

EDUCATIONAL DIMENSIONS OF THE RELIGIOUS FOLK SONG BY RABAH DRIASSA

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Abstract: Popular song is one of the oldest forms of artistic expression in folk literature and is considered a significant part of our deep-rooted history and heritage. It is a vital component of our cultural legacy, as popular songs are rich in melodies and profound in meaning, resonating with the hearts and emotions of everyone. Religious songs are linked to religious rituals and ceremonies. They sometimes take the form of prayers and supplications to Allah. At other times, they are expressions of praise for the Prophet Muhammad (peace be upon him). On other occasions, they take on a narrative form with specific rhythms and melodies. This article explores the content of popular songs and the educational messages and texts they convey, particularly those related to the stories of the prophets or religious practices such as Hajj and Eid al-Adha. The artist Rabah Driassa is noted for his dedication to performing this genre of song, which has gained widespread fame due to its educational and accessible content.

Keywords : Moral Dimension, Religious Folk Song, Religious Dimension, Social Dimension

DIMENSIONS PEDAGOGIQUES DE LA CHANSON POPULAIRE RELIGIEUSE DE RABAH DRIASSA

Résumé : La chanson populaire est l'une des formes les plus anciennes d'expression artistique dans la littérature folklorique et est considérée comme une partie importante de notre histoire et patrimoine profondément enracinés. Elle constitue un élément vital de notre héritage culturel, les chansons populaires étant riches en mélodies et profondes en signification, résonnant avec les cœurs et les émotions de tous. Les chansons religieuses sont liées aux rituels et cérémonies religieuses. Elles prennent parfois la forme de prières et de supplications à Allah. Parfois, elles sont des expressions de louange au Prophète Muhammad (paix soit sur lui). À d'autres occasions, elles prennent une forme narrative avec des rythmes et mélodies spécifiques. Cet article explore le contenu des chansons populaires et les messages éducatifs et textes qu'elles

transmettent, en particulier ceux liés aux histoires des prophètes ou aux pratiques religieuses telles que le Hajj et l'Eid al-Adha. L'artiste Rabah Driassa est reconnu pour son dévouement à l'interprétation de ce genre de chanson, qui a acquis une renommée mondiale en raison de son contenu éducatif et accessible.

Mots-clés : Dimension morale, Chanson populaire religieuse, Dimension religieuse, Dimension sociale.

Introduction

Algerian folk music is rich with anthropological themes deeply rooted in Algerian society and its diverse cultural and ethnic components, reflecting the nation's history, traditions, and identity. This ethnic diversity has given rise to a wide array of musical styles, including Hawzi, Chaabi, Gnawi, Bedouin, Sahrawi, Rai, and Andalusian, each of which carries unique cultural expressions. Poets and singers have historically used religious folk songs not only to entertain but also to raise public awareness of their traditions, identity, and shared moral values. These songs often touch upon significant aspects of life, such as religious holidays, pilgrimage rituals, prophetic stories, and the promotion of virtuous ethics, thus playing an educational and cultural role in society. This article examines the folk songs of the late artist Rabah Driassa, whose work serves as a reflection of the moral values and inherited traditions of the Algerian people. By exploring his songs, we can uncover how music acts as a vehicle for cultural transmission and moral education. The article explores the central question: How have the songs of Rabah Driassa contributed to raising awareness of prophetic stories, promoting Islamic culture, and reviving moral values in Algerian society?

Algerian folk music is rich in anthropological themes, shaped by the country's diverse cultural and ethnic components. Rabah Driassa, a prominent figure in this genre, used his songs to convey moral values and religious teachings, making his work a fertile ground for anthropological study. This article examines his contribution to public awareness of Islamic culture, moral ethics, and Algerian traditions. Three hypotheses are proposed: First, Driassa's songs reflect core moral and ethical values inherited from Algerian society's cultural and religious diversity. Second, his religious folk songs played a pivotal role in raising awareness of Islamic traditions, including prophetic stories and rituals like Hajj. Third, the accessible melodies and storytelling in his songs contributed to the preservation and transmission of cultural identity and ethics across generations, particularly in rural communities. Through these hypotheses, this study explores how Rabah Driassa's music not only entertained but also educated and guided Algerian society.

