقول تبيئة هده الحالة و تغيير هده الحالة الطبيعية التي يوجد فيها الانسان على الفطرة و الطبيعة الي حالة الثقافة و هي التي تميز هدا الانسان الذي بضرورة هو حيوان عاقل و متحدث و له لغة لذلك فهدا الانسان ؛ الثقافة هي التي تدمجه داخل المنظومة الاجتماعية ادا كان كائن اجتماعي فهو ليس اجتماعيا الا بثقافة ، فالثقافة هي التي تحاول ان تغير من حالته العنيفة ، الانفعالية ، الغاضبة ، الطبيعية ، و غيرها من الوضع او من الفكرة الفلسفية لحالة الطبيعة لتنتقل الى حالة الثقافة. اذا فالثقافة هي مرحلة لتغير حالة الطبيعة كذلك في إطار هذه الثنائية يمكن فهم ماهية الثقافة لا في المجالات العلمية كمجال العلوم الإنسانية من علم الاجتماع وعلم النفس والأنثروبولوجيا وغيرها وكذلك المجالات الفلسفية اكيد

ما هو حال الثقافة اليوم كمتتبع للمجال الثقافي؟

هو الوضع الثقافي عندما نقول ثقافة مجتمع او ثقافة الافراد والجماعات فهو من الصعب ان نتحدث عنها هكذا فكل مجتمع له سياق مختلف عندما نتحدث عن المجتمعات الأوروبية لها سياقات تاريخية وحضارية تختلف عن المجتمعات الأخرى العربية مثلا او المجتمعات الاسيوية، الثقافة كإنتاج هو الان نعيش داخل منظومة هي المسيطرة والمهيمنة وهي التي لها لا أقول كلمة الفصل ولكنها هي السائدة وهي المنظومة الرأسمالية وهنا سأدخل في إطار التميز بين الثقافة كمنظومة وبين الابداع كحالة سواء فردية او جماعية

إذا هناك اختلاف. انا اعتقد بانه الثقافة اليوم تعيش لاحظة هي تصارع اكيد هذه المنظومة الرأسمالية التي حولت الثقافة أولا الي بضاعة و الى تجارة و الي شيء, بما ان الرأسمال حول الانسان الي شيء و هنا نطرح سؤال حول ماهية الانسان لأنه اليوم و بعد هده الموجة من الأوبئة التي جاءتنا في هده السنوات الأخيرة فنحن نطرح سؤال الانسان فهل فعلا مزال الانسان انسانا, المنظومة الرأسمالية و في ضل هده الإشكالية لابد ان نتحدث عن الثقافة ماذا اعطتنا الثقافة داخل المجتمع, مادا قدمت للإنسان و هل فعلا حولت هذا الانسان من حالته الطبيعية الي حالته الثقافية الاجتماعية هل السنت هذا الانسان هذه الثقافة, يبدو اننا مازلنا نعيش مرحلة مخاض عسير جدا و هذه المخضات ترتبط بمنظومة الرأسمال .

الثقافة عندما نفصلها في التعريف وفي الدلالة و نقول انا هناك صناعة ثقافية فهنا ندخل في منطق المؤسسة و عندما ندخل في منطق المؤسسة فنحن ننمطو هذه الثقافة داخل اطار و داخل هذه الأطر من خلالها نرى الثقافة, فالثقافة عندما نراها من خلال هده المؤسسات فإننا لا نراها حرة و متحررة مداما الانسان هو طواق للحرية و التحرر و بالتالي فهي ثقافة مصنوعة لها صناعة و هذه الصناعة تختلف بين المجتمعات اكيد و لكن هناك مؤسسات و أجهزة يقول عنها الكثير من المفكرين اذا اخدنا الفيلسوف ال توسير عندما يتحدث عن الاعلام و هنا الثقافة لا يمكن ان تكون بعيدة عن الاعلام فهدا الاعلام هو أجهزة أيديولوجية لدولة و عندما تتحول هده الأجهزة الي أيديولوجية في الدولة و في الجماعات معينة هذا لا يهم الأساسي انها أجهزة أيديولوجية.

فثقافة تصبح حتي هيا خطاب أيديولوجيا في يد مؤسسات معينة و هنا نستحضر النقد العميق و الكبير الذي قدمته مدرسة فرانك فورت مثلا و غيرها من المدارس الفكرية و هناك كذلك مدرسة الدراسات الثقافة Culture Studies و هذه لابد ان اتوقف عندها لان قدمت لنا الشيء الكثير في هذه المجالات و قدمت لنا سياقات اكيد لان سياق الحرب العالمية الأول و الثانية و ما خلفته في البلدان في أوروبا بالأساس و العالم هو مدفعنا الي الاطلاع على هذه المدارس الفكرية سواء الأولى او الثانية كما ذكرت من خلاله نفهم هذه الثقافة أصلا كيف تتحرك و كيف تنتج و فعلا هذه الصناعة الثقافية كيف تختلف عن الابداع الان الابداع له سياق مختلف تماما الان الثقافة ينتجها الانسان و تنتجها المجتمعات لكن لا تنتجها هكذا, تنتجها داخل اطر و مجالات و مؤسسات و لابد من الانتباه الى هذه الأطر لأنه بين الثقافة و الأيديولوجية خط أحيانا غير واضح و أحيانا من الصعب تحديده و أحيانا بطبيعة الحال نحدده كخطاب مباشر لذلك ما يقع اليوم في مجال الثقافة فعلا فيه تغيب للإنسان لأنه عندما ترتبط الثقافة بالربح هنا ندخل في نقاش اخر مرتبط بالربح فهنا تسقط دلالات الابداع اكيد عند الثقافة و لكن حتي الثقافة عندما ننتجها سواء كانت ثقافة شعبية او ثقافة عالمة فعندما ننتجها فهذا لا ينتج عن انتاج و انما يرتبط بالربح و هنا ندخل في منظومة السلعة و منظومة السلعة و الراس مال هنا نسقط في مجال اخر و هنا سنطرح السؤال هل فعلا الانسان حر, مدرسة فرانكفورت تجيبنا على هذا بطريقة كبيرة من خلال روادها الكبار و لو هناك اختلاف مرجعيات و لكنها تحاول النبش في هذا السؤال الاشكالي ، حاولت و مازالت تحاول هذه المدرسة لان هذا النقاش هو نقاش اني وواضح لذلك فان الثقافة اراها فعلا تعيش وضعا اسميه برأ سملت الثقافة و هذه الرأسمال تدعونا الى طرح السؤال هل فعلا هذه الثقافة تخدم الانسان بما أنه حالة وجودية تتطلب الحرية و التحرر و هذا شيء اخر

هل أصبحت الثقافة اليوم سلعة والربح بالأساس هو مادي؟

كما قلت سابقا اننا نراهن من خلال الثقافة على الربح المادي، ندخل في المنظومة مباشرة و المنظومة هي منظومة الراس مال و هذه الأخيرة فهي تغير أولا من الكائن البشري قد حولته الى شيء بمعني الانسان اصبح عبارة عن شيء من الأشياء و هذا نقاش فلسفي عميق جدا نعود بيه الي حتى الفلسفة الاغريقية و التي طرحت سؤال الانسان ، ما هو الانسان الى الان و فعلا لابد للعودة الى تاريخ هذه الماهية فهذا الربح يعني قتل في الانسان هذا الروح, روح الحرية و التحرر لأنه كيف يمكن لك ان تكون حرا و ان تنتج ثقافة و انت تراهن على الربحي بالأساس بطبيعة الحال يقال ان الثقافة كإنتاج لا يمكن ان تنتعش الا بميزانيات و بأموال و بكذا ، صحيح هذا الكلام و هو تحصيل حاصل باعتبار المؤسسات التي تأطر الثقافة و هي تحافظ الحفاظ على هذا الوضع و تدافع عنه و لكن عندما يصير الوضع فيه خطابات أيديولوجية و فيه تحكم من طرف هذه المؤسسات في انتاج الثقافة فهذا امر صعب و هذا يجعل هذه الثقافة تنتج ليس فقط لأنها تراعي او تتوخى او تهدف الي الربح و لكنها ثقافة لا تعبر عن كينونة ذلك الانسان لنقل لا تعبر عن ماهية الثقافة ككينونة كتعبير حر عن ذلك الانسان, كيف يمكن ان تعبر بطريقة حرة و انت تراهن على الربح, و الربح يادي الي السرعة و يادي الى مسخ هذه الثقافة, فالربح هو في الحقيقة بمثابة المعول و بمثابة الأداة التي تقتل في الانسان أولا انسانيته و اكيد و لكن تقتل فيه هذا الاصالة التي تكون فيها و تكون عليها حالة الثقافة و تصبح ثقافة ممسوخة و الرأسمال يقوم بمسخيها اكيد.

اذا فنحن اليوم نعيش هدا الوضع الممسوخ او وضع الثقافة الممسوخة التي لابد للبحث عن أصولها و عن حالتها النقية بين قوسين ، هنا النقية و الصافية و الطاهرة و كل هذه المفاهيم ليس بمعناها الأخلاقي و لكن على مستوى هذه الاصالة و التي ترتبط بجدورها و هكذا لنأخذ مثلا الثقافة الشعبية كيف يمكن ان نتحدث عن الثقافة الشعبية المغربية و نحن نتحدث أولا عن الربح و عن المؤسسات الراعية او عن الخطابات الأيديولوجية و عن الكثير من الشروط التاريخية التي حولت هده الثقافة الشعبية ربما أحيانا حولتها الي فلكلور و لماذا تحولت الي فلكلور و هي ثقافة شعبية تعبر عن ذلك الانسان الشعبي الذي يريد ان يعبر بحرية هل فعلا الانسان المغربي من خلال ما ينتجه من ثقافة ان هذه الثقافة تعبر عن حريته و عن كينونته و عن وجوده الي غير ذلك ام انها تعبر فقط عن خطاب أيديولوجي ما و تعريف الأيديولوجيا في معناها البسيط جدا لاندخل في تفاصيل و الإشكاليات الفلسفية فهي محاولة لزرع وعي شقي داخل مجتمع ما او داخل فئة الجماهير. مدرسة فرنكفورت عندما ننتبه اليها هناك نقطة مهمة جدا و هو هذا النقد اللاذع الذي هو موجه الى ما يسمى بثقافة الجماهير و عندما نقول هذا النقد الاذع مع مجيء التلفاز و مع مجيء وسائل الاعلام الحديثة في بدايتها او سينما فمدرسة فرانكفورت ترى بان الانسان اصبح كسولا اصبح يعني متقاعسا و هو يشاهد فلما او يشاهد التلفزيون او برنامج فهي حالة سلبية نراها من خلال انسان يشاهد مادة معينة و هي تنتقد هذه الثقافة التي سمتها بثقافة الجماهير التي تريد الثقافة ان تكون لها بعدا اخر, لذلك فما نعيشه اليوم هذا ليس يعني فقط لكي نقول ان كل يعني فضاءات هذه اللوحة هي لوحة بلون واحد و سوداء و كذا لا بل بالعكس نحاول ان نحلل الثقافة من منظور مختلف منظور المدارس المختلفة النقدية و غيرها و لكنه هذا لا يعني بانه الانسان يحاول ان يصارع و يكافح و ان يغامر من اجل التحرر من رقبة الرأسمال و هذه الخطابات الأيديولوجية

و هذا التحول الذي تعيشه الثقافة من حالتها الاصيلة الي حالتها التي أصبحت عليها اليوم و التي أحيانا لا نرى فيها نقطة الانطلاقة.

إضافة ان ثقافة حفظ الذاكرة و هذا مشكل ينضاف الى ما نقوله اليوم ، حفظ الذاكرة مثلا في المغرب كثقافة ليست يعني واردة و حاضرة بقوة يعني مازلنا الكثير من الأشياء من يعرف ثقافته الشعبية موثقة في كتابات و أرشيف و مؤسسات و في متاحف و حفظ الذاكرة ليس فقط كلام هكذا نطلقه و لكن حفظ الذاكرة هو استراتيجية تتبنها الدولة و المؤسسات اكيد لها هدف معين كما نجده في مجتمعات أخرى نحن لا نقارن بألمانيا او أوروبا و لكن مجتمعات راهنة على حفظ الذاكرة فهو حفظ للاستمرارية البشرية و حفظ للاستمرارية على مستوي ذلك المجتمع لذلك فالثقافة التي نتحدث عنها و لو اننا نقول انها ممسوخة او انها مسخت بفعل فاعل بمعنى المؤسسات او بفعل كذلك الرأسمال او باي شيء اخر هناك أشياء عديدة جدا و المصادر و الأسباب و العوامل تتعدد و لكن هناك حتى هذه الحالة التي نعيشها اليوم و هذا البريق الامل موجود و هده الثقافة التي يمارسها الانسان المغربي في غنائه في طربه في سينما و في المسرح و التعبير في اللوحات التشكيلية على علاته موجود و لكن اين هي حفظ الذاكرة أي كيف يمكن ان نأسس لثقافة حفظ الذاكرة و ان نتحدث عن السينما في المغرب و عن المسرح و عن التشكيل في المغرب و عن الزربية في المغرب خد لك مثلا الزربية في المغرب هي منتوج ثقافي مغربي و لكن الذي يقوم بالفعل يرحل عنا و لا نعرفه حتي بالاسم و بالتالي المجهول هو الذي ينتج الثقافة و يصبح مجهولا و ليس هناك حفظ لذاكرة و هناك مجالات أخرى لا يمكن الدخول عندها ربما سنطيل الحديث فيها و لكن حفظ الذاكرة هو موضوع ينضاف الى هذه المواضيع و بالتالي فثقافة اليوم تعيش ازمة خانقة جدا و ان في المجتمعات اسميها بالمجتمعات التابعة و المتخلفة كالمجتمع المغربي و المجتمعات العربية هي مجتمعات تتعامل حتي مع ثقافة بتعامل متخلف بطبيعة الحال و بانتقائية و هي لا تعرف فعلا قيمة الثقافة في سيرورة الإنتاج و التنمية و لا تعرف ان التقدم و التحضر و غير ذلك لا يمكن له ان يكون ببناء الطريق, بناء الطريق لا يمكن ان يقدم لنا مجتمع متقدما او ينتج مجتمع متقدما لم يكن في تاريخ مجتمع تقدم بفعل طريق او بنية تحتية بل العكس بناء الانسان أولا قبل بناء الطريق لكن عندما تكون العلاقة معكوسة يصبح الامر مختلف لذلك ما نعيشه اليوم هو شيء صراحة في الثقافة كموضوع الثقافة في المغرب مع الأسف مازلت هذه الحالة حاضرة و مازلت الثقافة على هامش لا المؤسسات و لا المجتمع و لا الاهتمام الشعبي و لا الجماهيري و لا كذا بالعكس الثقافة هي عبارة عن ترفه و حتى ميزانية الدولة لاتصل الى حتي واحد في المئة من الميزانية العامة للدولة في مجال الثقافة. فثقافة أصبحت شيء لا أقول غير دي أهمية ولكن هو الأساسي، فثقافة ستنقدنا من الضياع والضلال و خد لك حتى من التخلف و قد تنقدنا من الكثير من الأمور و هي اخر الأوراق التي يمكن ان نلعب بيها اليوم في الالفية الثالثة للخروج من هذا الاندحار و هذا الهبوط و هذه الرداءة و التفاهة المنتشر هنا و هناك بفعل الكثير من العوامل متعددة ذاتية و موضوعية و التي انتجت لنا هذا البؤس الذي اغرق البلاد و العباد في أشياء معينة

في نضركم سيدي ماهية صناعة الثقافة وماذا تقدم صناعة الثقافة للجمهور ومادا تحاول ان توصل؟

صناعة الثقافة أولا لا يمكن ان نصنع ثقافة يعني بدون اعتبار ان الانسان الذي يصنعها هو انسان حر و لابد للمؤسسات بشكل عام و لدولة ان تضمن لهذا الانسان أولا هذه الحرية و ان تضمن له هذه الاصالة و ان تضمن له الحفاظ على هذا المنتوج كيف ما كان طبيعة الحال خطابه و كيف ما كان توجه هذا الانسان فدولة لابد ان تحتضن الاختلاف في المشارف في التوجهات و في الأفكار و لو تحدتنا حتى بلغة المواطنة ذات المرجعية البرجوازية فالمؤسسات التي تضمن هذه لابد ان تضمن هذا الاطار، لابد ان تنتبه الى ان الانسان الذي ينتج هذه الثقافة هو انسان حر بضرورة و كينونة هذا الانسان لابد ان تظهر في هذا الفعل, صناعة الثقافة تحتاج الي استراتيجيات اكيد قريبة و متوسطة و بعيدة المدى، صناعة الثقافة تحتاج الي ميزانيات ضخمة فتحدتنا عن الرأسمال و ماذا يشكل اكيد و لكن الان نتحدث عن ميزانيات، و التحدث عن الميزانيات لا يعني انا نرهن هذه الثقافة بمنطق المال الان المال عندما يتحكم و هو ينتج فهنا ندخل في لعبة ثنائية المال و الابداع و هنا نسقط في شيء اخر الثقافة لا يمكن لها ان تكون بعيدة عن مجال الابداع الانه الابداع هو تعبير انساني و هي حالة إنسانية من خلالها يعبر الانسان عن ذاته بأشكال مختلفة لكن الصناعة الثقافية هي أولا مشروع مجتمعي واضح المعالم و يكون لدولة؛ مادا نريد من هذا الانسان المغربي كمواطن و مادا نريد في اخلاقه و سلوكه اننا بطبيعة الحال ننمط الانسان المغربي و لكن على الأقل هناك اطار واضح من خلاله يمكن ان نتحدث عن صناعة الثقافة. لذلك فصناعة الثقافة تحتاج الى هذا الامر، صناعة الثقافة تحتاج الي رؤية وتحتاج الى وضوح اكيد. انا لا اريد ان اقارن ولكن أستأنس بالنماذج الموجودة في دول أخرى مثل امريكا و اروبا و باعتباري أعيش في المانيا فألاحظ طوفان من المؤسسات متعددة التي هيا مؤسسات خاصة و عمومية بمعنى ان حتى القطاع الخاص يدخل في هذا المجال ، مجال الثقافة و حتى هو يدخل في معترك أي صراع فهناك صراع اكيد في المجتمعات المتقدمة، فهناك صراعات طبقية تحاول ان تفرض الثقافة من وجهة نضرها بمعنى الثقافة السائدة هي ثقافة طبقة سائدة، عندما ندخل الى مجتمع ما و نرى ثقافة سائدة و مهيمنة بمعنى هناك طبقة هي التي تهيمن و هي التي تعبر عن هذه الثقافة اكيد و لكن الصراع عندما يتأسس على لعبة فيها ربما اخد بعين الاعتبار هذه الكينونة و هذا الانسان و حريته و تعبيره و حق في التعبير اكيد و الحق في الكرامة.

هذه منظومة عندما تكون فهدا شيء اخر لذلك فهذا طوفان أقول طوفان لذلك فأعداد مؤسسات لا تعد ولا تحصى من المؤسسات التي ترعى الثقافة والتي تصنع الثقافة، تصنعها في كل المجلات الثقافية بدون استثناء. هذا الطوفان فيه ميزانيات ضخمة لماذا لانهم يعرفون جيدا الان التغذية الروحية أساس التي من خلالها نأسس لبناء ذلك الانسان الألماني لا يمكن ابدا ان تحقق بمجال مثلا السياسة و الانتخابات و المؤسسات و غيرها و البرلمان لا لا ابدا لا يمكن ان تتحقق الا بهذا الفعل الثقافي أولا، بطبيعة الحال هناك الفعل التربوي الذي يترجم و هناك مؤسسات تشتغل و هنا ندخل في مجال نقاش التعليم و المؤسسة التعليمية لأنها هو نقاش متشابك لا يمكن ان نفصل التعليم و المؤسسة، فالمدرسة في المغرب هذا ليس بكلامي و لكن المتخصصون و الخبراء و الذين يتابعون تاريخ المدرسة الي الان ، المدرسة هي فاشلة و كيف يمكن للمدرسة ان تفشل او ان تكون فاشلة و هي فاشلة بفعل ما تنتجه من فشل لان الجامعة خارج التصنيف العالمي و المدرسة أصبحت عاجزة عن حتى تلقين التلميذ الأبجديات الخاصة بالكتابة و القراءة و هناك تقارير لمنضمة اليونيسكو و غيرها لذلك فهي مدرسة فاشلة و اليوم تعيش كبوة من كبوات التاريخ

الكبيرة و الخطيرة جدا فكيف هذا الواقع يحضر في المغرب ونحن سنتحدث عن الثقافة، الثقافة لا يمكن ان نتحدث عنها و المدرسة فاشلة، فعندما تكون المدرسة فاشلة فالثقافة لا يمكن لها ان تنتعش في بيئة فيها مدرسة فاشلة مثلا، لذلك فهناك ترابط بين كل هذه المجالات في المانيا مثلا هناك مؤسسات تشتغل و لكن المؤسسة تعليمية فهي تشتغل في تنسيق مع هذه المؤسسات الاخر. مثلا عندما نقول انا هناك مؤسسات ترعى القراءة نعم هناك مؤسسات ترعى القراءة و هناك مؤسسات علمية تبحث في مجال القراءة، و مؤسسات تدعم القراءة و هناك مؤسسات تدعم سوق القراءة و عندما نقول هذا الكلام فهناك كذلك نفس الاستراتيجية في المدارس لدعم القراءة عند الأطفال، فالإستراتيجيات هي الى حد ما موجودة و كل واحد يشتغل في اطاره و مجاله بتنسيق مع الاخر بطبيعة الحال ليس تنسيق هاتفي و عندما نقول التنسيق كأننا سنتصل و نجلس و كذا بطبيعة الحال لا، فهناك إستراتيجيات مستقبلية واضحة و هي التي يمكن من خلالها ان نرى هذه الخطاطة الكبرى الموجودة، لذلك فانا قلت صناعة الثقافة تحتاج الى كل هذا الامر.