1. Concept of Religious Folk Song

Religious folk songs encompass various types of popular songs, including children's songs, work songs, wedding songs, and religious songs. Religious folk songs specifically address themes such as describing the life of the Prophet Muhammad (peace be upon him), praising his moral and physical attributes, recounting his miracles, longing to visit his sacred shrine, celebrating holy places, confessing sins and shortcomings in religious duties, expressing a desire for repentance and returning to God, acknowledging divine rewards and

warning of punishments, and mentioning the terrors of the Day of Judgment. It is not surprising that religious folk songs, even if only within a limited scope, play a role in spiritual awareness and expressing the religious sentiments of the masses. Religious hymns and supplications are among the richest subjects that occupy the minds of folk singers. Religious songs are characterized by their specific rhythms and melodies, often associated with religious rituals. Sometimes they take the form of prayers and supplications to the Creator and His Messenger, and other times they seek the intercession of righteous saints. Religious songs have varied in their themes and occasions, including those related to religious rituals like Hajj and those connected to the stories of prophets and messengers, especially the final prophet Muhammad (peace be upon him).

2. Educational Dimensions of Rabah Driassa's Religious Songs

Rabah Driassa is considered one of the foremost pioneers and geniuses of Algerian folk music. He is deeply immersed in the authentic Algerian Bedouin style, especially in religious songs. His work is a school in itself, as his songs carry a lofty message with primarily educational and religious dimensions. These can be summarized into key areas, which include: religious values, social values, and moral values.

2.1 Religious Educational Dimension

Introducing the Stories of Some Prophets: Some of Rabah Driassa's songs serve as narrative accounts of certain prophets' stories, such as the story of "The Sacrifice of Allah: Isma'il" (peace be upon him) and the story of the Prophet "Yusuf the Truthful" (peace be upon him). His songs present these stories in engaging ways, with melodies and music that reinforce their impact, enhancing understanding and reflection on the events. The following sections illustrate this:

The Story of Ibrahim (The Friend of Allah) and His Son Isma'il (The Sacrifice):
Hajj Rabah Driassa says:

Hadhi qissa sa'ira lina tamthil
(This is a story that has been passed down to us as a lesson)
Qissa Sayyidna Ibrahim al-Khalil
(The story of our Prophet Ibrahim, the Friend of Allah)
Youm waqaf 'alayh malak 'aqab al-layl
(When an angel came to him late at night)
Amr Allah nadak tadhbah Isma'il
(God's command called upon you to sacrifice Isma'il)
Idhbah hadha al-sabi dhiya lil-Jalil
(Sacrifice this boy as an offering to the Almighty)

Rabbi fi al-Qur'an fassalha bis-swar
(My Lord detailed it in the Qur'an with verses)
Wa ma katablu al-wahid al-Qahhar
(And what the Almighty had destined for him)
Fi hulm Allah qallu amr l-Jabbar
(In a dream, God gave him the command of the Powerful)
Wa tudhhi bidhak al-aziz 'ala l-basar
(And to sacrifice the dear one to the eyes)
Talabu Rabbi Khaliq al-Kawn wal-'Imar
(He was asked by my Lord, Creator of the universe and life)

Al-Hajj Driassa mentioned the story of Prophet Ibrahim al-Khalil and his son Isma'il, "the sacrifice of Allah," in a way that aligns with the Quranic account. The song titled *The Story of Prophet Ibrahim* elaborates on the test sent by Allah, which came in the form of a

dream. In this test, Allah commanded His prophet Ibrahim to sacrifice his firstborn and only son, Isma'il, who was born to him in his old age. Ibrahim responded to his Lord, obeyed His command, and hurried to fulfill His will. (Ibn Kathir, 1997, pp. 202-203) Allah, the Most High, said: “Falamma balagha ma'ahu as-sa'yi qala ya bunayya inni araa fil-manaami anni azbahuka fanzur madha tara. Qala ya abati if'al ma tu'mar, satajiduni in sha' Allah min as-sabireen.” (And when they had both submitted and he put him down upon his forehead, He said, 'O my son, indeed I have seen [in a dream] that I [must] sacrifice you, so see what you think.' He answered, 'O my father, do as you are commanded. You will find me, if Allah wills, among the patient.) Surah As-Saffat, verse 102.

Ba'd al-fajr masha wa nawwadh Isma'il
(After dawn, he went and woke Isma'il)

Rah talab 'alayk Rabbi fi dha al-layl
(Indeed, your Lord has commanded you in the night)

Min sadr amru qaluh bi-sawt jahaar
(From the source of the command, they said aloud)

Aamrani bidhabihtik khaliq al-'aamir
(“He commanded me to sacrifice you, the Creator of the Universe”)

Prophet Ismail (peace be upon him) responds with full acceptance, satisfaction, and obedience to the command of Allah Almighty:

Qal as-sabiyy ya rasul as-sabr jameel
(The boy said, "O Messenger, patience is beautiful")

If'al alladhi amuruka bihi al-qahhar
(“Do what the All-Powerful has commanded you to do”)

The answer of the patient young boy was one of utmost correctness and obedience to both his father and the Lord of all creation (Ibn Kathir, 1997, p. 203). Allah Almighty says: “Falamma balagha ma'ahu as-sa'y qala ya bunayya inni ara fi al-manam anni adhbahuka fansur maadha tara qala ya abati if'al ma tu'mar satajiduni in shaa' Allahu min as-sabirin” He said: "When he and his son reached the age where they could strive together, he said, 'O my son, I have seen in a dream that I am to sacrifice you. So, see what you think.' He replied, 'O my father, do as you are commanded. You will find me, if Allah wills, among the patient.'") (Surah As-Saffat, Ayah 102)

Hajj Driassa says, continuing the narration of this story:

Hayna wasalu lil-jabal, izlam al-layl
(When they reached the mountain, the night had darkened)

Wa rafa' yaddahu shaddaaha biyadihi Jibreel
(And he raised his hand, and it was held by Jibreel)

Wa qal i'taq ruuh ad-dahiya ya Khalil
(And said, "Release the soul of the sacrifice, O Khalil")

Rabbi farrikh ar-rasul bi-Isma'il
(And Allah pleased the Prophet with Isma'il)

Qabbal waladu wa sall sikkinu bijehar
(He kissed his son and drew his knife clearly)

Dar laqah muqabilo sharq b-nawar
(He found it facing east with flowers)

Wa kharouf al-janna darabu fik fakhaar
(And the ram of Paradise was struck in your place with pride)

Wa barrid qalbu kima barrad an-nar
(And he cooled his heart just as he cooled the fire)

When Ibrahim (Abraham) resolved to sacrifice his son Isma'il (Ishmael), the Most Merciful called out to him: "Hīn hammā Ibrāhīm al-Khalīl bi-dhabh ibnih Ismā'īl nādāh 'Arḥam ar-Rāḥimīn" (O Ibrahim, you have fulfilled the vision." Thus, We reward the good-doers. Indeed, this was a clear trial. And We ransomed him with a great sacrifice. (Surah As-Saffat, verses 104-106) This means that the intended outcome of your test and obedience, and your promptness to fulfill your Lord's command, was achieved as you offered your son as a sacrifice. (Ibn Kathir, 1997, pp. 203-204). Here, Allah spared Isma'il (Ishmael) by substituting him with a great white ram with horns from Paradise. Allah says: "Wa fadaynahu bithibhin 'azeem" (And We ransomed him with a great sacrifice.") (Surah As-Saffat, ayah 107). At the end of the song, there is a reference to the grace of Allah Almighty towards His Prophet Ibrahim (Abraham). The first instance is when Allah saved him from the fire: "(Wa-barrid qalbo kifama barrad al-naar), as stated in the Quran (Surah Al-Anbiya, verse 69). "Qulna ya naru kuni bardan wa salaman 'ala Ibraheem" (Say, 'O fire, be cool and peaceful for Ibrahim) (Surah Al-Anbiya, ayah 69).