عندما تغيب المدرسة و تغيب مؤسسات أخرى اكيد لان حتى السياسة الان و مؤسسات البرلمان و المؤسسات الموجودة سياسيا عندما نراها و نرى المغربي اصبح لا يثق فيها مثلا و غير ذلك و هذه من الأمور التي فيها دراسات و ابحاث و ناس يشتغلون فيها، بمعنى المغربي اصبح يشكك في كل هذه الأمور، و هي ازمة فبفضل هذه الازمة سنتحدث عن الثقافة لا يمكن لثقافة ان تغرد خارج الصرب و ان نقول ان هناك صناعة ثقافية و انتاج و كذا، من يذهب الان الي المسرح المغربي مثلا و من يذهب الى سينما و هل فعلا هناك قاعات سينمائية صالحة للعرض الان هناك قاعات قليلة جدا لا تتجاوز اعتقد الاحصائيات تقول لا تتجاوز 240 قاعة سينمائية لا يهمني الرقم و لكن لا تصل الي 300 قاعة سينمائية . لو قلت لك هنا في المانيا وسأتحدث فقط عن العاصمة برلين هناك طوفان من قاعات العرض السينمائي والمسرحي اكيد، أكثر من 900 قاعة عرض هذه في مدينة واحدة التي يتعدى عدد سكانها 3 ملاين ونصف المليون بمعنى انا هذا معطى، انا لا اقارن فقط أقدم فكرة بالإضافة الي المتاحف التي بالنسبة لي اسأل هل هناك متاحف وهل هناك زوار لمتاحف وهل هناك ثقافة المتاحف وإذا دخلنا في هذه التفاصيل وهذه الأسئلة ربما سيكون خطابنا بعد ذلك ولابد ان نأسس لأبحاث ودراسات وغيرها ونلاحظ الملاحظات السوسيولوجيا ماذا تقول.

انا في نهاية المطاف حتي لا يكون الخطاب خطاب سوريالیا لان عندما نصل الي النقطة الصفر و نقول هدا غريب فكيف سنتحدث عن زيارة المتاحف لابد ان نقوم بدراسات نحن نرى المتاحف من يزورها و هلا فعلا المغاربة يزورون المتاحف لا أقول الكل و لكن على الأقل هناك جزء كبير من المغاربة يزورون المتاحف و كذا, اذا هنا الامر فيه خلل في المنظومة التربوية و خلل في العائلة و هنا لابد من دراسة العائلة المغربية على المستوى السوسيولوجيا و الأنثروبولوجيا و غيره هل فعلا هي تنتج او تساهم في انتاج الثقافة و هذه نقطة أساسية جدا او انها تساهم في ثقافة أخرى و هي تساهم في انتاج الاستهلاك اليومي و استهلاك الأشياء الرديئة و غيرها و هنا ندخل الى الاسرة المغربية و مادا نجد في الاسرة المغربية و كيف تتحدث الاسرة المغربية و ماهي لغة الاسرة المغربية و ماهي نقاشات داخل الاسرة المغربية و ما موقع الثقافة في نقاشاتها هل فعلا تناقش السينما و المسرح و الخط و

الرقص و المجالات الثقافية الكبرى التي نراها هل فعلا نناقش ام نناقش فقط الأشياء اليومية إكراها ت الحياة و هكذا و النقاشات الخبزية . وهنا نطرح مشكل القراءة وهي من يقرأ وكم من صفحة نقرا وهل نستطيع القراءة، أكثر من 60 في المئة لا يعرفونا القراءة والكتابة، لذلك فالأمر معقد جدا وصناعة الثقافة لا يمكن ان نناقشها الا في هذا السياق والا سنكون فعلا نتحدث عن شيء و همي و غير موجود لذلك فهدا هو السياق الحقيقي الذي من خلاله ننضر الى الأمور و عندما ننضر اليها في هذا السياق الشمولي البنيوي ان صح التعبير سنفهم فعلا هل هناك صناعة الثقافة و كيف ذلك.

وانا فعلا لا أرى ان هناك صناعة ثقافة بالمغرب هناك فقط محاولات الى غير ذلك فردية وجماعية ومؤسسات، لكن هذا يرقى الي مستوى الصناعة الان الصناعة شيء اخر لنخد مثلا السينما هل هناك سينما في المغرب؟ هناك أفلام مغربية وليس سينما مغربية؟ كم من مؤسسة ترعى السينما في المغرب فقط المركز السينمائي المغربي لوحدها هنا في المانيا هناك العديد من المراكز ترعى السينما هنا اين توجد السينما ونفس سياق نسقطه على باقي المجالات الثقافية كالمهرجانات الموسيقية مثلا. اعتقد اننا لم نصل حتى الي نقطة البداية والانطلاقة من تأسيس فعلا ثقافة رصينة او أقول صناعة ثقافية لا اعتقد اننا وصلنا الى هذه النقطة. صناعة الثقافة موجودة في مجتمعات أوروبية وأمريكية متطورة. المانيا كدولة أوروبية لديها رؤية ومشروع مرتبط بالمستقبل تقوم بوضع خريطة طريق اليه وليس لديها فعل موسمي كفي المغرب مثلا الفعل الثقافي الموسمي هو يشبه الموسيقى التجارية التي لا أقول تموت بعد انتاجها بل هي تموت في مهدها تولد ميتة وما يصح الى الصحيح. فمثلا المواطن الألماني لا يمكن ان يكون الا بوجود صناعة الثقافة التي تعطيه الغداء الروحي للمشي قدما. فالمغرب لدينا نمطية في الاعلام وخطاب واحد لأنه يرمي الي هدف واحد هو النمطية وهذه النمطية خطيرة جدا لان هذه الأحادية لا تدفع بمجتمع ما الى الرقي والى الحضارة و الى التميز.

ما هو الدور الدي يلعبه الان الاعلام السمعي البصري بالأخص المهرجانات في صناعة الثقافة؟ وهل فعلا نظرية ادو رنو وهوركايمر موجود ومطبق؟

ادو رنو وهوركايمر او حتى مدرسة فرنكفورت عندها هذا المنحى النقدي الذي يتأسس على المرجعية الماركسية وهذا النفس اليساري نسمه اليساري داخل العلم والذي فيه النظرية النقدية والمدرسة نقدية اكيد تحاول ان تأسس انا قلت الى الإشارة الى السلبية التي يعيشها الانسان هي فعلا تأكد هذا الآمر وهذه السلبية هي موجودة لأنه الفاعلية والفعالية يفتعلها الانسان ولا يمكن ان تأسس في ظل هذه الشروط. الاعلام هذا نقاش اخر، الاعلام الان يعيش انا اعتقد ان هده صدمة التقنية عندما نتعامل مع التقنية انداك لابد من دراسات بحثية ودراسات علمية من اجل مقاربة علاقة المغرب بوسائل التواصل الاجتماعي مثلا، الان الحديث عن التفاهة والرداءة وروتين اليومي وغيره هده كلمات ممكن نتحدث عنها هكذا ولكن لابد من تحليل، لماذا نتعامل مع التقنية بهده الطريقة، لماذا نتعامل مع الصحيفة بهده الطريقة، لماذا نتعامل مع الإذاعة بهده الطريقة ، مجتمعات أخرى لها تعامل اخر اكيد لان عنده سياق مختلف لذلك هذا التعامل لأقول هو التجاري هو تجاري بدرجة أولى و لكنه تجاوزه منطق التجارة لأنه اصبح يطل على مجال اخر هو مجال الاخلاق و هنا الاخلاق ليس معناها الديني نتحدث عن الاخلاق بمعني الحضاري و الإنساني،

لذلك فاصبحنا نرى اشكال و أنواع من الفيديوهات الرديئة ليس حكم قيمة و لكن رديئة من حيث ما تقدمه و يأسس لثقافة ما و هي ثقافة اقل ما يقال عنها فهي ثقافة جسدية رديئة جدا لاتصل حتى الى مفهوم يعني هي معرفة تدغدغ ربما مشاعر و رغبات و ميولات و شهوات البعض، لذلك بلابد من مناقشة الموضوع من زاوية التقنية لان عندما نقدم سكينا لمجنون فهو لن يتعامل معه الا بجنون، فهنا لا أقول العامة هي حالة جنون لا هي فعلا تتعامل مع التقنية بطريقة توجهها نحو قتل القيم المغربية نحو قتل القيم الإنسانية التي موجودة في المجتمعات كلها للنقل أنه محاولة تعهر من العهارة و هي تعهر الشاشة عندما تقول شاشة الكومبيوتر او شاشة الهاتف او شاشة التلفاز و هي شاشات تطوقنا من كل حدر و صوب تجدها موجودة و تطوقنا من كل الاتجاهات، كل هده الشاشات أصبحت في هذا السياق فهي شاشات تعاهر الانسان، و بما انها وصلت الى هذا المستوى الذي انا اراه هو مستوى خطير يتعدى منطق التجارة ليحول الانسان الى شيء و لكن الى اقل من شيء و يتجه الى الاخلاق و القيم و الحرب ؛ و هنا نستحضر الدكتور المهدي المنجرة في كلامه عن الحرب القيمية او القيم لان عندما تقضي على القيمة مثلا قيمة المرأة داخل المجتمع كيف ستكون للمراءة قيمة و نحن نرى الزوج هو الذي يقوم بعملية التصوير و الزوجة هي التي تقوم بإبراز بعض يعني أعضاء جسدها من اجل ان تقول لدينا و كلام الى غير دلك؛ هنا سيقولون الحرية في التعبير اكيد انا دائما ادافع عن الحرية و اكيد الأصل هو الحرية و لكن الحرية لا يمكن ان يمارسها الانسان انا أقول ليس المعتوه او المجنون و لكن الانسان الذي يقتل قيم الإنسانية لان هذا انسان خطير على القيم و هو يهدد هذه القيم لدلك فعلاقتنا بالتقنية و هناك حتى نصوص كبيرة جدا في الفلسفة كالفيلسوف هيد قر الذي كتب عن التقنية و الكثير من النصوص الجميلة جدا في تاريخ الفلسفة و الفكر، لذلك فعلاقتنا بهده التقنية و تكنولوجيا الاعلام هي علاقة متخلفة حتى علاقتنا بالدين هي علاقة متخلفة و علاقتنا كدلك بمجالات متعددة حتى هده الثقافة التي نتكلم عليها اليوم هي علاقة متخلفة و عندما نرى هذه العلاقة متخلفة نراها من خلال الاعراض و ما يقدمه هذا الانسان هنا و هناك لدلك فما يقع اليوم هو تأكيد لما تقوله مدرسة فرانكفورت و حتى مدرسة الدراسات الثقافية التي اشرت اليها في البداية و هده مدرسة تفتح لنا افقا كبيرا لممارسة النقد لان الثقافة عندما تنتج حتى في هذا السياق الى حد ما الغير سليم و المرضي أقول و لكنها تسمح لنا بعملية فهم مكانزمات انتاج هذا الخطاب و عندما نقول ابراز الجسد بطريقة بورنوغرافية يادي الى مشاهدات تصل الى الملاين و محاضرة فكرية ترتبط بموضوع معين لاتصل الى مئة مشاهدة و هذا لابد له من تحليل، و هذا التحليل العلمي سيصلنا الى فعلا انه كيف اصبح الجمهور هنا نتحدث عن العامة كيف اصبح الجمهور ينظر و يشاهد و كذا و لماذا اصبح يتجه الي كذا.

اذا هنا نتجه الى سؤال جنس المجتمع و نتجه الى سؤال القيم و سؤال الدين و كذا و الأعراف و التقاليد، فعلا هناك خلل كبير في كل هذه المنظومة و هذا الخلل في سياقه و من داخله لابد ان ننضر الى الثقافة من هذا السياق ، الان هذا السياق يطوق مجال الثقافة ، الثقافة ليست يعني فضاء معزولا عن كل هذه المؤثرات لا يمكن ابدا لذلك فلابد النظر انا ركزت في البداية و لازلت اكد على هذا البعد الشمولي البنيوي في هذا الموضوع و الذي لا يمكن ان نفهم فيه الثقافة كصناعة او كممارسة يومية لإنسان ما في مجتمع ما نأخذ المجتمع المغربي الأفضل هذا السياق لابد من فهم المحيط و السياق التاريخي أولا و الاني تانيا بطريقة بطبيعة الحال علمية و ان نسلط الضوء بطريقة سوسيولوجيا و أنثروبولوجيا و سيكولوجية و فلسفية عميقة يعني تسمح لنا بان نقدم هذه الرؤية في نهاية و نقول هنا العلم ما هو

العلم ؟ العلم في المجتمعات المتقدمة يقدم استشارة To consult باللغة الإنجليزية يعني انك تعطي الاستشارة و العلم يقدم لك الاستشارة لأنه يقدم لك مشروع مجتمعي و يقدم لك كيف يمكن ان تشتغل لان المؤسسات و الدولة لا تعتمد هنا في المجتمعات المتطورة اقول و المتقدمة، تعتمد على العلم كرافعة، تعتمد على العلم كقاعدة لا يمكن ان تشتغل حتي السياسيون لا يمكن ان يشتغلون بدون معاهد متخصصة و بدون مكاتب دراسات خاصة بيهم، لذلك فالعلم ليس هو ترف نمارسه في معهد او في جامعة و العلم عندما يكون من متخلف او شروط البحث العلمي تكاد غير موجودة أصلا كيف سنأسس لمشروع مجتمعي ، فالمجتمع لا يمكن ان يتقدم بدون علم فالعلم ضروري يعطى لدولة و يعطي للأفراد و المجتمعات و المؤسسات و الى غير ذلك . فنحن نعيش الان هذا الفراغ من خلاله يمكن ان نفهم الفراغ الثقافي وهذا بشكل أساسي .

هل صناعة الثقافة تساهم في التسويق الأيديولوجي؟ وهل مع صناعة الثقافة تغيرت القيم الاجتماعية وتوابيت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

أولا الاعلام واجهزته هي أجهزة الدولة الأيديولوجية حسب ال توسير الذي هو يساري ماركسي قدم قراءة جديدة للماركسية، مدرسة فرنكفورت هي مدرسة نقدية تتأسس على المنظومة المدرسة الماركسية أساسا وهذا المنظور النقدي هو الذي من خلاله يمكن ان نفهم هذا الواقع اكيد ان الإنتاج الثقافي يؤدي الي التسويق الأيديولوجي ما معني الأيديولوجيا؟ الأيديولوجية بباسطة الطوباوية و هي كما جاء بها العروي في مفهومه و كتابه و هناك كتابات كثيرة و حتى ماركس نقول الأيديولوجية هو بناء وعي جديد و عي شقي و هو بناء لوهم ما ، أيديولوجية هي محاولة لتبرير الواقع بطريقة او بأخرى الايديولوجية هي فعلا خطاب يحاول ان يناقض العلم هذا لا يعني ان العلم هناك علاقة بالإيديولوجيا اكيد الايديولوجية انا اشبهاها مثل الفأر تدخل في كل الثقوب و هي مثلها مثل السلطة اكيد لذلك فالإيديولوجيا حاضرة بقوة في كل الخطابات أي بأشكال متفاوتة و لذلك فالثقافة لا تخلو من الخطاب الايديولوجي اكيد في كل المجتمعات بطبيعة الحال هناك اختلاف عندما تكون الأيديولوجيا و تكون هناك ايديولوجيات تحاول ان تحاربها و كذا هناك معترك داخل المجتمع و فضاءات عمومية و هناك حريات الى غير ذلك فهده منظومة اخرى و لها سياقات اخرى و لكي لا نسقط في الفخ فانا لا اقارن و لن اقارن السياقات المختلفة ما يقع في اوروبا لا علاقة له بالمغرب ، سياقاته التاريخية او الحضارية مختلفة تماما و عندما اناقشها اناقشها من داخل المنظومة و في علاقتها بدول الجوار وأوروبا ، لان سياقات البلدان كالبلدان المسيحية اولا و بلدان عاشت الحرب العالمية الاولى و الثانية و بلدان عاشت الكثير من التقاطعات ، هناك اختلافات عندما اقول المانيا و فرنسا اختلافات كبيرة جدا احيانا تكون جدرية و لكن هذا لا يعني هناك منظومة معينة لكن مع المغرب نحن نستأنس فقط بالنماذج غير شيء اخر ، سياقه التاريخي و المنظومة الدينية كل الاشياء لا تسمح لنا علميا فكريا و منهجيا بان نمارس المقارنة و المقارنة هو نوع من الجنون لانه هي مغامرة محفوفة بالمخاطر و الباحث لا يقوم بهذا الامر لأنه الكثير من الناس اراهم يتحدثون انا استأنس نموذج غربي او كذا من اجل ربما رؤية او أستأنس ربما بنموذج اسيوي لكن عندما نتحدث عن المغرب بنسبة الايديولوجيا حاضرة بشكل مختلف عن حضورها في اروبا ، و هذا الخطاب التسويق الايديولوجي موجود فالثقافة اصبحت هي تسويق ايديولوجي و هذا ليس فقط يقتل الثقافة كفعل الانسان بل يقتل كذلك

الكينونة البشرية و الكينونة الانسانية من جهة و لكن يقتل الفعل الثقافي في حد ذاته و يقتل لنا هده الاصالة التي نسميها بي originalité لن يبقى عندنا الحظ ان نصل اليها و ان نتعرف عليها و ربما عملية النبش فيها ان اشبهاها بهذا المنطق اغنية العيطة ، فالعيطة هو نص شعري شعبي لا كاتب له لا نعرف من يكتبه فقط يتداول شفهيا و يمكن ان يضيع و الكثير من النصوص ضاعت ، حفظ الذاكرة غير موجود و لكن ذاك النص مجهول الهوية لا نعرف من يكتبه يعطينا جهل عن البدايات و السياقات كيف كانت و ليس لدينا مخطوطات تاريخ لثقافة المغربية و بيانات و بالتالي كيف لنا ان نصل الى هده الاصالة و ممارسة ثقافية ما ، اننا لا نصل اليها هكذا بباسطة لأنه نقص في الموارد و نقص في الاحالات و نقص في المصادر لان المنظومة لا تسمح بذلك ، لذلك فالتسويق الأيديولوجي هو شيء سهل لأنه منطق الربح أولا و منطق السلطة حتى هو و هو الذي يدفع بطبيعة الحال الافراد و الجماعات لممارسة هذا التسويق الأيديولوجي بناء على هذا .

فالثقافة تصبح مطية لممارسة خطاب أيديولوجي الذي يزرع وعي انا اسميه بالوعي الشقي وتزرع وعي اسميه بالوهم، هناك وهم في الثقافة المغربية الحالية. مثلا إذا اخدنا الاغنية الشعبية فليس لدينا مؤسسات ترعي الاغنية الشعبية وتحفظ الذاكرة للأغنية الشعبية و هل لدينا دراسات تسمح لنا بفهم هده السيرورة و هده الاستمرارية او هذا الانتقال من نقطة الى نقطة أخرى يعني من نقطة الاغنية الشعبية التي نعرف التي كانت مثلا العيطة التي كانت في سنوات الثلاثينات و سياقتها الى العيطة التي هي موجودة الان بإيقاعات مختلفة و غيرها و كذا بالنسبة لي عندما تغيب هده الاستمرارية و يغيب هذا البحث الذي و لو نمارسه هناك من يمارسه من الخارج و هناك كثاب يأتونا من أمريكا مؤخرا عثرت على كتاب بلغة الانجليزية عن حمادشة و هي مجموعة روحية عندها جدور في المجتمع المغربي هل نحن كمغاربة لدينا كتابات عن حمادشة بالمغرب و حتي انا قلت لك اين هو المتحف اين هي المؤسسات التي ترعى الاغنية الشعبية بتلونها المختلفة يمكن ان يكون لدينا متاحف في شمال و الجنوب و الشرق و الغرب لان كل منطقة لديها خصوصيات معينة و هذا هو غنى ثقافي لا يمكن ان نفرط فيه لذلك فأقول لك انه التسويق الايديولوجي يصبح هو بمثابة اولا هو سهل و تانيا يمارس بأهداف مختلفة و لكن هو يقضي على مستقبل البلاد و على ثقافة و على قيمه و على اصالته و يصبح هناك خلط في المجالات و خلط في الانواع و اصبح من هب و دب يقوم بثقافة .

هل يمكننا سيدي ان نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام لا؟

لدينا الخطاب الثقافي الفولكلوري و لدينا كدلك الخطاب الثقافي الشعبي و هناك الخطاب الثقافي العالم و هناك لغات مختلفة، اذا كل هذا موجود و لكن بما انه الصناعة غير موجودة فكيف سنأسس لأشياء أخرى، الان ما نجده اليوم في المغرب هو في حالة غرق أولا يتمسك باي شيء بحصى بعشب بالحجر بالنسبة له النجاة لا يكون الا بهده الطريقة بمعنى هو في حالة عبثية و في حالة هستيرية في حالة لا يعرف كيف سيخرج من هده الورطة، نعيش الان في المغرب و في البلدان العربية كلها ورطة تاريخية جديدة ، الورطة كانت مند قرون و ليس فقط اليوم لكي لاندخل في هدا النقاش الفكري، الورطة التاريخية ورطة التخلف فهي مند قرون لا ندري يعني لا احد منا ينكر ما و قع لي ابن رشد و على الكثير من المفكرين و الفلاسفة و الفقهاء من احراق الكثب و تهجيرهم الى غير ذلك فهده محن لو اعطينها تاريخ التخلف و تاريخ التخلف هو تاريخ محنة المفكر و الفيلسوف و المثقف في بلداننا على

الأقل العربية و الإسلامية لنأخذ المغرب كنموذج، أحيانا نتكلم عن الاندلس وكذا وباختصار هده محنة عاشها . هذا التخلف الذي له قرون تاريخ كبير يعني إذا ذهبنا مثلا من القرن 11 عشر الى الان ف أكثر من 9 قرون من التخلف هذا الشيء حاظر، اليوم نعيش ورطة تاريخية معينة أخرى سيناريو جديد وورطة جديدة بملامح جديدة لنقل نكسة وورطة جديدة بملامح وسيناريوهات مختلفة، لذلك فالواقع اليوم هو فيه هذا الغريق المتمسك.

اليوم الثقافة في المغرب فعلا هي عبارة عن ترف هي على الهامش لا نهتم بها وفي نفس الوقت وهذا خطاب اخر يمكن الأشخاص الذين يسيرون البلاد لا يفهمون هده المسالة ولا يعرفونها وبالعكس الثقافة هي الخلاص فالثقافة هي خلاص هذا المجتمع ولخروجه من التخلف ومن الرجعية ومن الفكر الخرافي وبالعكس الثقافة هي رافعة الأساسية لتقدم ولست أتكلم عن الثقافة لواحدها ولكن أتكلم عن أشياء أخرى ولكن الثقافة هي خلاص وخروج وممكن ان نشتغل بيها وعليها من اجل ان نخرج من هذا الواقع. لذلك فلحد الساعة لا يبدو، فالاهتمام لا يعني ان نقيم مهرجانات فالمهرجانات المغربية بالنسبة لي لا تعبر عن خريطة معينة لان فيها جزء كبير من المتطفلين والوصولين منهم ما اعرفهم والغريب انه لا علاقة لهم بذلك المجال، لذلك فلا يمكن ان تكون انت متطفل لأنك لا تفهم في المجال ودخلت من اجل اهداف انتهازية وهنا لابد ان نأسس لدراسة علمية حول هده المهرجانات وماهي القيمة المضافة التي تقدمها داخل المجتمع، ماذا تقدم هده المهرجانات؟

بالنسبة لي هي مهرجانات موسمية و عطائها محدود لأنها لا ترتبط اول بثقافة طفل و لا ترتبط بثقافة التلميذ و لا ترتبط بثقافة طالب و لا ترتبط بالأحياء الشعبية لان لابد ان تكون لها إستراتيجية و هده الأخيرة لابد ان تكون عنها رؤية و الرؤية لا تتأسس الا على شخصية و لكن مع الأسف نعيش وضعا كاريتيا لا يمكن ان نبني و طنا بسواعد الوصولين و الانتهازين و الفاسدين و نحن نعرفهم و ما اكثرهم ، اذا لا يمكن لذلك لابد من إعادة النظر في كل المنظومة من اجل تأسيس ثقافة جديدة بسواعد و ايادي مغاربة يريدون خدمة هذا الوطن خدمة طبيعة الحال علمية دقيقة و موضوعية واضحة الى غير ذلك و فيها قيمة و تحتل فيها القيم الأخلاقية نقطة مركزية. وهذا ليس فقط كلامي بل كلام مجموعة من الناس دو التخصص وأصحاب الحرفة سواء مغاربة العالم او داخل المغرب من النزهاء والشرفاء دوي الضمير والفضلاء والمبدعين الذين الكثير منهم يقولون لا نريد دخول في متاهة مظلمة لا تفاعل فيها .

إذا هدا البعد وهده الرؤية تقتل الثقافة وثقافة الانسان وعطاءه وتحول الى أكثر من ذلك وتقوم بمسخ كل ما ينتجه ذلك الانسان على مستوى المادي والرمزي إذا ذهبنا الى التعريف الأنثروبولوجي في ثقافة، ولا تعطيه النفس في الابداع لان الابداع يأتي بشروط ودراسة و عمق و قراءة لأنه يأتي بشروط متعددة مثل مدرسة قوية من الابتدائي الى الجامعة و بحث علمي قوي و اقتصاد قوي و مجتمع قوي و قيم أخلاقية قوية و تضامن هده كلها أمور لازم ان تجتمع لكي تقدم ابداع و الابداع ليس بالسهل و له شروط أخرى. لذلك لا يمكن ان نبدع في ضل شروط تقتل الابداع .

في نظركم سيدي الي أي مدى خدمت هده المهرجانات الموسيقية متل مهرجان موازين ومهرجان ثقافة صوفية وغيرهم الثقافة المغربية؟

أولا مهرجان موازين له سياقات مختلفة جدا عن مهرجان الموسيقى الصوفية ، السياقات هي في تحسيس ، سياقات هي في نوع الثقافي الذي يمارسه المهرجان ، سياقات في الخطاب ، الصوفية له بعد روحي يتم فيه جمع الكثير من الأصوات هنا و هناك فيها قراءة معينة المجال مختلف جدا و موازين مجالاته مختلفة ، انا أقول حتي ان هذه المهرجانات تخدم الانسان الذي يأتي فعلينا بدراسات معينة في هذا المجال انا أرى بان الخدمة ستكون ضئيلة جدا حسب ملاحظتي السوسيولوجيا و حسب متابعتي اليومية لما يقع في المغرب او شؤون الساعة المغربية و الساعة الثقافية هده مهرجانات تخدم و لكن تخدم بشكل طفيف جدا و انا قلت لك لديهم عمل موسمي لان المهرجان ليس هو لحظة نلتقي فيها لفعل نشاط ، المهرجان هو مؤسسة يجب ان نشتغل فيها على مدار السنة يكون في فضاء لتكوين و فضاء لتعلم و نخلق اشكال إبداعية جديدة انا لا أقول الذي يوجد في أوروبا يجب ان يكون هنا ليس بضرورة و لكن نعمل اشكال إبداعية التي من خلالها نبرز الابداع ، لأنه انا بنسبة لي لكي تكون عندي ثقافة روحية معينة لازم ان اخلق لها شروطها مع خطاب علمي و انتبه للخطاب الأيديولوجي الذي ذكرتي انه حاظر و بقوة و ليس بسهل لذلك فلا يمكن ابدا ان ننتج مهرجانات قوية بل هده الأشياء هناك فقط أشياء خفيفة و طفيفة . وبالتالي فانه لا يرقى لكي أقول انه يؤثر.

في نظري اين هم التلاميذ و الطلبة و اين هي المدرسة لان المدرسة ليست ببعيدة عن هده المجالات ، هده مهرجانات يقدمون الموسيقى سواء في شقها الروحي او غيره و لكن الموسيقى لا يمكن ان تكون في غياب هذا كله و اين الثقافة الموسيقية داخل المدارس و اين ثقافة الطلبة يعني هده أشياء عندما اطرح سؤال حوالها اجد بان الان لا يمكن ان افهم تأثير مهرجان في نفوس المتلقي اذا لم نتحدث عن المتلقي في علاقته بالمحيط و علاقته بالمدرسة لذلك فان في هذا الاطار من الصعب ان أقول هناك تأثير و بالعكس هناك ميزانيات ضخمة ترصد لهذا و لكن عطاءات و التأثير هو طفيف جدا و خفيف و لا يصل الى الأهداف التي نريدها ان تكون في مهرجان كمؤسسة ، فلذلك انا قلت الطريق هي طويلة جدا و شاقة و المغرب الان يعيش حالة مرض لان ما يقع في المجتمع المغربي بكل ما ناقشته اليوم غياب الكثير من الأمور فهي بالنسبة لي حالة مرضية و هده الحالة المرضية تستدعي تدخلات و عندما نكمل يوم و لا نتدخل فهي تصبح صعبة اكثر و العلاج اصعب.

فانا كمشاهد للواقع المغربي فهناك احباط كبير فالأستاذة القدماء الذين اعرفهم هناك احباط كبير في عقولهم و قلوبهم من حيث الواقع الثقافي و الواقع بصفة عامة. و هنا سأقول مقولة لإستاد صديق و زميل من جيلنا جيل الستينيات و السبعينات قال في جيلنا كان لنا صراع و هو صراع أفكار لأنه كانت صراعات أفكار و ايديولوجيات فهذا يساري و هذا يمني و هذا ليبرالي و كان حقا صراع أفكار عميق و اليوم اصبح هذا الصراع صراع اشخاص و هنا ندخل في شخصنة و هذا غريب جدا اصبح صراع اشخاص في الجامعة و في الحكومة و بين الأحزاب و المؤسسات شخص مع شخص ، و اعتقد ان هده الصورة الدرامية و هذا المشهد الدي يقدمه هذا الاستاد و المثقف و المبدع هي صورة معبرة عن واقع فعلا فيه من التفاهة و الرداءة و السقوط ما يكفي .

هل تعد هده المهرجانات فقط بهرجة إعلامية واستهلاكا للمال العام ام العكس؟

المهرجانات هي فعلا موسمية وتأثيرها ضعيف جدا وبالتالي هي عبارة عن نشاط موسمي لا يترك اثرا وبالتالي فالميزانيات المرصودة يعني لابد ان تتوجه هده الميزانيات الى أشياء أخرى و الى تأسيس مهرجانات لها منطق المؤسسة و منطق المؤسسة الذي يشتغل طيلة السنة و له رؤية لعشرين سنة او اكثر و هده الرؤية لا بد لها ان توجد و هي تغيب مع الأسف و بالتالي فهده البهرجة الموجودة و الموسمية تحضر بطبيعة الحال لأغراض مختلفة بالنسبة لي انا بالأساس هو الفعل الثقافي هل يصل الى المتلقي في نظري المتواضع لا اعتقد و بالتالي فإننا فقط نغرد خارج الصرب لأنه أولا كما قلت لك الاغنية تولد ميتة و المهرجان يولد ميت يقدم ما يقدم و عندما ينتهي يمسح كل شيء لان المغربي لديه احباط و فاقد لثقة و المغربي الان يعيش حالة الكفر لأنه كفر بكل شيء و هذا شيء غريب بنسبة لي و لمسته بشكل كبير. الان الكلمات الموسيقية المكتوبة أصبحت رديئة وبدون جدوة وبلا معنى مثلا المثل المغربي الشعبي "السايق تالف والراكب خايف" السائق ضل الطريق والراكب خائف هده فعلا تعبر عن الواقع والساعة. لذلك فما يقع اليوم لابد من إعادة النظر جدرية فيه قبل فوات الأوان اكيد لأنه الواقع لا يرتفع والطبيعة تخشى الفراغ وهذا الفراغ هو قاتل جدا لأنني عندي علاقات مع مغاربة العالم وداخل المغرب هناك غضب حول ما يحدث يعني احباط عميق ويولد مع الوقت امراض نفسية لأنك لست بقادر على التغير ويولد مشكلة كبيرة .

رأيكم سيدي حول الموسيقى الجديدة والموسيقى القديمة بمعني اخر ماهي مقارنتكم سيدي لهدين الصنفين؟

مثلا هناك السينما التجارية والسينما الثقافية وهناك الاغنية الثقافية او الخالدة والاغنية التجارية. أولا الشروط المجتمعية تختلف بين مرحلة الستينات و السبعينات و الان لأنه كانت شروط أيديولوجية و هي أيديولوجية اليسار الماركسية هده من جهة و كانت مرحلة النضال من اجل الحرية و التحرر و من اجل بناء دولة و التغير، كانت مرحلة فيها الإنساني المغربي عند و تلك الروافد المعرفية و الثقافية و غيرها، المدرسة كانت قوية النقابات كانت قوية الأحزاب كانت حاضرة و بشدة و خصوصا الأحزاب اليسارية و الاتحاد الوطني لطلبة المغربي كان قويا و الطلبة كانوا في مرحلة ذهبية و لديه الروافد و عنده المصادر و لديه التغذية المعرفية و الفكرية و السياسية و لديه المناعة و هذا كان شيء واضح عند مرحلة التحليل لهؤلاء الطلبة و انسان يناقش و هو جيل الرؤية ، السياق الان يختلف موت لكل هده الافراد. لان هناك تأثير لتكنولوجيا الاعلام بطريقة عجيبة و غريبة اذا هذا سياق مختلفة بالإضافة لان هده الاغنية التي تنتج اليوم هي ليست بشعر عميق ليس فيه صور و ليس فيه مجاز و ليس فيه استعارة و ليس فيه محددات جمالية أولا لا الشعر و لا الكلمة و لا الألحان حتى الالحان تشعر كمستمع بان الذي يقوم بها يقوم بيها من اجل اهداف تجارية لان هده الالحان تتأسس عن جهل بشيء ما و ما معني الجهل فعندما نتحدث عن محمد عبد لوهاب فهو ليس بقارئ للموسيقى الكلاسيكية الغربية لبتهوفن و غيرهم و لكن فهو قارئ و متأثر و فيه اغانيه تكتشف ان هذا ليس بإنسان بسيط كموسيقي، لذلك فما ينتج اليوم هي كلمات سطحية بسيطة لنقل كلمات لا تعبر عن الأعماق و عن العمق داخل المجتمع هي كلمة على هامش ما يقع داخل المجتمع هي كلمة لا تعكس هموم ذلك الانسان و هي كلمة ليست فيها المحددات الجمالية و هي كلمة ليست فيها لغة الابداع و بالتالي فهده الاغنية تولد

ميتة بالرغم من عدد المشاهدات فهدا بالنسبة لي كلام تجاري أولا و الجماهرية كانت عند هتلر و موسوليني و الفاشية فالجماهرية التي نسمعها اليوم عن الاغنية الحديث هي مجرد فبركة إعلامية .

لذلك فاليوم نعيش كبوة غنائية موجودة فيها ناس يتاجرون و بالتالي بالنسبة لي ولادت الاغنية ميتة فمن يسمع الاغنية الحديثة لا يرجع لها من بعد، لذلك هنا يجب ان أقول هناك من كان يمارس الفن او الغناء من منطلق الحب و الحب القوي الأقوى من المال لذلك فدافع الذي كان هو دافع المحبة و الحب و الابداع كانوا يريدون خلق شيء ما مثل ناس الغوان، مجموعة المشاهب ، مجموعة لرصاد، مجموعة سهام هده مجموعات و هناك افراد مثال كالحياني و عبد الهادي بالخياط فهؤلاء لديهم شعر و لديهم كلمة. اليوم هناك فقر وهناك بؤس في الكلمة وفي الإيقاع وفي اللحن وفي كل شيء فقط هناك زواق وهناك أشياء فارغة وبطبيعة الحال الأضواء تحرق في بعض الأحيان وهناك العديد من هؤلاء المغنين الحداثيون المغاربة اليوم لم يشكل ولو اغنية واحدة يمكن ان نقول عنها خالدة. وانا لا اسمع الا الأغاني المشرقية القديمة والمجموعات والمغنين المغاربة في نفس جيلي و هذا تطهير لنفسي في كل ليلة لان ما يوجد الان هو مجرد ضجيج وليس غير ذلك. فالموسيقى ليست بفن بسيط ولكنها هي علم وهي تغدية لروح وتهديب لنفس وهي ابداع عميق ينتجه الفلاسفة والعظماء وما يوجد الان هو ضجيج يمارس في ساحات العمومية وفي وسائل التواصل وكذا وغيرهم.

ما الجدوى من هده المهرجانات وماهي انزلاقاتها؟

الجدوى من المهرجانات بشكل عام كانت فنية بالأساس موسيقية و غيرها و الانزلاقات ، أولا المهرجان هو ليس فقط مناسبة لقاء و عرض لمنتوج معين لعمل فني معين كان مسرحا او سينما او موسيقى و الاستمتاع بيه من طبيعة الحال المتعة هي شيء أساسي في كل مهرجان كيف ما كان في العالم ، استمتاع بالموسيقى و استمتاع بالمكان و استمتاع بالفضاء بطبيعة الحال هناك استمتاع و هناك حميمية سيكولوجية يعني الانسان يحتاج الا ان يكون الى جانب الانسان و هذا شيء ضروري ، اذا هده قراءة سيكولوجية للأشياء و هناك كذلك قراءة اقتصادية بالنسبة للمهرجان يمكن ان يكون فعلا بوابة اقتصادية مهمة فيها توظيف طاقات شابة معينة في مجال معين و بالتالي هذا يساهم في الاقتصاد المحلي لبلد ما ، لان عندما نستقبل ضيوف من بلد اخر و حتى الضيوف على المستوى المحلي فهذا يعني انه فعلا هناك حركة اقتصادية هده قراءة أخرى.

هناك قراءة على المستوى الإبداعي و الجمالي اكيد مهرجان هو هده الفرصة لكن عندما تكون المهرجانات يعني بشكل عام خارجة عن هذا الاطار او على الأقل ليست فضاء لتكوين لان المهرجان هو فضاء لتكوين بمعني انه يحقق تراكم تاريخي و يحقق تقليد معين و هذا التراكم التاريخي يسمح له بالتأثير في ذلك الجمهور الذي يأتي ، لان الجمهور يأثر و يتأثر ، الورشات التكوينية في مجال الموسيقى او سينما او المسرح او غيرها لان فضاء المهرجان ليس هو فقط عرض شريط او مسرحية او عرض لمجموعة موسيقية و الانسحاب بعد ذلك لا بل هو مجال لتكوين و مجال لأنشاء و تشكيل أسواق فكرية و فنية في مجالات الفنون اذا المهرجان هو فلسفة لتدبير الثقافي و التدبير الثقافي Culture Management هذا تخصص قائم الذات ، اذا كل هذه القراءات و كل هذه الأشياء لابد ان تجتمع في مهرجان معين و ما يقع في المغرب هو خروج المهرجانات على الاطار الحرفي و الاطار المهني و التي

تسقط فيه كل هذه القراءات او على الأقل جلها ؛ لا القراءة الاقتصادية و لا القراءة السيكولوجية و لا القراءة الثقافية و الإبداعية و الجمالية الى غير ذلك فلذلك فالاطار الذي يحكم هذا النقاش هو اطار الحرفية و المهنية. الان الثقافة هي تخصص و الثقافة في المانيا اقدم لك نموذجا فالجامعات الألمانية هناك تخصص قائم الذات و مستقل اسمه علوم الثقافة بمعني علم الثقافة هو تخصص ؛ انا لا اعتقد هذا التخصص موجود في البلدان العربية كعلم لنأخذ المغرب كمثال هل هناك فعلا تخصص لثقافة فعندما أقول التخصص فاقصد الادب العربي و الادب الإنجليزي و الادب الفرنسي ، اذا هدا التخصص هو اعتراف بان الثقافة علم و الطلبة الدين يدرسون في الجامعات الألمانية يدرسون الجوانب و الزوايا و المجالات الخاصة بالبحث في مجال علوم الثقافة ، اذا فقط هذا المعطى و غياب هذا البعد العلمي لمجال الثقافة في البلاد و في المغرب بالأساس هو فعلا معطى و مؤشر سلبي على انا الأمور لا تقدم بطريقة علمية بل تقدم بطريقة فيها نوع من الموهبة و بعض الأحيان فيها نوع من الخلط في التخصصات و بعض الأحيان فيها نوع من الموسمية و هو المهيمن هناك عمل موسمي و طقس موسمي يمر و هو عابر و لا يترك بصمة في التربة المحلية لذلك فالثقافة ليست فقط شيء عابر و ليست ترفا بل هي تأثير و هي تأثر و بصمة الثقافة هو سلوك و هو قيمة.