In the second instance, Allah spared his son Ismail from being sacrificed : **Rabbi farrah ar-rasūl bi-Ismā'īl**. (My Lord delighted the Prophet with Isma'il)

This song, with its narrative style, contains many lessons; the love of Allah is greater than the love of a child. The trial was meant for refinement, not for punishment. Prophet Ibrahim rejoiced in his son Ismail after successfully passing the test. From this, the tradition of sacrifice (Qurbani) originated, serving as a reminder of sacrifice, redemption, patience, and the importance of responding well to Allah in both good times and bad.

The Story of Prophet Yusuf (Joseph):

The song introduces the story of Prophet Yusuf (peace be upon him) and narrates its events in detail from beginning to end. It is a purposeful song that presents his story in an engaging, simplified, and meaningful way, allowing listeners to draw lessons and reflect on its meanings.

Qiṣṣat an-Nabī Yūsuf (The story of Prophet Joseph)
wa-l-balā 'annū ṣarraf (And the troubles he faced)
kayf mā jā fī al-āyah (As it came in the verse)
rayt fī nawmī ru'yā (I saw in my dream a vision)
al-qamar ṭalla 'alayyā (The moon appeared to me)

Kayf rabbī bīh luṭf (How my Lord was kind to him)
wa-nāl ni'mat mawlāh (And he received the blessing from his Lord)
qāla Yūsuf yā būyā (Joseph said, "O my father")
wa-ḥayālihā mā nansa (And I will never forget its vision)
wa-shams wa-nujūm bahiya (And the sun and beautiful stars)

fī as-samā sajadū līyā (In the sky, they prostrated to me)

wa-qūlī mā ma' nāh (And they told me its meaning)

Joseph (Yusuf), when he was still young, had a dream in which he saw eleven stars, the sun, and the moon prostrating to him. He was amazed by this vision. When he woke up, he told his father, Jacob (Ya'qub), about it. His father realized that Yusuf would attain a high status in this world and the Hereafter, such that his parents and brothers would be in submission to him. His father advised him to keep the dream a secret and not to tell his brothers, so they would not become envious and plot against him. (Ibn Kathir, 1997, p. 296). Allah says: "Yusuf qala: Yā abati, inni ra'aytu fi al-manaami: ḥaṭṭa 'asharatu kawākab, wa ash-shamsa wa al-qamar, ra'aytuhum lā sājidīn. Qāla: Yā bunayya, lā taqsus rū'yāka 'ala ikhwatika fa-yakīdu laka kaydan, inna as-shayṭāna lil-insāni 'aduwwun mubīn." ([Joseph] said, 'O my father, indeed I have seen [in a dream] [that] eleven stars and the sun and the moon; I saw them prostrating to me.' He [Jacob] answered, 'O my son, do not relate your vision to your brothers or they will contrive against you a plan. Indeed, Satan to man is a manifest enemy.) (Surah Yusuf, verses 4-6).