الثقافة و علا قته بالتربية و هذا موضوع كبير و شاسع ، فعندما ننظم مهرجان فلابد ان يكون لدينا اطار و ان توجد لدينا فلسفة المخرجان الثقافية و فلسفة إبداعية و فلسفة جمالية و فلسفة تربوية لان لابد ان نوجه الخطاب للأطفال و الشباب و المراهقين و نقدم هذا الخطاب. لذا فعندما المهرجان يخرج من كل هده الإطارات وهي إطارات علمية بالأساس يخرج عنها ويبدأ ان يمارس أشياء او طقوس هكذا صغيرة جدا فهو يخرج عن اطاره ويصبح عبارة عن شيء يعني شكلي لا يثرك اثرا لا في النفوس ولا في العقول، هذا باختصار شديد في مجال المهرجانات. اما الانزلاقات هي ضروري العودة الى مجال الثقافة كعلم كتخصص بكل تفرعاتها و بكل مجالاتها بكل انفتاحاتها لان الثقافة ليست هي فقط بحث علمي و رسالة و دكتوراه و كذا ، الثقافة هي ممارسة مهنية يمكن ان نقدم فيها تكوين وورشات و نقدم فيها دبلومات و ان تعترف الجامعة المغربية مثلا بالثقافة كعلم له أسس و له ضوابط و هذا شيء أساسي لكن عندما نخرج عن هذا الاطار و ما يقع هناك تعدد ، لنأخذ المهرجانات السينمائية مثلا و لو فيها مهرجان واحد دولي كان مهرجان مراكش و لكن ليس بمعاير سينمائية عالمية و هذا ظاهر في الجوائز و المقابل فلاوجود لهذا البعد الدولي و الكوني للمهرجان السينمائي و حثى في الموسيقى و غيرها ، لذلك فعدم و جود مهرجان دولي معترف بيه دوليا

لذلك فالمهرجان ليس بضخ هكذا، فالثقافة يجب ان تنسجم مع مشروع اخر والمشروع الثقافي يجب ان ينسجم مع مشروع أكبر منه وهو المشروع المجتمعي والذي لابد ان تكون في فلسفته المشروع الثقافي، لنعود الى الميزانية للحكومة المغربية هي قليلة جدا ولا تصل الى واحد في المئة من الميزانية العام للمجال الثقافة رغم ان الثقافة فيها وزارة وكذا وهذا شيء ضعيف جدا وهناك بؤس كبير فعلا وهناك شح وهناك فقر وبالتالي لا يمكن الحديث عن الثقافة كأولوية في المغرب وهذا شيء اساسي ولابد ان اقول هذا الكلام. لكن في المانيا كنموذج واروبا وسأتحدث عن المانيا لأنني اعيش هنا أكثر من 15 سنة باختصار المانيا لديها الثقافة كأولوية قد نقوم بإصلاحات في مجالات

اقتصادية معينة واعطيك مثال لنقلل من ميزانية الخبز لكن لا نقتطع من ميزانية الثقافة لان الثقافة تغدية للعقل ولنفس ولي الروح وهي تضل مقدسة في هدا البلد يعني المانيا .

أخيرا سيدي كيف يمكن للمهرجانات ان تؤدي الي تبادل تقافي واجتماعي؟

بالنسبة لتبادل الثقافي و الاجتماعي للمهرجانات فلابد للمهرجان أولا ان يكون له اطار و هو اطار علمي و هو اطار فيه هذا البعد الدولي أولا يجب ان يكون لديه اعتراف دولي بالمعايير المعينة و عندما آنذاك يمكن ان نحقق هذا التبادل الثقافي ، فمادا نقدم للأخر اول كثقافة مغربية و ماذا نستقبل من ثقافات أخرى و كيف يمكن لتفاعل ان يكون، التلاقح و التمازج بين الثقافات فالتواصل الثقافي او التواصل بين الثقافات هو تخصص علمي يدرس في الجامعات الدولية الامريكية و الأوروبية بمعنى لا نتواصل مع الاخرين الا عندما تتوفر الشروط الأساسية ان نقدم لهم ثقافة أولا و هي الثقافة المغربية المحلية لكن كيف نقدم هذه الثقافة و الأدوات المنهجية و الحرفية و المهنية و غيرها غير متوفرة لان لا يمكن ان نقدم ثقافة اما ان هذا الذي يقدم هذه الثقافة يجهلها و هو جهل بالثقافة المحلية و الكثير منهم و في الواجهات يقدمون الثقافة المغربية و هم يجهلونها و هم من اهل الدار و من اهل البيت او اننا نقدمها بطريقة مشوهة، لابد لنا من ماسست هده الثقافة و لابد لنا من ماسست هذا التبادل الثقافي فعندما يكون مهرجان سينمائيا يجب ان يكون منظم له جيدا وانا اليوم كنت اتحدث مع اكبر النقاد العرب قال لي ليس هناك في البلدان العربية و لو مهرجان دولي سينمائي واحد و هذا لسبب بسيط لان المهرجان ليس فيه تخصص و حتى الصحافيون والنقاد ليست لهم قاعة خاصة يشاهدون فيها الأفلام و يشاهدون ذلك مع الجمهور و الجمهور يزعج بالكثير من السلوكيات يتحدثون في الهواتف مازلنا لا نتوفر على ثقافة و على ادبيات و الاخلاقيات مشاهدة فلم او مسرحية او عرض موسيقي، هده التربية لا يمكن ان تكون الا بمشروع ثقافي و المشروع الثقافي لا يمكن ان يكون الا بمشروع مجتمعي أساسه الثقافة و الفكر و العلم الى غير ذلك.

لذلك التبادل الثقافي لا يمكن ان يكون الا بتحصين أولا الثقافة المحلية الا بإشاعة الثقافة المحلية و ابراز الثقافة المحلية و ماذا تقدم للأخر و انت تجهل ذاتك الا بالاعتراف و التأكيد على الذات و على الثقافة المحلية و الا بتقوية هذه الثقافة و اشاعتها و تنويرها ماذا يعرف التلاميذ و الطلبة المغاربة عن الثقافة المغربية سواء كانت عالمة او كانت شعبية ماذا يعرفون عن الكتاب المغاربة و عن المفكرون المغاربة و عن الفلاسفة المغاربة و عن الادباء المغاربة هل فعلا يعرفون ذلك و هنا نتحدث عن دور المدرسة و هنا أقول ان المدرسة المغربية مدرسة فاشلة و هذا ليس حكما بل فيه تحليل فهي فاشلة أولا لعطاءتها فحتى المجلس الأعلى لتعليم يقدم الان تقارير سلبية عن الوضع لتلميذ فالمدرسة لم تعد مجال لتكوين و التعليم بل أصبحت مجال لتأطير و تفريخ الجهل و لذلك لا يمكن فالمدرسة فاشلة و كيف نقدم ثقافة تنويرية و مغربية فكيف نقدم هذه الثقافة للأخرين و كيف نقدم ثقافتنا للتلاميذ الأجيال القادمة، لذلك في غياب هذا المعطى و في غياب هذه الشروط العلمية فبطبيعة الحال لا يمكن ان نتواصل مع الاخرين و كيف نقول الأمريكي و كيف نقول الأوروبي نعم هذه ثقافتنا في اطار مهرجان يجهل هذه الثقافة و يمارسها او يقدم لنا ثقافة مشوهة و ثقافة ممسوخة و ثقافة ليست لها ابعاد تاريخية واضحة لذلك لابد أولا لكي نتواصل مع الاخرين ان نتواصل مع الذات و نقوم بإشاعة هذه الثقافة و تنوير الاخرين بهده الثقافة المغربية أولا و بمأسستها و جعلها فعلا

فضاء لتواصل المجتمعي داخل المغرب أولا قبل ان تكون في تواصل مع الاخرين لان الانسان الفاشل ذاتيا و العاجز ذاتيا و الجاهل بثقافته كيف سيتواصل مع الاخرين.

فعندما تجد الألماني يعرف افضل منك في ثقافتك و عندما تجد الأوروبي يعرف اكثر منك عن ثقافتك و زار المغرب و يعرف الكثير و هنا استحضر الكتاب المغاربة مثل الجويطي الذي كتب عن منطقة تادلة و شعيب حليفي يكتب عن منطقة الشاوية و غيرها فهذا الادب الموجود في المغرب لابد ان يكون بهذه الطريقة ، الشاوية منطقة لها خصوصية و الشرق و الجنوب فكل منطقة لها خصوصية، لذلك لا يمكن ان نحصن هذه الثقافة الا بمتاحف لحفظ الذاكرة مثلا فن العيطة لا نتوفر عن مراجع تشير الى من اكتشف فن العيطة و شعر العيطة القديم و كتب عن هذا الفن . الثقافة المغربية هي ثقافة ضائعة لأنها غير موثقة لأنها ليست لها فلسفة لحفظها و لذلك من لا يحفظ الذاكرة لا يمكن له ان يتواصل مع الاخرين بالنسبة لي، فانا هنا احلل الوضع انطلاقا من الذات بعلاقتها بالغير فالذات محددة للغير و العكس صحيح و هذا فيه نقاش فلسفي كبير و عظيم بين الفلاسفة مند الفلسفة الاغريقية و لكن لا يمكن لذات ان تتواصل مع الاخر و ان تحدد ثقافة الاخر و تأثر فيه اذا كانت فعلا ثقافة مهزومة و ثقافة لا تستطيع ان تواصل مع الاخر و هي لا تعرف ذاتها بذاتها فلا يمكن للإنسان المغربي ان يتحدث عن ثقافته و هو يجهلها لذلك فالموجود في المغرب الان هو موجود على مستوى الجهل بهده الثقافة و هذا باختصار شديد.

لذلك فالتواصل المجتمعي و الثقافي داخليا و خارجيا هو تواصل معاق مادامت الشروط المحلية غير متوفرة و مادامت الشروط العلمية غير متوفرة و هذا سيضل هكذا الى حين و ضع فعلا أسس واضحة تصبح فيها الثقافة ليست على هامش الاهتمامات السياسية و الحكومية و الرسمية لا يجب ان تكون هي اول شيء لان اخر ورقة يمكن ان نلعب بيها و اخر مجال يمكن ان نشتغل بيه الان هو الذي ظل لنا هو الثقافة لان الاقتصاد منهار لان المجتمع و القيم و كل المعطيات العلمية داخليا التقارير الدولية كل المفكرين و الفلاسفة يتحدثون على انهيار منظومة القيم و انهيار المدرسة المغربية لان الثقافة هي الرأسمال الذي ممكن من خلاله ان نستثمر هذا الرأسمال من اجل ان نتواصل مع دواتنا أولا و مع الاخرين تانيا.

The third interview is with Mr Rachid Belghiti who is a journalist in the electronic newspaper hespress.

كيف ترى سيدي حالة الثقافة اليوم؟

هذا السؤال يصعب ان يتم الجواب عليه لأنه أولا يقتضي حذرا مفاهيميا بمعنى عندما نقول كيف حالة الثقافة المغربية اليوم فما الذي نقصده بالثقافة المغربية او ما لذي نقصده بالثقافة وكيف يمكننا ان نحكم على حالها وان نتفق معها على مفهومها وعلى ان تفق على حالها في جملة او في جملتين او في تقييم واقع الثقافة في فقرة او في فقرتين على المستوى المغربي عندما نتحدث عن الحدر المفاهيمي فإنني أقول عندما اطرح سؤال كيف هي حالة الثقافة هو ماهي الثقافة فانا بالنسبة لي امام كل المفاهيم الموجودة تعريفي هو ان الثقافة هو ما اوجده الانسان بمعنى انه ما يميز منتوج الانسان عن منتوج الطبيعة او هبة الطبيعة عندما وجد الانسان استطاع هذا الانسان ان ينتج قيما و هي ثقافة

استطاع ان ينتج قانونا و هي ثقافة و استطاع ان يتنج الشعر و هي ثقافة و استطاع ان يتنج الموسيقى و هي ثقافة و استطاع ان ينتج الخزف و هي ثقافة و هكذا اذا بالتالي لا استطيع ان اعطي جواب أقيم فيه حالة الثقافة المغربية بوصفها شيئا واحد او جسما واحد من هنا فصعوبة تحديد المفاهيم و نظرا لتشعب الموضوع فيبقى من الرصانة ان لا يتم تقييم او الجواب باستسهال تقييم جواب على سؤال من هذا النوع

هل يمكن القولان الثقافة المغربية لمنطق التجارة؟

ما هو تعريفكم سيدي لصناعة الثقافة؟

السؤال الثالث و الثاني بالنسبة لي طبعا بدون دخول في تاريخ صناعة الثقافة و ثقافة ماركس و مدرسة فرنكفورت و كتاب جدل التنوير و بداية ظهور هذا الكتاب و تداول مفهومه في الاربعينيات و لكن بالنسبة لي احبذ اقتصاد الثقافة على صناعة الثقافة و سأقول لماذا الثقافة تصنع بشكل دائم و ما الذي يعنيه صناعة الثقافة بالنسبة لي و لي فهمي المتواضع هي ان الثقافة تصنع بشكل دائم و متواتر و مستمر لأنها تلاقح للمعارف الإنسانية و الاحاسيس و المهارات فهنا نصنع لان ما دمنا كثقافات نتلاقح فإننا نصنع منتوج ثقافي جديد مبدع و لكن في لحظة من اللحظات من تطور الرأسمالية و هيمنة النموذج الرأسمالي على العالم اصبحنا نرى اقتصاد ثقافي معناه اننا تحولنا من مجرد صناعة الثقافة و التي كانت صناعة الى حد ما او منتوجا مجاني متاحا مفتوحا يسمح به للولوج من طرف الجميع الى مرحلة اقتصاد الثقافة التي تحول فيها المنتوج الثقافي او الفعل الثقافي او المادة الثقافية الى سلعة بمعنى منتوج يوجه الى جمهور لديه حاجة بمقابل مادي من اجل دخول ومشاهدة عرض لفلم في مهرجان الفلم الأوروبي في مسرح محمد الخامس في الرباط لابد ان تدفع مقابل هو 20 درهم و لكي تشاهد عرض موسيقي لماجد بقاس في مهرجان شالة في الرباط يجب منك دفع 200 درهم اذا هنا اصبحنا امام اقتصاد ثقافي اد لم اقل تسليع لثقافة و الفرق بينها و بين صناعة الثقافة بالنسبة لي دائما و هنا لا اعود الى المدارس الفلسفية او الى غيرها ان الثقافة كانت دائما صناعة الا انها كانت صناعة متاحة للجميع و هنا الفرق بين صناعة الثقافة و اقتصاد الثقافة بالنسبة لي او تسليع

الثقافة هل ثقافة المغربية تخضع لتجارة؟

نعم و لا هناك عدد من التجارب التي كانت و لا زالت غير خاضعة لتجارة لنأخذ المهرجانات على سبيل المثال المهرجانات الموسيقية لنقل هل المهرجانات الموسيقية في المغرب هي مهرجانات تخضع لمنطق التجارة عموما لا هذا لا يعني انا هناك بعض المهرجانات تخضع لمنطق التجارة اعطي امثلة بسيطة وواضحة اشهر المهرجانات و اكبرها في المغرب الولوج اليها مجاني او على الأقل جل أنشطتها متاحة للجمهور الواسع مهرجان كناوة هو مهرجان مجاني في الصويرة و مهرجان تيمثار هو مهرجان مجاني في اكادير و مهرجان موازين في الرباط هو مهرجان مجاني مهرجان صيف الحسيمة هو مهرجان مجاني لكن الا توجد هناك مهرجانات خاضعة لمنطق التجارة ؟ نعم موجودة و لكنها تشكل اقلية اعطي مثالين و لقد تحدث عليه سابقا هو مهرجان الجاز في شالة هذا مهرجان يخضع لمنطق التجارة تباع فيه بطاقات من اجل مشاهدة المهرجان فهذا مهرجان موسيقي تجاري ربحي 100% و يطبق

عليه اقتصاد الثقافة هناك مهرجانات أخرى يظهر انها مجانية و لكن في الأصل هي تقوم على منطق التجارة مثل مهرجان يقام في الجنوب محميد الغزلان فيه منصات تستضيف فرق من افريقيا و لكن المهرجان يقام من طرف و كالة سياحية لان صاحب الجمعية هو نفسه صاحب الوكالة السياحية و لديه مخيم سياحي الدي يستفيد صاحب الوكالة من مردوديتها و جميع الأنشطة التي تدر مال على الجمعة و على الوكالة السياحية

في نظركم سيدي مادا تقدم صناعة الثقافة للجمهور وماذا تحاول ان توصل؟

هل صناعة الثقافة تساهم في التسويق الأيديولوجي؟

هل مع صناعة الثقافة تغيرت القيم الاجتماعية وتوابيت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

هل يمكننا سيدي ان نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام لا؟

من السؤال 4 الى 7

سأتكلم عن تجارب حية ومهرجانات بعينها واحداث داخل مهرجانات بعينها ونرى هل هي فعلا تحمل أيديولوجيا وماهي هاده المهرجانات وماهي طبيعة الأيديولوجيا الذي يحملها كل مهرجان على حدة سأتحدث عن موازين فموازين على سبيل المثال هو مهرجان فيه برمجة موسيقية او تظاهرة موسيقية فيها فرق افريقية عربية وعالمية فهو ليس مهرجان حامل لهوية بمعنى انه مهرجان لا هوية له كيف يمكننا امتحان ذلك هل هو حامل للأيديولوجية نعم فهو حامل لأيديولوجية نظام سياسي الحاكم لأيديولوجية المخزنية لكي نكون اكثر وضوحا كيف ذلك مثلا عندما كان المغرب يعش حالة من انتفاضات شبابية على ضوء معاشاته دول أخرى قريبة في ما سمي بالربيع العربي و كان الجميع ينادي في شوارع المغربية بالكرامة حرية عدالة اجتماعية قدمت اغنية احد المغنين الخليجين الذي هو حسين الجسمي و هي اغنية مغربية أعاد توزيعها و غناها في منصة موازين و هذه الاغنية هي عن الوطن و هي تشكل جواب سياسيا مدافعا عن أطروحة الدولة و عن أطروحة المخزن امام ماكان يطالب بيه الشارع بمعنى الشارع يقول حرية كرامة عدالة اجتماعية و حسين الجسمي كان يقول اغنية اولدي رذ بالك هادي بلادك راك انت محسود عليها في ما يشبه انا الدعوات الموجودة في الشارع هي ليست دعوات للدمقراطية ليست دعوات لمغرب عادل يسودوه القانون مغرب العادلة الاجتماعية و الحريات بل هي دعوات للفتنة فبالتالي هنا نفهم باننا امام مهرجان منتج لأيديولوجية و هاته الأيديولوجية كما قلت هي أيديولوجية السلطة طبعا يمكن الحديث عن تجارب أخرى موجودة في مهرجانات أخرى و تظاهرات أخرى التي فيها رموز السلطة موجودة بشكل قوي جدا كصور كبيرة لملك الدولة الاعلام الوطنية التي ترفرف في كل مكان و في شاشة حضور قضية الوحدة الترابية حتى داخل برمجة موسيقية و هذا كله ناجم من طبيعة النموذج الاقتصادي لهاته المهرجانات لان جلها ليست مهرجانات مستقلة من حيت التمويل بالمعنى ان ليس السيد فيها هو الجمهور الذي يادي مقابل التذكرة بل السيد فيها هو الدولة نفسها التي تمول هاته المهرجانات اما من خلال مديرية الجماعات المحلية التابعة لوزارة الداخلية و التي تضخ أموال كثيرة في هذا النوع من المهرجانات او من خلال صناديق محلية مثل المبادرة الوطنية لتنمية البشرية الميزانيات المخصص للفعل الثقافي داخل الجماعات الترابية بعض المقاولات الاقتصادية سواء وطنيا او جهويا او إقليميا و التي لها أيضا ارتباطات

بالسلطة من هنا لا يمكن للفعل الثقافي ان يكون مستقلا او الفعل الموسيقي او المهرجان مستقل في رسالته و في ايديولوجيته عن أيديولوجية الدولة لتوضح فعلى سبيل المثال فعندما غنى مغنى الراب معاد بلغوات و المسمى بالحاقد في احد المهرجانات الممول من طرف اتصالات المغرب تم توقيف السهرة و تم توقيف المهرجان و لم يجد معاد بن لغوات المسامات بالحاقد مكان له داخل هاته التظاهرات الموسيقية بشكل عام كما لم يجد له مكان داخل القاعات العمومية في مبادرة موسيقية مستقلة و اكثر من ذلك عندما نظمت احدى التظاهرات الثقافية داخل فضاء خاص الدي هو فضاء لوزين في الدار بيضاء التابع لمؤسسة التازي تم محاصرة المكان و منع الجمهور من الولوج و جاءت السلطة الى قطع التيار الكهربائي عن هذا الفضاء الخاص لوزين اذا من هنا نفهم بان الدولة واعية بأهمية المهرجانات و واعية بأهمية منصتها كمنصات لإيديولوجية و بالتالي فهاته المنصات تحاول الى حد ما ان تبقى حكرا على أيديولوجية الدولة لا على أيديولوجية معارضيها و المبادرات التي تمت في هذا الاتجاه و التي بحثت لها عن فضاءات للاستقلال لم تستطيع ان تستمر أهمها على سبيل المثال مهرجان سمية بكاملين نظم سنة 2018 او 2019 بمدينة الرباط و كان من وراءه عدد من الفعاليات السياسية و المستقلة و على راسهم عمر بلافرج الذي كان نائب برلماني عن اليسار و لكن بعد دورة واحدة توقف هذا المهرجان

من السؤال 8 الى 11

في نظركم سيدي الي أي مدى خدمت هده المهرجانات الموسيقية متل مهرجان موازين ومهرجان ثقافة صوفية وغيرهم الثقافة المغربية؟

هل تعد هده المهرجانات فقط بهرجة إعلامية واستهلاكا للمال العام ام العكس؟

كيف يمكن للمهرجانات ان تؤدي الي تبادل تقافي واجتماعي؟

ما الجدوى من هده المهرجانات وماهي انزلاقاتها؟

كيف خدمت المهرجانات المغربية الثقافة المغربية والتظاهرات المغربية الموسيقية انا في اعتقادي انه مهرجان كناوة خدم فن تكنويت وخدم وجها من وجوه الحضارة ووجه من الموسيقى المغربية العريقة لأنه اخرج كناوة كثراث من الاندثار أعاد الاعتبار للفنانين الكناوين عرف بفن كناوة على مستوى الساحة الدولية أتاح لهذا الفن حياة جديدة من خلال تجارب المزج مع الموسيقى العالمية خاصة جاز و من خلال مهرجان كنواة فتح عائدا اقتصاديا كبيرا لمنتوجات ثقافية أخرى موجودة في صويرة بمعنى ان القادم الى مهرجان كنواة و هم مستهلكين المهرجان و محبيه يعدون بعشرات الالاف يقطنون في رياضات التي تم ترميمها و تحويلها الى وحدات سياحية و دور الضيافة و هذا موروث معماري مغربي و ثقافي فهؤلاء يأخذون تذكار من العرعر على سبيل مثال و هو نشاط ثقافي صويري بحث يأكلون السردين و هو منتوج معروف بيه مدينة الصويرة و بالتالي تم انقاد المطبخ الصويري و بالتالي تجد بان هاته هي علاقة مركبة متسلسلة تفاعلية تظهر في البداية انها مرتبطة بمهرجان فقط و لكنها في واقع الامر ان المهرجان يخدم تعبيرا موسيقيا حافظ عليه و طوره و أعاد الاعتبار لمبدعيه و حسن من وضعيته الاجتماعية و المالية و لكن أيضا له اثار كثيرة عل مجالات ثقافية أخرى في المقابل نجد على سبيل المثال مهرجان تيمثار الذي

يشرف عليه حاليا رئيس الحكومة عزيز اخنوش هذا مهرجان يقام في اكادير عاصمة سوس فمنطقة سوس هي منطقة غنية جدا من الناحية التراثية و الموسيقية ابرز و اغنى مظاهر التعبير الموسيقي السوسي هي فن الرايس و مهرجان تيمثار هو مهرجان سنوي ينظم في اكادير لا يجد الروايس مكان لهم في هذا المهرجان لم يأثر على دينامية خلقت اقامات فنية او تقديم عروض لروايس و دمجها باقاعات عالمية او حسنت من وضعياتهم المادية بالعكس تماما ففن الروايس هو في طريقه الى الانقراض فنانون على أرصفة المقاهي يمدون اديهم متسولون و بالتالي هناك تظاهرة ثقافية موسيقية كبيرة تصرف فيها أموال طائلة و هي تيمثار و لكنها مفصولة تماما عن محيطها الثقافي و لا تأثر فيه باي شكل من الاشكال من هنا يمكننا ان نتحدث عن تيمثار الذي يعد مضيعة للمال و بهرجة إعلامية و كناوة الذي يعتبر حسب دراسة قامت بيها المؤسسة المشرفة على كناوة ان كل درهم صرف على المهرجان يعيد على المدينة بي 7 دراهم

The fourth interview is with Mr Jamal Hedda who is a professor of Arabic at the University of Mohammed the first Oujda and an activist in civil society. The interview is in Arabic and I translated it into English.