Rabah Driassa's song is very lengthy as it covers the entire story of Prophet Yusuf (Joseph) from his childhood to his rise as the Treasurer of Egypt, including his reunion with his father and brothers and the fulfillment of his dream after a long period. The story, known to both the general public and specialists, includes the plots of his brothers, the scheming of the wife of the Aziz (Potiphar), the deception of the women of the town, his imprisonment, the dreams of his fellow prisoners, the king's dream, and the inability of everyone to interpret it. It culminates in the vindication of Yusuf, his release from prison, his appointment as the overseer of the land's resources, his reunion with his brothers, and ultimately the reconciliation and reunion of the family as a whole (Ibn Kathir, 1997, p. 293). As noted by Al-Sha'arawi, "The verses in Surah Yusuf are among the wonders that demonstrate Allah's power, showing that He is the Creator, the Actor, and the Controller. Yusuf, peace be upon him, was thrown into the well, which might have seemed like the end of his story with his father and brothers. However, being thrown into the well became the means by which he was taken by the Aziz of Egypt, raised in the most esteemed house in Egypt, and eventually became a significant figure in governance" (Al-Sha'arawi, 2006, p. 165). All these events are detailed in the song written and composed by Rabah Driassa. The educational dimensions of the story of Prophet Yusuf can be summarized as follows: Trust in Allah's management and plan, patience through trials and difficulties, maintaining a positive opinion of Allah, avoiding despair, relying on Allah by continually turning to Him in prayer and supplication to alleviate one's troubles, and expressing gratitude for Allah's blessings and grace.

How to Perform the Hajj Rituals:

Allah Almighty has commanded His able servants to perform the pilgrimage to His Sacred House, known as Hajj. Hajj involves traveling to Mecca to perform rituals and rites, completing the fifth pillar of Islam. Due to the importance of this subject, it has been addressed in several songs, discussing its significance and the method of performing it. The theme of Hajj is present in the songs of the artist Rabah Driassa, who incorporates it with a

deeply religious and educational tone. Through his songs, we learn about the detailed manner of performing this duty. Driassa says:

wa-badaynā ṭawāf al-quḍūm (And we began the Tawaf al-Qudum)
ṭuffnāhā sab‘ shawāṭ (We performed it seven times)
tamaynā barakatnā (We completed our blessing)
ṣallaynā rak‘atayni (We prayed two units of prayer)
wa-nazalnā bil-niyyah (And we descended with intention)
arwaynā bil-salām (We refreshed ourselves with peace)
wa-sa‘aynā lil-ṣafā (And we hastened to As-Safa)
wa-qaṣadnā ‘Arafāt (And we aimed for Arafat)
min ba‘d as-ṣubḥ ṣalāh (After the morning prayer)
ḥattā ash-shams tamassat (Until the sun set)

mā bayna ḥalāq Allāh (Between the creations of Allah)
bil-niyyah wa-n-nashāṭ (With intention and zeal)
fi al-ḥajar al-sawd ya maḥlāh (In the Black Stone, how beautiful it is)
fi maqām Ibrāhīm (At the Maqam Ibrahim)
l-bīr Zamzam wa-ṣaribnā māh (At the Zamzam well, and we drank its water)
wa-qaṣadnā li-l-‘arsām (And we aimed for the landmarks)
ma‘al-marwah wa-l-ḥāṭir tāh (With Marwah and the wandering thoughts)
wa-saharnā bi-s-ṣalāh (And we stayed up in prayer)
fi jabal ar-raḥmah mā ḥalāh (On Mount Rahmah, how lovely it is)
wa-l-ḳalā‘iq taṭlub fi Allāh (And the creation seeks Allah)

The song discusses in detail how to perform the rites of Hajj, from the moment of arrival at the House of Allah to the completion of the rites with the Tawaf al-Ifadah. It also includes a mention of visiting the Prophet Muhammad (peace be upon him) and the esteemed companions in "Al-Baqi", making it an educational and instructive piece. Hajj is an obligation performed according to specific pillars that must all be completed; otherwise, the Hajj is considered incomplete and invalid. These pillars include Ihram (the sacred state), Tawaf around the Kaaba, Sa'i between As-Safa and Al-Marwah, and finally, standing at Arafat. This is what we have learned from the song. In addition to the profound meanings embodied by the artist Rabah Driassa through his "Hajj Song," Hajj is a duty that teaches a Muslim the values of order and organization, as these rites are performed systematically and at specific, sequential times. It instills moral behaviors such as solidarity, cooperation, and patience. It also reminds the Muslim of the Day of Judgment, through the overwhelming crowds at the ritual stoning of the Jamarat and the Day of Arafat. Furthermore, it emphasizes equality among people of different classes and statuses, realizing the principle of unity and equality among all Muslims. In this experience, the servant senses the greatness of Allah, striving to attain His mercy, pleasure, and forgiveness, and returns to their homeland as pure as the day they were born.