ما هو تعريف الثقافة بالنسبة لكم استاد؟

الثقافة بغض النظر عن تعريفات التي هي موجودة سواء تعريفات المتعلقة بالكتب التي تحدث عن الأنثروبولوجيا لالتصاق الثقافة بوجود الانسان ولزوميتها له او كثب اللغة او كثب المصطلح وحثى كتب العربية التي تتحدث عن ثقف الشيء يعني قومه و اذا رجعنا الى التراث العربي نرى بان تثقيف الرمح أي تقومه حتى يزول عنه الاعوجاج بمعنى اذا اردنا اسقاط هذا المفهوم على ما نحن عليه اليوم فتطور مصطلح الثقافة بمقارنة مع باقي اللغات و مع باقي الأمم الموجودة معنا على الكرة الأرضية يمكن ان نجمل من الذي يفرق بيننا و بين الحيوان ، اذا كنا نقول بان الانسان حيوان ناطق بان الذي يفرق ما بين الحيوان و الانسان هو كون الحيوان لا يفكر و كون الانسان يفكر و كون الحيوان فطري يعيش على فطرته و على غريزته و الانسان لا يكتفي فقط بالعيش على الفطرة و الغريزة بمعنى ان الذي يفرق ما بين الانسان و الحيوان ، تأتي الثقافة لتفرقة ما بين انسان و انسان أي ما يتميز بيه الانسان عن باقي الانسان و يدخل في ذلك الدين و اللغة و يدخل في ذلك التقاليد و العادات و يدخل في ذلك بعض الأحيان اللغات و يدخل في دلك كذلك المعتقدات، لذلك فمآخرا مثلا عندما نتحدث عن عنصر او مصطلح الذين حوار الأديان الان من اجل توسيع الدائرة مثلا في الولايات المتحدة الامريكية يتحدثون عن حوار الثقافات بمعنى انا اذا كان هذا مسيحي و هذا نصراني و هذا مسلم و هذا يهودي و هذا شيعي و هذا سني هناك اختلاف، هذا الاختلاف توسعت دائرته الى ان دخلت الى دائرة الثقافة بمعنى الثقافة ما يميزني انا المثقف عن غيري من باقي بني جلدتي الانسان و من باقي بني جنسي الانسان بما اتميز به ، فالذي يماك لغة زائدة عن اللغة الام يدخل في باب المثقف و الذي له أفكار مغايرة للأفكار التي تتوفر لدى الجميع يمكن ان نعده من المثقفين.

لذلك فعندما تحصل ظاهرة من الظواهر او حادثه من الحوادث فما وقع لطفل ريان مثلا رأينا كيف تفاعلت العامة مع الحدث وكيف كان تفاعلوا الخاصة والخاصة هم هما المثقفون وكيف تعامل مع ذلك رسام الكري كثور، والفنانة

التشكيليون، المصورون، الاعلاميون الادباء، الشعراء، اهل النقد واهل علم النفس، علم الاجتماع، الفلسفة الى غير ذلك. أي انا هؤلاء المثقفين يتميزون عن غيرهم من باقي الاجناس البشرية بامتلاكهم لشيء ما يفوقون بيه غيرهم و يجعلهم يتأثرون بمحيطهم اما سلبا او اجابا و يأثرون في محيطهم أي ان المثقف يتأثر و يأثر و تأثيره يأتي من بابا انه يحاول ان يقوم بعنصر التغير لأنه هو الوحيد الذي يستطيع التنبه الى ما هو غير عادل في هذا المجتمع فعندما نتحدث عن التغيرات المجتمعية من حيث القيم و من حيث المبادئ يكون المثقف هو الذي يسأل و نقول ما موقف المثقفين من هذه الظاهرة فيدلي المثقف بدلوه و يشير الى مواطن الصحة و الى مواطن الخطاء و الى مواطن الخير و الى مواطن الشر و الى مواطن الصواب و الى مواطن عكسه الانه يمتلك هاته الميزة التي يفوق بيها غيره

ما هو حال الثقافة اليوم بالمغرب؟

حالة الثقافة اليوم نحن ممكن ان نقول اننا في ليل الكورونا زمن الكوفيد ف 16 مارس 2019 كنا في صبح الكورونا و لم نكن نعرف الأمور التي كانت ستتغير فهذا المجتمع الذي هو المغرب كيف تأثر و كيف تفاعل مع ما حدث آنذاك لم نكن نعرف ان بعض الاشكال الثقافية ستظهر و بعض الاشكال الثقافية الأخرى ستختفي لم نكن نعرف انه كان ملزما علينا العودة الى بيوتنا و التجمع في بويتنا بمعنى انا حال الثقافة قبل كوفيد 19 و حالة الثقافة في زمن كوفيد 19 لنتحدث عن حالة الثقافة بعد الكوفيد 19 ان شاء الله عندما ترفع جل التدابير الاحترازية و عندما تكف هده المتحاورات عن الظهور ، فاذا اردنا ان نتوقف عند حالة الثقافة في المغرب و الثقافة هنا اقصد بصفة عامة اما ان نحكم عليها من جانب مؤسساتي و هنا اتحدث عن وزارة الثقافة لأنها هي الوزارة الوصية عن هذا القطاع و الوزارة التي يمكن ان تحكم على هذا القطاع و تعطية مخرجاته و ان تحس بما تغير فيه و ان تأثر فيه و ان تتأثر به ثم باقي الوزارات المحسوبة على وزارة الثقافة فرياضة ثقافة و فن ثقافة و التعليم ثقافة و التربية ثقافة و التجارة ثقافة و الصناعة ثقافة مجموعة من التدخلات في هاته الحقول لاكن يمكن ان نقول ان حالة الثقافة المغربية هو في حالة جيدة و في صحة جيدة لارتباطها بمجالات عدة مرتبطة بسياحة و مرتبطة بالطبخ و مرتبطة بالمطاعم و مرتبطة باللعب في بعض الألعاب المغربية و مرتبطة ببعض المهرجانات التي توفر للمغرب نوع من انفتاح سواء كانت مهرجانات موسيقية ام مهرجانات غنائية ام مهرجانات رقصيه ام مهرجانات متعلقة بالسينما كل هاته الأمور التي تدور في مدار الثقافة تعطي نوعا من الاشعاعية للمغرب بل يمكن ان ندخل فيها ثقافة لثقافتنا كمساهمة الثقافة في الوحدة الترابية لان لنا اخوانا و لنا مواطنين في أقاليمنا الصحراوية لهم ثقافتهم التي هي تنتسب الينا، الخط المغربي ، القران المكتوب بالخطوط المغربية و الزخرف المغربي النموذج المغربي لتدين ، نموذجية المغرب على الصعيد الافريقي .

هناك نوع من ريادة ومن القيادة على الصعيد الافريقي ثم هذا التقارب الموجود في شمال افريقيا او شرق وغرب المملكة الذي تكون هناك حزازات سياسية بعض الأحيان ودبلوماسية ولكن تبقى الشخصية المغربية والثقافة المغربية حاضرة كمشاركة مع هده الشعوب التي تحيط بها مع باقي الدول في افريقيا وكشخصية مغربية وهوية خاصة بينا تميزنا عن غيرنا عن باقي دول العالم وبين بافي الدول على صعيد القاري وبين باقي الدول على صعيد العربي. فلا يمكن ان نجمع ما بين ما يميز المغرب مع ما يميزنا عن الشعب المصري او لبناني او الأردني، حالتنا الثقافية الحمد

الله رغم ان ميزانية وزارة الثقافة هي ميزانية فقيرة نوعا ما لكن هناك ورش كبير نحن مقبلون عليه من شانه ان يطور هاته الثقافة ومن شانه ان يجعل منها محطة استثمار كبير مستقبلا بتنبهنا الى هذا الغنى الذي هو موجود عندنا في مجموعة من المجالات ماديا ولا مادية و التي للأسف الشديد من امد قريب لم نكن ننتبه اليها و زمن كورنا كان وسيلة من الوسائل الاستكشاف لمجموعة من الأوجه الثقافية التي يمكن استغلالها مستقبلا مثلا عندما نربط الثقافة بالرقمنة رغم ان الأفلام كانت قليلة لأنه لم يكن بالإمكان من استخدام استوديوهات من اجل التصوير لكن استطعنا ان نقوم بمهرجانات رقمية و مهرجانات عن بعد و استطعنا بالقيام بمحاضرات عن بعد و استطعنا ان نقوم بندوات عن بعد و هذا جانب يمكن ان نستغله رغم ان حميمية الانسان و مجتمعية و رغبته في ان يكون مع غيره في فضاءات معينة رغم انا هذا وارد لكن تبقى الثقافة المغربية لها ميزاتها الخاصة التي كان يتحدث عنها صناع القرار خاصة ملوكنا عندما كانوا يتحدثون عن تغربيت التي تميزينا عن غيرنا و التي هي مكسب كبير يجب الاستمرار في الحفاظ عليه و بعث الجوانب التي اضمحلت منه و الإصرار و التركيز عن الجوانب الأخرى التي يمكن ان تخدم ثقافتنا مستقبلا لكي نضاهيه بيها و نرافع بيها عن قضايانا الكبيرة و ندخل بيها و نتوغل بيها في افريقيا و نصير نحن النموذج في القيادة و في الريادة .

هل يمكن القول سيدي انا الثقافة اليوم تخضع لمنطق التجارة؟

هنا اذكر باننا نحن لابد ان نكون مرتبطين بتراثنا وتاريخينا و انتسابنا الى العروبة و الى العربية ، عندما اتحدث عن العروبة و العربية لعلكي تعرفين او سمعتي عن ما يسمى بسوق عكاظ و هو من اكبر الأسواق التي كانت موجودة في الجزيرة العربية حيث كان الشعراء يعرضون قصائدهم هناك من قال ان هناك القصائد السبع و هناك القصائد العشر و القصائد الثمان العدد مختلف تم هناك سمية المعلقات لأنها كانت تعلق في الكعبة و سميت بالمعلقات لأنها كانت تعلق أي كانت تختار و كانت تميز لجودتها و لقوتها و لرزانتها من حيث الشكل و من حيث المضمون ثم هناك من قال انها سميت بالمذهبات لأنها كانت تكتب من ذهب ما معنى انها كانت تكتب من ذهب فنحن الان نعيش في هذا الصراع الروسي الاوكراني و لاحظنا انا من الأمور الثلاثة التي تضاعف تمنها الى درجت خيالية البترول ، القمح و الذهب ما معنى هذا ان النصوص الشفاهية لشعر ثقافة لا مادية كانت مكتوبة آنذاك و تحفظ لكن كان ثمنها غالي جدا أي ان حتى هذا السياق ان تضع القصيدة في سوق فان هناك منطق التجارة و الدليل على هذا هو ان هذه المنتوجات نجدها التي يأتي سياح من بلدان أخرى و التي تمثل الثقافة المغربية الجلباب المغربي البلغة المغربية الاطباق و الطبخ فبعضهم تحدث عن 600 طبخ عبد الله كنون رحمة الله عليه تحدث عن 600 طابق مغربي و اذا قمنا بتحضير هاته الاطباق ففند فتصور مدى الأرباح فمنطق التجارة حاظر لان اذا تحدتنا عن صناعة فإننا نتحدث عن تجارة و نتحدث عن مجهود يقوم بيه هذا الصانع التقليدي و مجهود يقوم بيه هذا الفنان و هذا الرسام و هذا الخطاط و هذا الشاعر و هذا المبدع مجهود يقوم بيه ماديا او لا ماديا يستحق عليه ما يستحق عليه ، ارادات و زيارات السياح في فرنسا و حدها للمتاحف 65 مليار سنويا هي تجارة هي صناعة كم يستفيد المغرب من هذا رغم انا بلدنا 12 قرنا من التاريخ بمعنى زمن ضارب في تاريخ في عمقه لكن مازلنا للأسف الشديد لم نعي قيمة هذا التراث الذي نتوفر عليه و قيمة هذه الثقافة و مازلنا تنقصنا هاته الاليات التي بيها يمكن ان نجعل من هاته التحف

التي لدينا أشياء تباع لتدر ربحا بمنطق التجارة من باب الاستثمار بإرادات لدخل توفر لمجموعة من صناع قوتهم اليومي بل اكثر لان عندما اتحدث عن 86 مليار فهو رقم هائل خيالي يمكننا ان نقوم بهذا لو توفرت لدينا سياسية رصينة في هذا المجال بالاشتراك ما بين وزارة الثقافة و الصناعة و باقي الوزارات

ما مفهومك سيدي لصناعة الثقافة؟

صناعة الثقافة هو أولا ان استكشف هذا المجال الثقافي اعطيك مثال نحن الان في بعض دول نتحدث عن ادب الطفل و ادب الطفل هو ادب خاص موجه للأطفال فبعض العلماء يقولون ان الطفل لا يحتاج فقط الى هده المناهج المقررة و الدراسات التي تتوافر في النصوص الموجودة في المقررات تصنعها وزارة التربية فيها مجموعة من المسالك العلمية و المعرفية متنوعة التخصصات تعطى لذلك التلميذ و يحفظها عن ظهر قلب لا ، القصص فيها قصة تتحدث عن تراث او مثلا من الامثال المغربية او تحكي عن قصة لبطل من الابطال المغاربة او تحكي قصة المقاومة لو اتينا بفنان او رسام يرسم لنا هاته القصة عبر رسوم متحركة و اتينا بكاتب يكتب هاته القصة و يكتب تلك الفقاعات التي يوجد فيها النصوص و اتينا بهؤلاء الأطفال في فضاء معين كمسرح و اتينا بهم و جاء رجل لكي يحكي تلك القصةSTORY TELLING و هو فن السرد انظري الي سلسلة التي يمكن ان نألفها تبتدأ من التراث و تاريخ و الثقافة التي هي موجودة في ذاكرتنا الجمعية الى ان تصل الى ذلك التلميذ الذي سيستهلكها بمعنى ان هناك انتاج و هناك استهلاك هاته السلسة سيدخل فيها صناع الورق و يدخل فيها صناع الألوان و يدخل فيها الاستوديو الذي سيسجل فيه هاته الأمور و يدخل فيها المصور و يدخل فيها الكاتب و يدخل فيها الى اخره ، هاته سلسلة لو استطعنا ان نقوم بهذا لامادي و ان يصير شيء مادي كما تصنع الأفلام فهناك بعض الأفلام يصر الدخل فيها الى ارقام خيالية جدا فمن قصة او تاريخ لشعب ما يصنع فيلم يكون له أرباح طائلة ، فهذا هو مفهوم الصناعة الثقافة هو ان تكون هاته سلسلة تنقل اثرا معين في تراث او تاريخ و تتبع هذا الى ان يصير منتوجا ، عندما نتحدث عن منتوج نتحدث عن مستهلك ، عندما أقول انا هناك متاحف فالمتحف ماذا يضع فيه ؟ يضع فيه هاته التحفة و تحرس في مكان بدرجة حرارة معينة بإضاءة معينة و فيها رجال الامن الخاصين و فيها فضاء معين مخصص لهذا و خارج دلك المتحف يوجد مجموعة من ناس ينتظرون من اجل الحصول على تذكرة و يدخل في ساعة الفلانية و يخرج في ساعة الفلانية اذا هيا صناعة هي تجارة و حركة اقتصادية تدور حول هذا المتحف الذي قلت انه في فرنسا لإرادات المالية من 65 مليار الى 100 مليار في زمن معين، قبل زمن كورونا لان زمن كورونا جعل الناس تتحرك بصيغة مقتصرة على فضاءات قصيرة جدا و بفرض تدابر اثر هذا على جانب التقني ، اذا هاته هي الصناعة و نحتاج الى مصممين و الي مفكرين وواعين بهده الأفكار الإبداعية و المبتكرة، لذلك وزارة الثقافة تنتبه الان الى انا المثقف الذي يوجد في الجامعة لان الجامعة تتحدث عن التعليم العالي و البحث العلمي في الابتكار فلا يمكن لهذا المثقف الذي ينتسب الى هاته الجامعة او هذا المثقف الذي ينتسب الي وزارة الثقافة او هذا المثقف العضوي الفنان الذي في بيته له برجه العاجي الذي هو مرسمه و موسمه الذي ينتج فيه حلة من الحلل تجدنه قد درس فيEcole de Posara و تعلم على يدي فلان و على أسلوب فلان لكي يصير في اخر المطاف ينتج شيء ما نستهلكه نحن و ندخله في حلقة استهلاكية و دائرة اقتصادية استهلاكية تدر لنا أرباحا مادية و لا مادية و هذا هو المعول عليه في المستقبل لذلك

الوزارة لها ورش مستقبلي و تبنت هذا الملف و هذا المشروع و لعلى الزيارة الأخيرة التي قام بيها السيد بن سعيد وزير القطاع كانت تصب في هذا المجال .

في نظركم سيدي ماذا تقدم صناعة الثقافة للجمهور وماذا تحاول ان توصل؟

الجمهور للأسف الشديد نحن لا نعي اذا ارضتي ان نحصر ماذا تمتل الثقافة عندنا تمتل مجموعة من مهرجانات معروفة اين هي المتاحف عندننا في مدننا اين هي المتاحف و اين هي الورشات التي يمكن ان نشارك فيها في الرسم و في الخط و في نحث اين هيا المسارح اين هي دور السينما اين هي زيارات التي يمكن ان نقوم بيها مثلا في استوديوهات الموجودة في ورزازات او باقي الاستوديوهات الموجودة في اطراف المملكة هناك شرخ كبير بين هذا المواطن الواعي بان هناك حركة ثقافية يمكن ان تنشا في مجال ما بعض الأحيان القدرة الشرائية تحول دون دلك، فالكتاب مثلا هل لدينا كولنا القدرة على اقتناء بعض الكتب غالية الثمن فبعض الأحيان يستعصي علينا هذا لان الكتاب غالي جذا فنظر الى استعمال ما يسمى بالاستنساخ و الاستنساخ يقتل الكتاب لان صاحب الكتاب عندما يخرج مجموعة من النسخ يحتاج الى ان يدعم في مشروعه الفكري الثقافي لان يبيع تلك النسخة او تكون هناك مسالة القرصنة اليوم يخرج الكتاب و بقدرة قادر يصر الى PDF ويوزع عبر رابط من الروابط الى الجمهور الذي يتعطش لهذا النوع من صناعة الثقافة يجد نفسه امام كاهن القدرة الشرائية و نحن ادا اردنا ان نوسع دائرة المتعطشين لثقافة و المستفيدين منها يجب ان نفكر في هاته القدرة الشرائية او نفكر على الأقل في دعم هذا الفنان و في دعم هاته النصوص التي تعرض او هاته المسرحيات او هاته الاشكال ان تكون الدولة هي التي تدعمها او تكون بعض المؤسسات اتحدث عن مجالس الجهة و اتحدث عن الجماعات و نتحدث عن الولايات و سأتحدث عن بعض المؤسسات الكبيرة التي لديها ميزانيات تقتني تلك المنتوجات من لدن الفنان الدي ندعمه و عوض ان تكون بتمن غالي تتقاسم ذلك الثمن لكي تصير في متناول الجمهور لان أي فن كيف ما كان ، اذا كان هذا الفن و هذا الابداع غالي الثمن فتكون النخبة و قليلة جدا هي التي ستتعامل مع ذلك و نخبة قليلة جدا هي التي ستتفرج عليه و تستفيد منه، و نحن نريد ان نعمم الثقافة و الكل مستهلاك لهذه الثقافة لان توسيع الاستهلاكية الثقافة هو ما من شانه ان يسجع الفنان على الابداع.

بعض التلفزات الوطنية كانت تسير في زمن ما في هذا الاتجاه بحيث انت تأخذ عملا فنيا مثلا مسرحية و تعرض في مسارح المغرب دون ذكر أسماء الممثلين او دون ذكر أسماء المسرحيات فيعرضها يقوم ذلك المخرج بعرض تلك المسرحية في مجموعة من المدن عشر مدن مثلا تأتي التلفزة مثلا تعرضه على التلفاز ؛ اذا تفرجت على تلك المسرحية في التلفاز فان المسرح سيختفي و لم يعد يقدم عروض أي ان التلفاز تجبر هذا الفنان على ان يخرج عملا اخر جديد بمجرد ان تعرض لكن كان عليها ان تشتريه منه دلك العمل و حقوق عرضه بدعم ذلك الفنان بمبالغ باهظة يمكنك ان تبحثي على الانترنيت مثلا روبير دينورو او لينردو دكبريو لديهم ثروة هائلة جدا الان روبير دينرو لا يعرف كم لديه من الثروة و الأموال لان ارادات تلك الأفلام خيالية من حيث الثمن حيث ان الرجلة الان انتاجات الأفلام التي يقوم بيها يقوم بهاتة الانتاجات من اجل الجانب الإنساني أي أرباح بعض الأفلام توجه الى الخيريات و توجه الى دور العجزة لان الرجل اكتفى بما لديه و نريد نحن كذلك ان نرى اعمال من هذا

النوع و ان نرى فنانين و انت ترين الان مجموعة من الفنانين و مجموعة من كتاب و المسرحين توفو و هم فقراء جمعت لهم الأموال لكي يدفنوا و هذا خطير جدا ان يموت ممثل و يجمع له الثمن من اجل إقامة الجنازة فهذا شيء خطير جدا لان هذه هي العلاقة التي يمكن ان نربط بها بين صناعة الثقافة و الجمهور .

ما هو الدور الذي يلعبه الان الاعلام السمعي البصري بالأخص المهرجانات المغربية الموسيقية المنظمة في صناعة الثقافة؟

إذا اخذنا مهرجانات كمهرجان الصوفية وموازين وسأتحدث عن مهرجان الصوفية بإسهاب لان مهرجان موازين يمثل شريحة واسعة وأخرى مهرجان الصوفية هو مهرجان لروحانيات وهو مهرجان تتجلي فيه واحد الانتقائية التي يبحث عنها العالم الان الا وهو عنصر السلم التعايش ما بين الأديان والتي يمثل المغرب رمزيتها في باقي العالم لان المغرب بلد السلام و بلد التعايش و بلد التسامح الديني مثل هذا المهرجان يتزاوج الحدود و يعطيها هاته الصورة التي نعتز بيها و يقوم بما يسمي الدبلوماسية الثقافية الان و الدبلوماسية الثقافية التي نحتاجها يتحدث عن المغرب في اكبر المحافل الدولية و يدرب بيه المثل في التسامح الديني في السلم و التعايش ،لدرجة ان مجموعة من الأنشطة و كثير من المحافل الكبيرة أصبحت تختار المغرب كوجهة ليس فقط لان تتوفر فيه الشمس و تتوفر فيه الشواطئ و تتوفر فيه صحراء مغربية رائعة و تتوفر فيه فضاءات جميلة لكن لان فيه الامن و فيه السلم و التسامح و فيه الترحاب وهذا يخدم الذي تحدتنا عليه في البداية هو شخصية المغربية أي بان أصبحت الان استضافة هاته المهرجانات تساهم في ترافع عن وحدتنا الترابية ، تساهم في ترافع عن قضيانا الوطنية ، تساهم في تعريف بالمغرب و تساهم بالشق الدبلوماسي الذي تخسر عليه مجموعة من الدول الأموال الطائلة من اجل تحقيقه يحققه مثل هذا المهرجان خاصة عندما يأتيك الناس من كل حدب و صوب و خاصة عندما تمتزج الثقافة اليهودية العبرية الامازيغية الفلسطينية اليابانية الإيرانية و يصير كل ناس ينغمون على وزن واحد تم الجانب الصوفي هو الجانب المشترك يمكننا ان نتحدث عن الديانات لكن الصوفية هي موجودة في كل الديانات و الروحانيات موجودة في كل الديانات و هذا هو ما يحتاج اليه الانسان مستقبلا تلاحظين في اروبا و في أمريكا و في شق من اسيا رغم انا اسيا هي مهد الروحانيات فعلى الأقل في اروبا يحتاجون الى هاته الأمور الروحية و هذا يشكل امرا هام خاصة عندما يواكبه هذا الاعلام السمعي البصري بنقل هاته السهرات و بإعطاء الفرصة لكل سكان العالم لان الموسيقى هي الحوار هي لغة العالم و الإيقاع حتى لا نقول ان هناك بعض المتدينون الذين يحكمون على الموسيقى بأحكام حسب نظرهم انها محرمة ، الطبيعة إيقاع و الموج إيقاع و الأشجار إيقاع كيف يمكنك ان تقنعني بان هاته الأمور غير حلال لا تدخل في بناء ذائقته وبناء تذوقه لذلك فكل هاته العناصر عندما يوكبها الاعلام السمعي البصري و ينقلها الى كل بقع العالم فيسير الكل يتحدث عن المغرب ثم يتحدث عن هاته المركزية و هذه المحورية .

مهرجان موازين يحقق الشيء نفسه بطريقة أخرى بحيث مجموعة من المشاهير الدولية لم تكن تعرف المغرب حتى جاءت هاته المشاهير و غنت كجينفر لوبز و مهرجان الصويرة الذي جاء اليه بيبي كينغ هل تعرفين ما معنى ان يأتي بيبي كينغ الى المغرب و الى الصويرة مدينة من المدن في المغرب ليصبح المغرب في زمن من المهرجان محورة العالم في فن من الفنون او في موسيقى من الموسيقات و هاته من الأمور التي تخسر عليها بعض الدول

أموال طائلة و للأسف لا تستطيع الوصول الى ما يصل اليه المغرب لذلك يمكننا ان نستفيد من هذا مستقبلا و نأخذ هذا الامر بجدية و نخلق بعض الحرف و بعض المهن و بعض التخصصات المواكبة لهذا لنحسن أداءنا و لتكن لنا صناعة ثقافية قائمة بذاتها يمكن ان تكون لها ارادات و لا نقتصر فقط على انتظار السماء ان تدر مال .

هل صناعة الثقافة تساهم في التسويق الأيديولوجي؟

اه طبعا اليوم يمكن ان نتخذ من الأفلام الامريكية انا شغوف بالأفلام الامريكية بشكل كبير لدرجة انني في زمن كورونا كنت اشاهد أربعة أفلام في اليوم و اليوم على الأقل كل يوم اشاهد فلم فصناعة في أمريكا تصنع الراي العام بالأفلام و صلت الى درجة صناعة الراي العام و هذا من اخطر الأمور الان يتحدثون عن الذكاء الاصطناعي السنين الأخيرة ستلاحظين انه هناك أفلام كثيرة جدا الموضوع الواحد فيها هو الذكاء الاصطناعي و مؤخرا هناك أفلام كثيرة عن الحروب لا لشيء الا لان أمريكا عاشت حروبا خارج أمريكا في الفيتنام في اتيوبيا في افغانستنا لذلك هناك صورة تحضر في الفكر و الذاكرة الجمعية الامريكية و تحاول الأفلام الامريكية ان تعطية صورة أخرى هنا لاندخل في باب نقد الأفلام فانا لست ناقد لسينما و لكن اريد فقط ان اصيل لك الفكرة هو انا أمريكا استطاعت ان تصنع الراي العام بالسينما اذا قلت السينما هي نوع من الثقافة فيمكن تمرير أي أيديولوجية عبر وسيلة من الوسائل الثقافية و ذكرت لك السينما و الغناء يمكن ان يكون في هذا الباب فالمسرح يمكن ان يكون في هذا الباب النحت يمكن ان يكون في هذا الباب الصورة يمكن ان تكون في هذا الباب اشكال كثيرة من الاشكال الفنية و الثقافية لها حمولة أيديولوجية هذه الحمولة الأيديولوجية تمر عبر هذا المنتوج الفني الثقافي احبابنا ام كرهنا اذا ما العمل ، العمل هو حتى لا نكون تحث هذا التأثير الأيديولوجي لان عندما نقول التأثير الأيديولوجي قد يكون تأثيرا أيديولوجيا إيجابيا كما قد يكون تأثيرا أيديولوجيا سلبيا لكن المعول عليه هوان نكون رايا عام يتوفر فيه عنصرنا مهما جدا الحس التأويلي و الحس النقدي ، اذا توفر فيه الحس التأويلي و الحس النقدي يستطيع ان ياول تلك الرموز المستعملة في ذلك الفلم لماذا استعمل تلك اللغات و هذا اللون و هذا الباس ثم الحس النقدي يعرف ان هذا نافع و هذا ضار و هذا جيد و هذا غير جيد و هو يختار لا نقوم بالحجر الفكري نحن لا يجب ان نقوم بالحجر الفكري عليه ان يختار اما ان نقوم بالحجر الفكري ، فهناك من توجه الى قنوات Netflix و لاحظ بانها تمرر بعض الأفكار عن المثلية في رسوم المتحركة لأفلام معينة في مسلسلات معينة الى اخره لك الحرية او انت تمتلك الة التحكم ان تختار القناة التي تعجبك و القناة التي ترى انها لا تأثر عليك أيديولوجيا انت و اهلك و ابناءك و لك ان تتفرج عليها ان شات ان تشاهدها و لكن انت وحدك تتحمل مسؤولية التأثر و التأثير من باب الأيديولوجية ، لك وحدك ان تختار لكن اذا توفر لديك الحس التأويلي و الحس النقدي يكون اختيارك مبني عن قناعة اذا توفرت لك القناعة انا اومن بالحرية لكل الحرية و انا لا اضر الاخر

هل مع صناعة الثقافة تغيرت القيم الاجتماعية والثوابت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

المهرجانات الفنية نحن امام مجتمع مغربي محافظ مسلم لزالت العادات والتقاليد متجذرة فيه بعمق رغم اننا في 2022 لكن لا يمكن ان نكذب على أنفسنا ونقول اننا مجتمع حداتي ومجتمع عصري مازالت مجموعة من التقاليد لا

نحكم على هاته التقاليد بالإيجابية والسلبية لكن هاته التقاليد مازالت موجودة هذا الدي سياتي من بلد اخر له لباس معين يتحرك بطريقة معينة يرقص بطريقة معينة يغني بطريقة معينة قد يتلفظ بكلمات خادشه للحياء قد يقوم بتصرفات خادشه للحياء فلا يمكن ان افرض عليه هاته الرقابة الفنية او الثقافية ربما عرضه الفني سيتعرض للمسخ سيقول لك ان عرضي الفني لا يمكن ان يكون كامل الا اذا قمت بتلك الحركة او الا اذا نطقت بتلك الكلمة و اذا رقصت بذلك الشكل ، هذا سيأثر علينا نحن و خاصة الناشئة ، رجل مثلا او امرأة لها و له وعي و شعور ربما لن يأثر ذلك عليه و لن يأثر فيه لكن الناشئة من صغار خصوصا اذا كان يتعلق الامر بتلفاز لان الكل يشاهد التلفاز قد يقوم طفلك بتقليد ذلك الامر و هنا انت حر اما ان تتركه ان يقلد او ان تجعل بين ذلك الذي سيقلد هو و بين ما يوجد في مجتمعنا من مبادئ و قيم و هنا نصير امام طفل منفصم شخصيا لأنه يرى في مجتمعه أمورا لا يمكن ان نقبلها بينما في تلفاز يشاهد الحركة او تلك الرقصة او يشاهد ذلك العنصر من عناصر التعبير الفني الذي لو سالت الفنان سيقول لك هذا تعبير صرف لا يمكن ان اتنازل عنه و لا يمكنني ان انزعه من المشهد ، لذلك اما ان نسهر على ان مثلا ما يوضع في الأفلام تشاهدين مثلا بعض الأفلام يحددون السن و لكن في اخر المطاف انت حر اما ان تشاهد انت و عائلتك هذا الفلم او لا او ان تتأثر بيه ام لا .

هل يمكننا سيدي أن نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام لا؟

الان أرى والله اعلم سأعطيك مثالا بسيط جدا في زمن ما كانت البلغة الفاسيه لها ثمن معين و ذلك الثمن ليس في متناول الجميع خاصة عندما يتعلق الامر في فترات الأعياد كان ثمنها يصير في بعض الأحيان الي خمسين او أربعة مائة درهم و هناك من كان يشتريها بي خمسين او مائتين درهم جاء الصينيون اخذو النمودج البلغة الفاسيه صنع مثل البلغة الفاسيه و أصبحت البلغة الفاسيه تصنع في صين و تأتيك تلك الحاويات الكبيرة بأعداد هائلة جدا من هاته البلغة بثمن 30 درهم و 40 درهم اذا هنا ثقافة مغربية تصنع في صين و بلغة مغربية بثقافة مغربية تصنع في الصين بثمن بخس و بلغة مغربية تصنع في المغرب يتضاعف ثمنها و تساوي اثمنة باهظة و نحن كما قلت بعد قليل مع مواطن بقدرة شرائية محصورة و متوسطة لا يمكنني ان اقنع بان يشتريه تلك البلغة المصنوعة بيد مغربية من منتوج مغربي و من مكونات مغربية و اعين ذلك الصانع التقليدي ، لذلك مجموعة من المنتوجات المغربية للأسف الان هي في هذا الصراع و يمكنك ان تقيس على هذا النموذج التي اعطيتك القفطان و أشياء أخرى و هنا نقتل المنتوج المغربي و المستثمر يقتل الاصالة المغربية

في نظركم سيدي إلي أي مدى خدمت هذه المهرجانات الموسيقية مثل مهرجان موازين ومهرجان الثقافة الصوفية وغيرهما الثقافة المغربية؟

خذمتها أولا الان عرفت بيها لان المهرجانات عندما نتحدث عن المهرجانات نتحدث عن مشهديه نتحدث عن عالم الذي يمكنه اليوم الى ان ينظر الى هاته الثقافة التي نتوفر عليها عوض ان تكون في مجال محلي جهوي و طني مغربي عربي قاري اصبحنا الان نشاهدها على جميع القنوات العالمية و اصبح بالعكس و اعطي هنا مهرجان كنواة او مهرجان الصويرة و هو الان في نسخته 23 أي ربع قرن من زمن بل اصبح مدرسة الان ثم مهرجان الصويرة اعطى نسبة مشاهدة كبيرة للمغرب على العالم خاصة عندما جاء كبار الجاز و البلوز الى المغرب ثم مهرجان من

اكثر من اشعاعية التي وفرها الى المغرب و فرها للمغرب عبر وفود و إعطاء العالمية لفن كنواة و هذا هو المهم ان تعطية العالمية لثقافة مغربية امر ليس بسهل بمعنى ان هذا العالمية اعطيتها بفضل ماذا بفضل مهرجان تبين مركزت عليه مند قليل لهذا المشترك الإنساني في الموسيقى و عبر موسيقى كنواة في تعاملها مع باقي الموسيقات خاصة الجاز هو ما يبين على ان من الممكن مجموعة من الثقافات اذا و جدنا عنصر الاشتراك الإنساني مع باقي الشعوب نصل الى هدف العالمية بالثقافة المغربية أي نخرج الثقافة المغربية من اطارها الضيق الذي هو المملكة المغربية الى اطارها الواسع و الاوسع الذي هو القاري الى العالمية و هذا هو الهدف من الثقافة و هذا هو الهدف من صناعة الثقافة هو ان تصنع العالمية و يتحدث عنك الجميع في المحافل الدولية لان لديك بعض الأمور التي استطعت إخراجها بفضل مهرجان و بفضل تظافر مجهودات هؤلاء الدين يسهرون على هاته المهرجانات بفضل الاعلام السمعي البصري و بعض المثقفون الذين باتون يكتبون عن هاته المهرجانات و بعض الأفلام التي تصور بفضل هذا الالتقائية ما بين الممثلين في ما بينهم و ما بين الفنانين هذا يوسع دائرة المستهلكين و يوسع دائرة المهتمين بهذا الفن و هاته الثقافة الى ما نصب اليه الا و هو العالمية.

ما الجدوى من هذه المهرجانات؟ وماهي انزلاقاتها؟

الجدوى هي أولا هو نقطة التقاء ونقطة انتاج ونقطة يلتقي فيها هذا الفنان الذي يعرض منتوجه لكي يسقل موهبته بمشاركتها مع خيره و يتعرف الى أنماط و أساليب موسيقية أخرى و يعرف بنفسه و بإنتاجه و ابداعه يعطي صورة مشرقة للإبداع المغربي و الفني و الثقافي أي انها فرصة لكي يسوق لنفسه ثم هي فرصته كذلك لدعمه انطلاق من الغلاف المالي الذي يستخلصه عند نهاية كل فن ثم فرصة لتلاقح عندا يستطيع ان يبنيه جسورا للالتقاء ما بينه و بين غيره من الفنانين الذين يشتغلون في الفن نفسه فتكون هناك سفريات و اقامات فنية و مشاركات في ندوات و في مهرجانات خارج الوطن بمعنى توفر له ن الحركية الوطنية و بعض الأحيان الحركية الدولية و توفر له الانتعاش المادي و المعنوي و هو الذي يكون خادم لهذا الفنان و يخرجه من بوتقته لكي يطير بجناحه في سماء الابداع و يعطينا ابداع اكثر حتى لا نرى هذا الفنان يقتل نفسه و يقتل لنقص مادي او لكونه لا يستطيع ان يشارك في هذا المهرجان.

انزلاقاتها تتجلى في بعض الأحيان ان لا نحترم بعض الشرائح المجتمعية الأطفال منهم خاصة عندما نسوق لبعض الألوان الفنية او الثقافية التي لا يكون عليها اجماع و يكون فيها بعض الصور الخادش للحياء و بعض الحركات التي ثائر على ما نحن عليه في مجتمعنا من قيم و مبادئ نحن لسنا ضد مثل هاته الأنواع و لكن على الأقل ان يكون الجمهور المختار لها هو جمهور واعي و جمهور يعرف مدى يرى و جمهور لا نريد ان نقوم بحجر الفكري على احد ثم الأخطر من هذا ان تكون هناك تمرير لبعض الإيديولوجيات التي لا نقبلها او يكون فيها تجاوز لبعض الأمور المتعلقة بالقضايا الوطنية او يكون فيها خدش للحياء او يكون فيها سب لدين او عدم احترام للأخر تكون فيها بعض الأحيان خطابات عنصرية لا نريد هذا لان الفن و الثقافة اسمى من ذلك و الفن و الثقافة تجمع و لا تشتت و الثقافة تعبير عن الحرية بالحرية لكن مع احترام الاخر و مع احترام حرية الاخر و مع التزام بحدوده و

صناعة ذائقته بتأويل و النقد و الإصرار على ان يكون المرء بعد كل مهرجان يمر من مرحلة الى مرحلة احسن أي انه يخرج كانه كان في مدرسة استفادة من تكوين و مرى من جزء الى جزء اكبر و جزء احسن .

هل تعد هذه المهرجانات فقط بهرجة إعلامية وتبذير المال العام أم العكس؟

هي كتب الكثير عن هذا و اشير بالأصابع الى مجموعة من المهرجانات التي قيل ان الذين يأتون اليها يأخذون أموال طائلة جدا و ان تلك الأموال يجب ان تستثمر في كذا و ان لست مع هذا الخطاب لأنني انا امن بشيء هو انا الفن و الثقافة في بعض الدول هو كالأكل و الشرب و كاللباس و كالعبادة فلا يمكنك ان تقول ان تحرمني من الثقافة لكي تكسوني و تطعمني فانا استطيع ان اجوع و ان اعطش لكي أشاهد مسرحية او فلم من الأفلام او اشتري بذلك ثمن كتاب لان ذلك الكتاب يطعم و يسقي عقلي و هذا من جهة و من جهة أخرى هناك مؤسسات مالية لأننا يجب ان نعرف بان هاته المهرجانات في بعض الأحيان تكون فرصة لتعطي فرص لشغل و العمل لشريحة كبيرة من المجتمع كرجال الفن و الثقافة و رجال الامن الخاص و تقنيون و اداريون و إذاعيون و اعلاميون و الصحافيون فقط يجب ان تكون هناك ترشدون لنفقات أولا و تانيا يجب التفكير في ان و العلم بان ان عند نهاية كل مهرجان هناك حسابات تقدم و اظن بل اجزم بان هناك المجلس الأعلى للحسابات الان الذي يسالوا مسؤولين على المهرجان و نسمع بين الحين و الاخر ان فلان جزى بيه الي السجن لان كان هناك اختلاسات مالية لميزانية مهرجان من المهرجانات بمعنى ان الان هناك أمور محسومة و هناك حسابات و هناك مجلس اعلى للحسابات يسهر على هذا الامر و هناك ما يجب ان ينفق في الثقافة وما يجب ان ينفق في الفن و كذلك هناك مهرجانات يجب ان تلغى و هناك مهرجانات يجب ان تنشا و هناك مهرجانات يجب ان تستمر كمهرجان كنواة بالصويرة لأنه يخدم مدينة الصويرة و المغرب بصفة عامة و التعايش الديني و المغرب بصقة عامة ، و كذلك مهرجان الموسيقى الصوفية .