2.2 The Moral Educational Dimension

By listening to the songs of artist Rabah Driassa, it becomes clear that they convey an educational message, summarized in various directions and guidance aimed at correcting and improving the behaviors of individuals and communities. This is reflected in the promotion of good morals, as ethics serve as a mirror reflecting the conduct of an individual

who is an integral part of society. Ethics, the plural of "khuluq," is defined as: "a stable disposition in the soul from which actions flow easily and effortlessly without the need for thought or deliberation. If this disposition leads to actions that are morally and legally commendable, it is called good character. If it leads to actions that are reprehensible, it is called bad character..." (Al-Ghazali, 1990:58).

Patience in Adversity and Acceptance of God's Decree: The song about the story of Yusuf (Joseph) teaches us the values of patience, faith, and acceptance of God's decree. It emphasizes holding on to hope despite hardships, as illustrated in the following verse:

Thoobo ed-dooḥ l-booh

(They gave the robe to his father)

Halafoo l-booh w gharr-ooḥ

(They swore to his father and deceived him)

W keef raad el-maktoob

(And how did the decree unfold)

W 'aash bi sabr Ayyoub

(And he lived with the patience of Job)

Wabdam kadhb rish-uh

(And with false blood, they stained it)

Bihekayet edh-dhib klaah

(With the story that the wolf devoured him)

W raah waldo Ya'qoob

(Jacob's son was gone)

W raah basro min bkaah

(And his sight was lost from his weeping)

Allah says: "Fa-lammahā sama'at bi-makrihinna (15) wa-arsalat ilayhinna wa-attanat (16) 'alā sururim mūtakī'ātin wa-ʿaṭat kullā wāḥidatin minhunna sikīnatāhā (17) wa-qālat ḥāsha lillāhi mā hādhā basharan illā malakun karīm (18)" (And when she heard of their scheming, she sent for them and prepared a banquet for them and gave each one of them a knife. She said, 'Come out before them.' When they saw him, they greatly admired him and cut their hands, and they said, 'Perfect is Allah! This is not a man; this is not but a noble angel!)(Quran 12:15-18) The brothers of Joseph had convinced themselves of a plan to get rid of their brother Joseph due to their jealousy and resentment towards him because of his special status with their father. They initially wanted to kill him but then decided to throw him into a well and leave him there. This was the idea of their eldest brother. They returned to their father with Joseph's shirt stained with blood, fabricating a story that a wolf had devoured him. However, Prophet Jacob (peace be upon him) did not believe them or accept their story. He remained patient, steadfast, and did not despair or complain, relying on Allah. He was so grieved by the loss of his son Joseph that he lost his sight from crying. The song draws a parallel between Jacob's patience in the face of Joseph's separation and Job's patience in his illness, highlighting the educational aspect of patience and acceptance through this comparison.

Victory of Truth, Even if Delayed: The song teaches us another ethical dimension, which is the triumph of truth and the emergence of the light of reality after a period of trials, along with the importance of wisdom. It conveys that a person who seeks the pleasure of Allah and remains steadfast in righteousness will eventually be supported by Allah, even if it takes time.

Haj Rabah Driassa says:

W ba'dama sha'a khabarha

(And after her news spread)

Ishtakaat li raajilha

(She complained to her husband)

W raawdatū wahramhā

(And they seduced her and deprived her)

W jā wa fī l-ḥabs irmāh

(And he came and was thrown into prison)

Allah, the Exalted, said : "Wa qāla niswatun fī al-madīnati im'ra'atu al-'Azīzi turāwidu fatāhā 'an nafsihi qad shaghafahā ḥubban inna lanarāhā fī ḍalālin mubīn. Falammā sami 'at bimakrihinna arsalat ilayhinna wa a'tadat lahunna muttaka'an wa 'ātat kulla wāḥidatin min'hunna sikkīnan wa qālat ukhruj 'alayhinna falammā ra'aynahu akbarnahu wa qaṭṭa 'na aydiyahunna wa qulna ḥāsha lillāh mā hādhā basharan in hādhā illā malakun karīm. Qālat fadhālukunna allathee lumtunnanee fīhi wa laqad rāwadttuhu 'an nafsihi fasta 'ṣama wa la'in lam yaf'al mā āmuruhu layus'jannanna wa layakūnanna mina aṣ-ṣāghirīn." (And some women in the city said, 'The wife of Al-Aziz is seeking to seduce her slave boy; he has filled her heart with love. Indeed, we see her in clear error.' So when she heard of their gossip, she invited them and prepared a banquet for them. She gave each one of them a knife and said [to Joseph], 'Come out before them.' When they saw him, they greatly admired him and cut their hands, and said, 'Perfect is Allah! This is not a man; this is none but a noble angel! 'She said, 'That is the one about whom you blamed me. I did try to seduce him, but he firmly refused. And if he does not do what I order him to, he will surely be imprisoned and will be of those debased.) (Surah Yusuf, 30-32)

The Prophet Yusuf (Joseph), the Truthful, was unjustly and falsely imprisoned because he refused to give in to the desires of the Egyptian officer's (Al-Aziz's) wife. He rejected her advances out of fear of Allah, and in response, she complained to her husband, suggesting that he imprison Yusuf or punish him severely, fearing for her own reputation. Thus, Yusuf was wrongfully imprisoned, but this was part of divine wisdom. He remained in prison for several years. During this time, the king had a dream that no one could interpret — the "story of the seven cows." One of Yusuf's former prison companions remembered him, knowing that Yusuf was skilled at interpreting dreams. The king's dream became the reason Yusuf was summoned after having been forgotten for a long time (Ibn Kathir, 1997, pp. 312-313). Driassa says:

Qālū arjānī bāl-khaff

(They said, "He has taken refuge in secrecy")

Huwa yafassir waynṣif

(He explains and judges fairly)

Wāl-ḥaqq lā līh sharīk

(And the truth has no partner)

W fāz w aṣbaḥ malik

(And he succeeded and became a king)

Nruh li-ḥabībī Yūsuf

(I go to my beloved Yusuf)

'andī at-tajrib ma 'āh

(I have the experience with him)

Mannū 'ū lā tashkīk

(He is exempt from doubt)

Wāl-ḥaqq yaqdī bi-qaḍāh

(And the truth is decided by its judgment)

The truth emerged, and the innocence of Prophet Yusuf was proven after many long years. Moreover, he assumed an important position of authority in Egypt. The moral dimension found in this episode is the triumph of truth, the revelation of reality, and God's support for His oppressed servant, no matter how long it takes. The moral lessons in Rabah Driassa's songs about the stories of the prophets are numerous, but they can be summarized in the following key points: Instilling moral and spiritual values in children, considering Quranic stories are free from fantasy and represent constructive truths to draw lessons from; The dangers of lying, its grave sin, and its disastrous consequences (as seen in the jealousy of Yusuf's brothers); The importance of justice among children and avoiding favoritism, to prevent hatred and resentment between siblings; Honoring parents and obeying them in what

pleases God (Ismail's fulfillment of God's command, as conveyed by his father Ibrahim); The love of one's country and praying for its protection and happiness: The love for one's homeland is a hidden feeling that stirs deep within us, one that we hold onto and remain attached to, no matter how far we may be. It is a natural sentiment that grows and develops as we age, filling us with the realization that nothing compares to the warmth of our homeland. This creates a strong bond, making us wish only for the well-being and safety of the country whose love has taken root in our hearts and continues to grow. This powerful bond is embodied in the song "Ya Mohammed Ya Habibna" (Oh Mohammed, Our Beloved), which begins with:

Yā Muḥammad yā ḥabībna

(O Muhammad, our beloved)

Yā Muḥammad ghayth ummataḥ

(O Muhammad, rain upon your nation)

Yā sayyid al-barār

(O master of the righteous)

Rāhā fī lughbān

(She is in distress)

This song is a supplication to God in the name of His Prophet Muhammad (peace be upon him), asking for relief for his nation and the lifting of the suffering that lasted for a full decade, during which darkness, death, and pain prevailed. This led the artist to implore Prophet Muhammad (peace be upon him) to remove the hardship from Algeria and protect its youth and children. Rabah Driassa says:

Ar-Raḥmān yajūd bil-‘afw

(The Most Merciful bestows forgiveness)

Yasturnā bijanāḥ ar-riḍā

(He covers us with the wings of contentment)

Wabijāh al-manzūl fī al-ḥadīth

(And by the honor of the one mentioned in the hadith)

Ashfā hādhā al-jarḥ yā an-nabī

(Cure this wound, O Prophet)

Yus‘idu waṭanī bisā‘at al-hanā

(Make my homeland happy with moments of joy)

Waṭanī waṭan sa‘īd fī al-hanā

(My homeland is a happy land in joy)

Jannat fawq al-arḍ zāhirah

(A paradise on earth, radiant)

Yā miṣbāḥ ad-dār

(O lamp of the house)

Wa yahfaz ash-shabān

(And protect the youth)

Wa faḍl al-Qur’ān

(And the virtue of the Quran)

Wa tuṭfi hādhī an-nār

(And extinguish this fire)

Wal-kabdah taḥnān

(And the liver is tender)

Shāriq bi-l-nuwār

(Shining with light)

Ta‘baq bi-l-rayḥān

(Scented with basil)

This song attempts to portray the harsh situation the country is enduring, leading artist Rabah Driassa to ask God for protection, contentment, and the safeguarding of the nation's youth, who represent his hope and future. He implores God, invoking everything mentioned in the Quran and Hadith, to heal the wounds of a nation that was bleeding and struggling amidst the fires of discord and division among its people. He hopes that happiness and joy will spread throughout the beloved homeland and prays that God will unite hearts to be compassionate, harmonious, and loving, so that his country can return to its former state—a paradise on earth, fragrant with the scent of roses and jasmine under the sun of brotherhood, love, peace, and tranquility.

2.3 Social éducationnel dimension

Elevating the Status of Women: Women are an integral part of life and its complement, representing half of the society that gives birth to and nurtures the other half. Allah, the Almighty, has granted women a high status, recommending them as mothers, sisters, and wives, and honoring them just as men are honored. This is affirmed in the following excerpt from the song "Ya Qari' Surah Al-Nisa," where the artist Rabah Driassa says:

Hādhī ad-dunyā at-tā'sa

(This unfortunate world)

Yāk at-tanzīl gāl

(Isn't it that the revelation said)

Līna mmīmāt min an-nisā

(We have mothers from among the women)

Līna zawjāt min an-nisā

(We have wives from among the women)

Humā sirr al-mujālasa

(They are the secret of companionship)

Humā miftāḥ sirrnā

(They are the key to our secret)

Blā an-nisā nāqsa

(Without women, life is incomplete)

Idhā ḥabbūk irtāḥ

(If they love you, be at peace)

Līna khayyāt min an-nisā

(We have sisters from among the women)

Fī al-ḥayāt shabāb

(In life, they are youthfulness)

Humā khayr al-muwānasa

(They are the best companions)

Wa qasāyiḥ li-r-bāḥ

(And their stories are victories)

Islam has emphasized the importance of respecting women and affirming their