أخيرا سيدي كيف يمكن للمهرجانات أن تؤدي إلى تبادل ثقافي واجتماعي؟

في الانسان هناك الانا و هناك الاخر و هو مصطلحان فلسفيان لا يمكن للأخر ان يعرفني الا من خلال التجلي و الثقافة نوع من التجلي سأذهب بعيدا هنا و استعمل صورة من الصور عندما ينشا مهرجان مدينة الداخلة مثلا او في مدينة العيون و يصعد لتسليم الجائزة احد اخوانينا من الصحراء المغربية بالدراعية المغربية نعرف انا هذا الاستمرارية و هذه الوحدة الترابية و الاخوة بيننا البيعة التي تربط شمال بالجنوب و هذا العنصر الذي هو اخونا من الصحراء بفضل هاته الصورة الذي ينظر اليها و الذي ينظر في باقي دول العالم يعرف اننا لنا الحق في هاته القضية و اننا على حق و انا الاخر على باطل و اننا ناسهم من باب الثقافة و باب الفن في انشاء هذا الجسر الذي نبنيه من اجل الذهاب الى الاخر عبر هاته الوسيلة التي هيا الثقافة و الفن ، الثقافة و الفن عندما جمعنا بين كنواة و جاز و البلوز و يلعبون مقطوعة واحدة يهتز لها الجميع و تجد تناغم و تناسب تام بينهم بكلمة مختلفة و إيقاع واحد و بالوان مختلفة و بلوحة فنية تبين على انا هذا المشترك الإنساني و هذا الانسان بهذا التنوع يمكن ان نخلق هذا التنوع بالتعرف الى الاخر و نجعل الاخر يتعرف الينا بفضل هاته المهرجانات لان على هامش المهرجانات تكون لقاءات و ندوات و تكون أيام دراسية و اوراش تكون مجموعة من الأمور التي تساهم في خلق هاته الجسور ، جسور التعارف و جسور المعرفة ينشئ عن الاختلاف الذي يكون بيننا تفاهم و ائتلاف و هو الذي نريد ان نرى في

المستقبل و يوحدنا في أرضية واحدة و نريد ان تكون ثقافتنا في اختلافها مؤتلفة الا و هي ثقافة الإنسانية و ثقافة السلم و التعايش .

The fifth interview is with Mr Fathi who is responsible at the center of teaching and learning of new teachers at Fez. The interviews are in Arabic but I translate it to English.

1- ماهي نضرتكم سيدي حول الثقافة؟

الثقافة بالنسبة لي كمتتبع ومهتم بالحياة الثقافية في البلد بصفة عامة وفاس بصفة خاصة انها كل المظاهر والنشاط البشري الإنساني في مجالات مختلفة: مجال الادب، مجال الفنون، السينما، المسرح، الشعر، الموسيقي، التشكيل، الرقص، و بالتالي فان الثقافة مفهوم واسع متعدد الدلالات و الابعاد , متعددة المضامين و المحتويات من هده الناحية يرتبط بالوعي بان الثقافة في جميع الأحوال يوجهها وعي و معرفة و تراكم , ان الإنتاج او نشاط و الابداع الثقافي فيه استمرارية , فلا يمكننا الفصل ما بين الأنشطة الثقافية حيت هي التي يبدعها الفرد او المجموعة في معزل عن معارفه السابقة و عن ثقافته و هنا نتكلم عن ثقافة الفرد , ثقافة المجموعة , ثقافة المجتمع , ادا ارتباط الثقافة بالوعي و أيضا ممارسة عندما نتكلم عن المسرح او الرقص او سينما او تشكيل فإننا ننتقل من الوعي (مستوي المعرفة) الي مستوي الممارسة و الفعل .

الثقافة كدلك سلوك وحياة يومية فكل نشاطنا البشري والإنساني اليومي، نعكس مظاهر مختلفة من الثقافة، اعطي مثال التحية بطريقة معينة تعبر عن ثقافة التي تعكس معرفة ما يمتلكه الفرد من معارف مسبقة. والوعي هو أيضا سلوك والممارسة الاجتماعية هنا يمكن ان نجد اشكال التحية تختلف من مجتمع الي اخر من بيئة الي اخري ومن ثقافة الي اخري وبالتالي في منظوري بان الثقافة هي وعي وهي ممارسة وهي سلوك وتغطي كل أنشطة الفرد في مجالات مختلفة، طريقة الباس هي ثقافة وطريقة التحية هي ثقافة.

الثقافة كذللك تخضع في قراءتها الي مقاربات متعددة مثلا التمظهرات الثقافية للغة التي يمكن الاعتماد فيها على مناهج ومقاربات لسانية في تحليل العقل، يمكن كذللك أنشطة او تمظهرات ثقافية اخري يمكن ان ننشأ فيها تخصصات اخري مثلا ادا تحدتنا عن اللباس كثقافة على اشكال التحية كثقافة على اشكال الطبخ كثقافة يمكننا الرجوع الي مقاربات أخرى ولقد تحدتنا عن مقاربات اخري مثال المقاربات اللسانية والمقربات السيمولوجية، او مقاربات أنثروبولوجي. الثقافة لا ترتبط فقط بما هو ادبي او فني، الثقافة كذللك هو نشاط ثقافي داتا مرجعية دينية واجتماعية داتا ابعاد مختلفة، حتى الموسيقي عندها طابع ثقافي حمولة ثقافية فالأعراس مثلا نسمع إيقاعات والحان وأغاني من نوع خاص وفي الجنائز هناك ايقاعات قرآنية حزينة وبالتالي هناك تعدد وهناك تنوع وان فكل نشاط ثقافي او تمظهر او ظاهرة ثقافية لكي نقراها ونفهمها ونعالجها نعتمد على مقاربات التي تلائمها مثلا يمكن ان تكون مقاربة لسانية، سوسيولوجيا او سيكولوجية او أنثروبولوجية مرتبطة بتطور الثقافات والشعوب.

2- ما هو الدور الذي يلعبه الاعلام في تطوير الثقافة وهل هذا الاعلام في نظركم ينقل الثقافة كما هي ام هناك بعض التغيرات التي تتمحور حول اجندات او ايديولوجيات تتحكم في ثقافة؟

لا يمكن ان نتحدث عن اعلام واحد هناك اعلام متعدد ومتنوع، فهدا الحقل يعرف تحول كبير من بين مظاهر هدا التحول هو الانتقال من الورقي الي الرقمي وبالتالي فانه يعرف ضجة كبيرة والاعلام مرتبط كدلك بثقافة الان لديه علاقة ترابطية معه وبالتالي فتأثير هو متبادل نفس الشيء بالنسبة للسياسة فانهم يدخلون في علاقة ثلاثية او ثالوث الاعلام، الثقافة، والسياسة، ادا كل حقل يؤثر في الحقل الاخر

الاعلام يلعب دور كبير في خدمة الثقافة أولا اعطي مثال من خلال الترويج للفنون، الآداب والمسرح، الموسيقي الي غير دلك من خلال التعريف بها ومن خلال تقريبها للفئات المستهدفة باعتبار ان الاعلام قناة أيضا لتواصل الثقافي وبالعكس إذا لم يوجد الاعلام لديه اهداف في خدمة المجتمع وخدمة الثقافة فانه يعطي نتائج عكسية ولن يكون في خدمة المشهد الثقافي ومن هنا من اجل التنمية الثقافية ,ادا كنا نتكلم عن الثقافة كصناعة فلابد ان نتكلم عن الثقافة كتنمية, هدا الحقل محتاج لمجهودات تنموية لكي يتنمى و يتطور و يدعم و في نفس الوقت ان ثقافة هي في خدمة مجالات اخري كسياسة و الاعلام فحقل تنمية ثقافة محتاج الي مجهودات تنموية لكي يتنامى ويتطور ويدعم مجالات اجتماعية أخرى سواء سياسية، اقتصادية، او اجتماعية وبالتالي يمكننا ان نتحدث عن تفاعل ما بين الثقافة وحقول اخري. الان المشهد الإعلامي فضل هدا التحول يمكن محدودية الاهتمام بالحياة الثقافية بصفة عامة.

المجال الثقافي في المغرب يعرف تراجعات كبيرة اول في الإنتاج الثقافي وفي ترويج لهذا الإنتاج الثقافي وكذا الاقبال على ثقافة فهو في تراجع. علما ان ثقافة بدورها تعرف انكماش، فعندما نقول ثقافة كالمسرح اين هو المسرح الان في فاس او المغرب بصفة عامة. الثقافة في فاس مثلا كانت المهرجانات الثقافية متنوعة لقد كان مهرجان الوطني لمسرح الهواة حيث كانت تقام فيه اقصائيات على مستوي الجهات وكان يعطي دينامية كبيرة في هذا الحقل وتانيا بالنسبة للموسيقى إذا ابتعدنا عن الاعلام في الواقع ليس هناك موسيقي ليس هناك دور خاصة بالموسيقى كمقارنة لهده الممارسة الثقافية في اقطار أخرى, ففي فرنسا مثلا هناك احصائيات تشير ان عدد كبير من الفرنسين لديهم سلوك (ثقافة) الذهاب أسبوعيا الي دار الاوبرا ولازالت قائمة الي يومنا هذا و عدم الاعتماد فقط علي الوسائل الإعلامية.

بالنسبة للمتاحف فهي جد قليلة في فاس والمغرب فعدد الافراد الزائرون للمتاحف قليل جدا ومحدود وتراجع عدد المشاهدين وبالتالي تراجع النشاط الثقافي في المسرح وسينما أساس وفي الموسيقي كدلك. فمن الصعب ان توجد تنمية إذا لم تكن ثقافة التي تعرف دينامية وتطور, فبفضل هده التنمية يمكن ان تخدم مجالات أخرى مثال الوعي البشري منها سلوك الفرد و المجتمع و تنمية الوعي المجتمعي و تنمية قدرات الفرد و المجتمع و قدراته الأساسية خصوصا انا الان الثقافة ترتبط ارتباط و تيقا مع المهارات الحياتية Soft Skills و المهارات المرتبطة بالثقافة ادا لا يمكن ان تتنمي هده القدرات ادا لم تكن هناك ثقافة تأدي دورها و بالتالي فإنها ثقافة كانت عندها و لازال أدوار في تنمية الفرد من خلال تنمية الكفايات الذاتية, القدرات و المهارات الشخصية وتنمية كدلك المجتمع, و لا حضنا كدلك أهمية الوعي الثقافي في مرحلة الكوفيد لو كان عندنا الحس الثقافي عميق و عالي يمكن الكثير من الصعوبات نتلافهم.

3- ماهي وجهة نظركم حاليا في الاعلام السمعي البصري مثلا انا كمشاهدة لهدا المنتوج او داك كالأنشطة الموسيقية على سبيل المثال أجد نفسي سواء راضية عن المحتوي او لا والكثير يقول بان ما كان يعرض في سمعي البصري هو جد راقي وموزون عكس اليوم لان ما يعرض هو مجرد تكرار لنفس

المحتوى فقط العناوين تتغير. هل تتفق استاد مع هذه الفكرة وان الاعلام السمعي البصري اليوم لم يعد يقدم منتوج يرتكز على الهوية المغربية؟

المشهد الثقافي المغربي له خصوصيات، أولا هناك ثقافة مبنية على التراث مبنية على الاصالة وعندها حضور وتواجد ولكن الاقبال على ما هو اصيل أصبح نسبيا محدود سواء في المجتمع بصفة عامة او في الاعلام بصفة خاصة. بالنسبة لثقافة او الحياة الثقافية في المغرب لا ننتظر ان تكون فقط أحادية او ثقافة اصيلة واصلية فقط او ثقافة ذات بعد احادي و لكن التوجه المغربي الان بصفة عامة هو الانفتاح على التراث على ما هو اصيل و كذا الانفتاح علي الحداثة و بالأخص على الاخر و هذا الاخر هو متنوع و متعدد و يشمل خليط من ثقافات و بالتالي روافد الثقافة المغربية تجمع ما بين ما هو اصيل و ما هو معاصر و ما هو حديث, إسلامي , عربي, امازيغي, يهودي الي غير دلك و بالتالي جميل هدا التنوع في ثقافة الوطنية و عنصر غنى و يمكن المزيد من العمل و الاجتهاد و دعم لهذا التطوير من الثقافة الوطنية يمدها بأفاق واعدة يمكنها ان تخدم تنمية البلاد الاجتماعية و الاقتصادية كدلك و تخدم منظومة التربية الوطنية و التكوين.

بالنسبة للإعلام اليوم هناك انفتاح على هذا النوع الثقافي في المغرب وفي البلاد ولكن يبقي محدود لان الاعلام كدلك خاضع لمفهوم الصناعة، الإنتاج، ترويج العرض والطلب والزبون او رغبات المشاهد. يحاول الاعلام تلبية مفهوم الصناعة والتجارة ورغبات الزبون هذا من اجل كسب مشاهدين ولكن في نفس الوقت على الاعلام مسؤولية كبيرة مهمة وهي المساهمة في النهوض بالحياة الثقافية في البلاد من خلال الترويج لثقافة جادة التي عندها تمار تنموية كبيرة والتي تخدم توابيت البلاد وكذا التي تخدم التنوع العرقي الاجتماعي والاقتصادي للبلاد وبالتالي هذا التنوع هو حقيقة كنز لهذا يجب تنميته والاستثمار فيه.

أيضا حضور الثقافة في الاعلام يبقي محدود جدا الان عدد البرامج المرتبطة بالمسرح هي جد قليلة وشيء نفسه ينطبق على الرسم، المتاحف، الموسيقي، النحت وبالتالي فالأعلام عليه مسؤولية تقيله لكي ينمي لدي المشاهد الحس الثقافي ويحفزه على القيام بالأنشطة الثقافية كمثال لمدينة فاس، ففاس لديها كنوز كثيرة ولكن مهجورة مثال المتحف الموجود في البرج الشمالي يحتوي على تحف متنوعة وغالية مرتبطة بالأسلحة الي غير دلك في فترة زمنية في عهد المغرب ولكن الان أصبح مهجور نفس شيء بالنسبة لمتحف الحرف التقليدية. دور الاعلام أساسي في التعريف بالمنتوج الثقافي ودعم الحياة الثقافية في البلاد والمجتمع. من جهة اخرى حتى ثقافة تخدم الاعلام إذا كان حس ووعي ثقافي كتوجه كدلك الاعلام ومسارات التي تكون تنموية.

عندما نتحدث عن الصناعة الإعلامية مثل ما نتحدث عن الصناعة الثقافية ولكن الثقافة هي أكبر من الصناعة الان الصناعة كصناعة بالمعني الأساسي للكلمة هي انتاج، توزيع، مستهلك، سلسلة الإنتاج، والربح، الثقافة في حقيقة أكثر من هده الحسابات الربحية المتعلقة بالتكلفة او الربح الدي يمكن ان تكون فقط ضرفيه. الثقافة هي استثمار في الحاضر وهي استثمار في المستقبل وبالتالي هي تستثمر في الراس المال البشري هو اغلى ثروة يمكن ان تكون عند بلد من البلدان ولكن الثقافة ادا اعتبرنها صناعة فهي جد صعبة الان الثقافة أكبر من صناعة وهي ليست مثالا لباقي الصناعات التي تعرف نموذج واحد لعملية الصناعة و لكن صناعة الثقافة مداخلها متشعبة و معقدة يتدخل فيها ما هو بشري، ما هو عقدي، ما هو اجتماعي، سيكولوجي ما هو مجتمعي و بالتالي الصناعة الثقافية من هده الناحية جد معقدة في الانتاج. كدلك الترويج

لها هو جد صعب ليس بالسهل بمقارنة مع صناعات اخرى, نقطة اخرى هو ان التكلفة وراء صناعة الثقافة هي ليست ضائعة ولكن يتم جنيها عن طريق المجتمع يكون ربح مجتمعي وعلى البلاد وعلى الأجيال المستقبلية.

الاعلام لا يتحمل مسؤولية لوحده في دعم الثقافة ولكن هناك الفاعل السياسي، الاسرة، المجتمع المدني لهم المسؤولية في خدمة الثقافة، تشجيع وتربية على ثقافة، الفنون والجمال والتنوع والتعددية وتسامح وعلى تعايش هنا نقدر على تشكيل راس مال بشري قادر علي خدمة بلاده وفي نفس الوقت قادر علي التعايش مع الاخر المتعدد والمتنوع وقادر ان ينفتح عليه و يتكيف مع محيط. الصناعة بمعناها الحرفي لابد ان نتحدث عليها بين معقوفتين لان لا مجال للمقارنة بين الصناعات الأخرى وصناعة الثقافة.

4- بعض المنظرين المشارقة في مصر او بعض دول الخليج لديهم نظرية سلبية عن صناعة الثقافة باعتبارها تغير القيم الاجتماعية وبالأخص القيم الإسلامية والاسرية واتجهت نحو منطق الحداثة الدي لا يخدم الهوية العربية من هنا في نظري المشارقة صناعة الثقافة مجرد تخريب للمجتمعات العربية، هل لديكم استاد نفس الفكرة ام لكم سيدي راي اخر؟

ادا تحدتنا عن الثقافة كصناعة يمكن ان نضيف معطي أساسي هو التحدث عن الصناعة كمخططات عمل Plan d'action, الثقافة كبرامج و ان الثقافة من هذا المنظور عبارة عن مخطط او برنامج تعبئ له موارد و إمكانيات ووسائل لبلوغ اهداف و نتائج معينة و هناك الثقافة التي يمكن ان تكون موجه و التي ترتبط مع الاعلام في تشكيل راي العام و في تشكيل الاتجاهات و الميولات و فق توجهات معينة و هدا ما سميته بيDes Agendas , التي هي محددة و لكن في المقابل لا يمكن لثقافة ان لا تعتمده علي هده الأدوات الحديثة في الحقل الثقافي لأننا نشتغل بمخططات عمل الان مثال القطاع الحكومي لكي يهتم بالثقافة لابد ان يتعامل مع هدا المجال باعتباره انه خدمة اجتماعية و مجتمعية, فمن اجل صناعة الثقافة لابد من تعبئة موارد و الاشتغال بي Plan D'action في تطوير المشهد الثقافي للبلاد, من جهة تانية ان ثقافة في نظري لا يمكن ان اتصورها فقط ثقافة اصيلة او تراثية لان هنا ستصبح الثقافة نمطية أحادية الان في ضل العولمة و التحولات التي تعرفها المجتمعات و التي يعرفها المحيط ان الاتجاه الثقافي هو نحو التعددية و نحو التنوع و بالتالي لا يمكن الاشتغال علي نمط اقصاء الاخر الاننا نتكلم علي تكافئ الفرص و علي الانصاف و نتكلم علي الحقوق الي غير دللك و بالتالي هدا النوع هو غننا للثقافة الوطنية.

5- عصر الانوار هدفه هو تنوير العقول والخروج من سلطة الكنيسة واستخدام العقل، هدا التنوير الدي كان في عصر الانوار انقلب اليوم الي عصر التحكم في العقليات مع نظام الرأسمالية، هل يمكننا القول ان اليوم النظام الرأسمالي أصبح يتحكم في العقل البشري وتحويله الي الة مسيطر عليها من خلال صناعة الثقافة؟

الواقع الان هو اننا نتكلم عن حقول ومجالات التي ظهرت جديدة مع مثلا او الدراسات الثقافية Culture Studies و الاتجاه الجديد في النقد الثقافي و هو يستعرض هده الطروحات الجديدة في المجال الثقافي ادا هل الثقافة صناعة ؟ ام اكبر من صناعة ففي و جهت نظري الثقافة اكبر بكثير

من صناعة لأننا لا يمكن ان نتحكم في ثقافة و نحولها الي ثقافة نمطية أحادية , ا قول التحولات التي يعرفها المجتمع هي اكبر بكثير من الرغبة في التحكم او تنميط و الدفع نحو أحادية الثقافة الان المحيط دائما في تغير و تتبدل الأجيال الان وعيهم يتنوع يتجدد و يتبدل و بالتالي انه الحياة الثقافية اكبر من أي محاولة لتنميطها و ضعها في قالب معين و هدا النقاش المطروح ما بين اللبرالية و الاشتراكية هو نقاش ليس بجديد و لا يمكن ان ينتهي اليوم لأنه في اطار العولمة فهده الأخيرة طرحت مجموعة من القضايا مثال نتكلم عن عولمة الثقافة وعولمة الاقتصاد عولمة الاعلام و لكن ضمن هده الاتجاهات نجد البعض يقول ان عولمة الثقافة باعتبارها صناعة تهدد الهوية الوطنية و الثقافة المحلية الي غير ذلك, و لكن في نظري ان الثقافة تتحول و هي ليست بتابته و هي نمطية و ادا تشكلت في قالب واحد سوف تموت و بالتالي ان قيمة الثقافة هي مثل الكائن حي يتنفس من المحيط الخارجي و يأخذ الهواء من المحيط و بالتالي يتطور و يكبر و ينمو و في نفس الوقت يفيد محيطه بتلك الثمار. خلاصة القول ان الثقافة هي جوهرية بالنسبة للفرد والمجتمع ولا يمكن ان يعيش الانسان من دونيها، وكما قلت من الأول الانسان كائن ثقافي فكل انشطتنا اليومية لها مظاهر ثقافية فطريقتنا في لباس وطريقتنا في الكلام وطريقتنا في التحية تتحكم فيها مرجعيات وروئ ووعي ثقافة الدي هو متنوع ويجمع ما بين الثقافة التقليدية تراثية ومحافظة ونزوعات نحو ثقافة منفتحة متعددة متجددة ومتطور

The final and last interview is of Mr Ahmed Sejelmassi who is a writer, and critic, andspecializesized in cinema and media. The interview is also in Arabic and I translated it into English.

ماهي الثقافة بالنسبة لكم سيدي؟

الثقافة هي كل ما ينتجه الإنسان من مصنوعات وفنون وأفكار وعادات وتقاليد... (أعني المفهوم الأنثروبولوجي للثقافة).. المثقف بالمعنى العامي السائد هو المتعلم أو الحاصل على شهادات وما ينتجه من كتب.. في حين أن كل إنسان فهو مثقف لأن الشيء الذي يميزه عن الحيوان هو الثقافة.

ما هو حال الثقافة اليوم؟

بالمعنى الأنثروبولوجي شهدت الثقافة تطورا مذهلا في السنوات الأخيرة من حيث المنتوجات ونوعيتها ووسائل إبداعها إلخ..

هل يمكن القول ان الثقافة تخضع لمنطق التجارة؟

كل منتوج ثقافي فهو صادر عن صناعة، ولكي تستمر الصناعة وتتطور لابد من التجارة أي ترويج المنتوج وتحقيق أرباح.

ما مفهومك سيدي لصناعة الثقافة؟

الصناعة الثقافية هي كغيرها من الصناعات لابد لها من رؤوس أموال ومؤسسات وتخطيط وفاعلين ومدبرين ومستهلكين...

في نظركم سيدي ماذا تقدم صناعة الثقافة للجمهور وماذا تحاول أن توصل؟

الإنسان لا يعيش بالخبز وحده، إذ لابد له من فكر وفن وعلم ... والصناعة الثقافية هي التي تقدم له هذه المنتوجات التي يغذي بها روحه وفكره وينمي بها حاسته الفنية ويهذب بها نفسه...

ما هو الدور الذي يلعبه الآن الإعلام السمعي البصري بالأخص المهرجانات الموسيقية في صناعة الثقافة؟

الإعلام السمعي البصري يساهم في الترويج لما هو ثقافي، ويمكنه أن يدعم الصناعات الثقافية القائمة.

هل صناعة الثقافة تساهم في التسويق الإيديولوجي؟

لا تخلو أية صناعة ثقافية مما هو إيديولوجي، وبعضها يروج لإيديولوجيا الجهة المتحكمة فيها.

هل مع صناعة الثقافة تغيرت القيم الاجتماعية والثوابت الأخلاقية من خلال ما يعرض في المجال السمعي البصري وبالأخص المهرجانات الفنية؟

مما لا شك فيه أن نوعية المنتوجات الثقافية السائدة تساهم إيجابا أو سلبا في تغيير القيم المجتمعية.

هل يمكننا سيدي أن نتحدث عن وجود صناعة الثقافة التي تخدم الثقافة المغربية ام لا؟

الصناعة الثقافية ينبغي أن تخدم الإنسان في أي مكان وزمان أي أن تساهم في تطوره ورقيه من نواحي عدة وأن ترسخ الحقوق والقيم الإنسانية الكونية النبيلة كالحرية والتسامح والكرامة والحق في الاختلاف...

في نظركم سيدي إلي أي مدى خدمت هذه المهرجانات الموسيقية مثل مهرجان موازين ومهرجان الثقافة الصوفية وغيرهما الثقافة المغربية؟

الثقافة المغربية متنوعة، والمهرجانات الموسيقية وغيرها تساهم في إغنائها والتعريف بجوانب منها، خصوصا إذا كان ما يقدم في هذه المهرجانات له قيمة فنية وفكرية، وتكرس انفتاح المغاربة على ثقافات الغير.

ما الجدوى من هذه المهرجانات؟ وماهي انزلاقاتها؟

لكل مهرجان إيجابيات وسلبياته، فالمهرجانات الجادة والمحترمة لها جدوى. فهي تثقف وترفه وتساهم في تطور المجتمع من نواحي عدة. والمهرجانات التافهة تساهم في تدني الذوق الفني العام داخل البلاد وتشكل أحد عوائق التنمية الشاملة.

هل تعد هذه المهرجانات فقط بهرجة إعلامية وتبذيرا للمال العام أم العكس؟

طبيعة هذه المهرجانات والمشرفين عليها هي التي تحدد ذلك، فإذا كانت غايات المنظمين هي البهرجة وتحقيق المكاسب الشخصية فلا جدوى من ورائها، أما إذا كانت لها غايات نبيلة كالمساهمة مثلا في تربية الذوق الفني والحس النقدي وغير ذلك فتكون ضرورية.

أخيرا سيدي كيف يمكن للمهرجانات أن تؤدي إلى تبادل ثقافي واجتماعي؟

بالانفتاح على الثقافات المختلفة والمبدعين الحقيقيين.

كيف في نظركم سيدي نقوم بتنظيم المهرجانات؟ هل هناك تسيير وتنظيم قبليين؟ وماهي الأسس الإدارية التي يبنى عليها المهرجانات

ثلاثة أسئلة في سؤال واحد.. التنظيم يتطلب متخصصين ومؤهلين وعارفين بدواليب الأمور.. لابد من التخطيط القبلي ووضع البرامج القابلة للتنفيذ في حدود الإمكانيات المالية والبشرية المتوفرة.. كل مهرجان احترافي يفكر منظموه في الصغيرة والكبيرة قبل انطلاقه ولا مجال فيه للصدفة والارتجال، بحيث يتم اختيار إدارة توكل لعناصرها مهام محددة وفق رؤية تشاركية ويكون على رأسها مدير عام يشرف على عملية التنسيق بين مختلف المتدخلين في التنظيم.

This is the whole interview with Mr Skali about the management of the festival Sufi's culture.

1-كيف يتم تنظيم المهرجان سنويا؟

أولا توجد جمعية ثقافية التي تكونت اسمها جمعية فاس لثقافة الصوفية وهاته الجمعية تتأسس على القانون الأساسي للجمعيات سنة 1958 والذي فيه رئيس وكاتب عام ومكتب وامين المال ومجموعة من الناس الذين يسيرون الجمعية وفيه كذلك مديرية احترافية لان هاته جمعية وتخول وجود مديرية احترافية التي تكون مأجورة وتشتغل طول عام لكي تهيأ المهرجان و يكون كذلك في هاته المدرية المدير العام و المدير الفني و يكون ناس التنظيم مثلا التهيؤ للاماكن التي ستكون في المهرجان او المتعلقة بالإواء و استقبال الناس و حسن الضيافة للأشخاص القادمين من أماكن بعيدة و التكفل بالإقامة و تنظيم المرافق كلها و التأكد من استعداديتها و كذلك حجز الطائرة و حجز الفنادق هاته كلها أعمال مختلفة يكون مثل أرغاني غرام هي منظومة لهاته المديرية التي فيها مجموعة من المديريات المصغرة مثل مديرية التواصل و المديرية الفنية و مديرية الإنتاج التي تتكلف بالتنظيم و المديرية التقنية التي تسهر على المسائل الصوت و الانارة ، هاته المسائل كلها فيها احترافية يثم بهذا الشكل و يعطي نتاجه ، يكون هناك اشتغال العام بأكمله و يكون لقاءات و ندوات عبر الانترنيت و مواقع التواصل و هي لقاءات مستمرة لكي نهيئ البرمجة و التواصل من اجل التسويق البرامج على الصعيد الوطني و الدولي و يكون تواصل و مجموعة اتفاقيات مع الصحافة المكتوبة و الالكترونية و مع التلفزيونات مع بعضها و هذا ما يجعل ان يكون مقالات و اشهار و يكون تسويق كذلك . ناس كذلك يحجزون من اجل المجيء الى فاس و يحجزون لكي يدخلوا المهرجان اذا هذا كله هو مقاولة ثقافية تكون قائمة على هذه الأشياء كلها و هناك نوع من المقاولة ثقافية و هندسة ثقافية لان فيها تخطيط و اهداف و عندا يصل وقت المهرجان الذي يمر على عشرة أيام و لكن يكون هناك تنظيم ما قبل المهرجان و اثناء المهرجان و بعد المهرجان، ماهي الحصيلة و بطبيعة الحال يوجد جانب اخر و هو عقد شركات مع الناس الممولين التي يمكن ان تكون الوزارة او مؤسسات خاصة مثل الابناك او مثل شركة لرام و يمكن كذلك ان تكون الوكالة الوطنية لسياحة في المغرب ، اذا مجموعة من المؤسسات فيها شركاء و صحفيون و الاعلاميون ، اذا هذا كله هو مجموعة من المقومات التي في الأخير تعطي النتيجة المطلوبة.

2-كيف يتم اختيار ثيمات المهرجان؟

نحن قررنا ان نقوم بالصوفية لان لدينا دراية عن الثقافة الصوفية و اهتمام مثلا انا اتوفر على دكتوراه في الأنثروبولوجيا و متخصص في التصوف و مدير المهرجان هو كذلك لديه دراسة في التصوف و تاريخ التصوف انه من طبيعة الحال هناك معرفة خاصة لهذا الميدان و نحاول ان نبين ان هذا الجانب لا يبقى فقط اكاديمي و في الكتب فقط بل نحاول ان نكتشف كيف

يمكن ان نبلوره رؤية الثقافة الصوفية كتراث انساني عالمي كوني و الذي يتجلى فيه مجموعة من المجالات بطبيعة الحال كل ما يتعلق بالمخطوطات و الكتب و الشعر الصوفي و كذلك الفنون الصوفية كفنون الخط و المعمار التي هي مستلهمة من هاته الفلسفة و كذلك الفنون الموسيقية و الانشاد الصوفي لان هاته الأشياء كلها موجودة ليس فقط في الكتب و لكن حتى الحياة اليومية مثلا من خلال السماع الى الالة الاندلسية و اذا ذهبنا الى دولة بكستان هناك يتجلى نوع اخر و في تركيا كذلك من هنا هناك أنواع مختلفة للمقامات الصوفية اذا هذا هو الذي يجعل انه نحاول ان نطور هذا الجانب ، ولكن كذلك التصوف كتراث حي لا مادي و كذلك نستلهم منه بعض الأفكار و بعض المفاهيم و الرؤى التي يمكن ان تغدي حياتنا اليومية لذلك هاته هي تمة التي نشتغل عليها و نأخذها من هذا الجانب مثلا كيف انه من الحكمة مثلا ان الحكم داخل التصوف كيف يمكنها ان تغدي الحياة الاجتماعية و اليومية للأشخاص و كيف انه بعض التصورات من التصوف يمكنها ان تغدي الحياة الاجتماعية اذا هاته الأشياء كلها لها علاقة ما بين المجتمع و هذا التراث لا مادي و الروحي الثقافي و الذي هو حي كذلك و الذي ينتج بعض الأشياء لان الثقافة تواكب المجتمع و تغديه اذا هاته الثيمات كل مرة تفتح لنا أبواب لمجال لكي نفهم ما هي القيمة الإضافية التي يمكن ان تعطيها الثقافة و اعتماد التراث الثقافي لأنه تراث لديه قرون و عنده تجدر كبير في تاريخ المغرب مثلا كيف يمكن لهاته الأشياء ان تتبلور و تخدم الأهداف التي أتكلم عليها .

3-من هم المشاركين الرسمين في إدارة المهرجان؟

هناك جانب الجمعية الذي يمثل مجموعة من ناس يمثلون الجمعية يوجد كذلك قسم الاحترافي و هم ناس يشتغلون يوميا لأنه ليس فقط عمل جمعوي و لكن يقام تحث اشراف الجمعية لان الجمعية ليس لها أهداف تجارية لان لديها فقط اهداف ثقافية لكن للوصول الى الأهداف يجب ان يكون مبدا المشاركة لناس لديهم كفاءات مثلا كفاءة في تواصل و كفاءة في المعلوميات و الرقمية و هناك كذلك الغرا فيزيم من حيث الوثائق كيف تكتب و تنتج لأنها تعطى للإشهار لكي تعطي قوة ووقع و كذلك مديرية الإنتاج يجب ان تكون تحتوي على كفاءات و المدير التقني يجب ان تكون عنده كفاءة لكي تمكنه من إيجاد عمله و لكن كل هذا تحت اشراف المجلس الإداري للجمعية .

4- من هم الشركات التي ترع المهرجان؟

هناك 40 شريك او شركاء للمهرجان والتي تنقسم الى أربعة الأولى مرتبطة بوزارة الثقافة وزارة الأوقاف والشؤون الإسلامية، المعهد الفرنسي، الشركة العامة الخطوط الملكية المغربية، بنك افريقيا. الشريك التاني متعلق بالاعلام السمعي البصري وهم الأولى، 2M Med1 Tv. المساء، الاقتصاد. وشريك الرابع والأخيرة هو الراديو هناك شدى الشريك الثالثه متعلق بالصحافة وكالة المغرب العربي الانباء، ، Hit Radio، FM هسيريس، الصباح، لالة فاطمة، اليوم، France Maghreb ،Radio Plus ،mFm، Medi 1 Radio.

5-هل وزارة الثقافة تقوم بدعم سواء مادي او معنوي للمهرجان؟

تقوم الوزارة بدعم مادي و معنوي بل هناك وزارات أخرى كوزارة الشؤون الإسلامية ووزارة الثقافة لان هذا موضوع لديه علاقة بهذا المجال ومع التراث المغربي الأصيل ولديه اهتمام ويكون تحث اشراف هاتين الوزارتين وربما يمكن ان يتوسع في المستقبل ويشمل وزارة التربية الوطنية ولكن الان هاتين الوزارتين يدعمون وبطبيعة الحال يهتمون بهاتة الأشياء.

6-هل المهرجان يدرج منصات بلغات متعددة كالإنجليزية والفرنسية وهل هناك ترجم لما يعرض وعرضها على منصات إعلامية مثل اليوتيوب؟

طبعا هناك اهتمام لكي يكون هذا الشيء و بلغات متعددة، اذا شيء يلقى الاهتمام الا انه يتطلب مجموعة من المصاريف و نحن نعمل على قدر الاستطاعة و لكن يقام و هناك كذلك في ما يخص اليوتيوب لاحد الان لا نترجم و لكن ستكون هناك ترجمة الا انه في منصة اليوتيوب هناك بلغات مختلفة مثلا هناك بالعربية، الإنجليزية ، و الفرنسية و محاضرات و لقاءات بلغات الثلاثة و مع انه في ما بعد مع التطور الاعمال و الإمكان لكي نأخذ معنا هاته الكفاءات الجديدة يمكن لهم كذلك ان يدخل على ارض العمل ان تكون محاضرة بالإنجليزية و يقوم بترجمتها الي لغات أخرى و هكذا بلغات الأساسية.

7-هل هناك سيدي فكرة في انشاء قناة خاصة للمهرجان على منصة اليوتيوب؟

نعم لدينا قناة على اليوتيوب موجودة وبطبيعة الحال إذا دخلت للموقع تجد عدد تسجيلات ولكن لذينا فكرة لخلق تلفزة رقمية هاته من الأشياء والأهداف التي سطرنها بالنسبة للمهرجان في المستقبل .

8-ما هو دور الماستر كلاس ومن هم الأستاذة المشرفين عليه؟

المهرجان شيء و الماستر كلاس شيء اخر هاته حاجاتنا و لكن مختلفين لأنه ليس المهرجان من ينظم الماستر كلاس لان الماستر كلاس يكون في سنة لكلها فعلا طول السنة تكون الماستر كلاس بطبيعة الحال الشيء الذي هو مهم هو لأنه يبقى على طول السنة و كل أسبوع او كل احد يكون الماستر الكلاس و يخلق مجموعة من الناس يكون دائمين و متتبعين و يوجد كذلك بالإنجليزية و العربية و الفرنسية و الأساتذة يكون من العالم كله بطبيعة الحال أحاول دائما ان اتصل بأعلى مستوى من الأساتذة و هذه طريقة مريحة و سهلة لأننا نحتاج الى السفر و تعب السفر و الطلبة كذلك لا يعانون مشقة السفر ، اذا هذا هو الجديد في هاته القضية و الذي اعتمد عليه هو ان كل ماستر كلاس يعتمد على عمل صوفي الذي هو يتم التلقين له مثلا كتاب جلال الدين الرومي او كتاب ناطق الطير للعطار او الحكم لعطاء الله جل هاته الكتب يتم اصاله عن طريق هؤلاء الأساتذة عن طريق إعطاء المفاهيم و المفاتيح اذا نحن نعتبر هاته القضية كمشاركة لي إشاعة و لإيصال هذا التراث الصوفي للجمهور الكبير و احيائه من جديد و ان نجعله في متناول الناس و بالتالي خلق مكتبة رقمية .

9هل لديكم سيدي مقايس يتم انتهاجها في اختيار المشاركين سواء الأجانب او المغاربة؟

لدينا مدير فني يقترح علينا بعض الأشخاص الذين هم بطبيعة الحال متخصصين في المجال وكذلك بالنسبة للجانب الجامعي والفكري نختار الناس الذين لديهم كتب ومراجع إذا دائما يكون الاختصاص هو المسيطر على الاختيارات اننا نأخذ انسان على حساب الاختصاص والإنتاج لديه سواء الفكري او الفني وعلى حسب القدرة لديه ان يوصل هاته المعلومات وهاته الكتب الى الاخر، إذا هي قدرة بيداغوجية على التواصل وان يجعل الناس يستوعبون المفاهيم.

10-ماهي الغاية المتوخاة من تنظيم مهرجان الصوفية؟

الغاية هو ان التراث الصوفي غني جدا وموجود ولكن هاته وسائل جديدة للهندسة الثقافية لكي نوصل هاته المفاهيم والقيم لان هاته القيم هي من القيم التي ساهمت مند قرون في انشاء التاريخ المغربي و الحياة الاجتماعية المغربية و الفردية الاجتماعية داخل المجتمع المغربي لان هاته الأشياء كلها بطبيعة الحال تساهم فيها هاته الثقافة الصوفية من بين الثقافات الأخرى لأننا نعتقد هذا الجانب لديه عمق خاص و أهمية كبرى لان اذا حققنا هاته الأشياء مثل ما وصل لنا من قبل من خلال كتب و من

خلال السماع الصوفي و من خلال اشعار و من خلال الطرق الصوفية الذين فسرو هذا التراث كذلك نحن نساهم على مستونا المتواضع من اجل توصيل للأجيال المقبلة هذا الغنى الثقافي و الروحي الذي هو كبير جدا و الذي ربما يمكن ان يلعب دور كبير في ان يخلق توازن ما بين الجانب المادي و الجانب الروحي لان مع هاته التكنولوجيا نذهب الى ما بعد الإنسانية اذا المهرجان يستعمل التكنولوجيا و لكن بشكل مخالف و هو يخدم البشرية و القيم الروحية و الصوفية عوض ان تكون تصطدم معها فهي تخدمها و يمكننا من خلال هاته الأشياء كلها ان نساهم في انشاء ما يسمى بإنسانية روحية لان هذا زمان يحتجها بشكل كبير في جميع المستويات ليس في المغرب و لكن على المستوى العالمي .

11-ماهي طموحاتكم المستقبلية ومشاريعكم للمهرجان؟

نريد ان نبلور ما نقوم بيه الان في المهرجان وهناك كذلك طلبات كثير من اجل ان تكون نسخ من المهرجان عبر العالم هناك طلبات ان تقام دورات أخرى في الامارات المتحدة العربية وتركيا ولكسور مصر وبلدان أخرى توجد هاته العروض الان الإنتاجية لدينا وهو انتاج مغربي ينطلق من هذا الثروة الثقافية والروحية الموجودة في المغرب إذا هذا الشكل يتم إخراجه فهذا كله يجعل هاته التجربة تصنع طلبات كثيرة من اجل نقلها الى بلدان أخرى وعلى المستوى الدولي .

12-هل هناك استعداد لنسخة 15 للمهرجان وهل ستكون ورشات مواكبة لفترة المهرجان؟

بطبيعة الحال نعم ستكون نسخة الخامسة عشر ونحن في طور الاستعداد لها بشكل كبير ونعم ستكون ورشات مواكبة.
للمهرجان ان شاء الله

Appendix C: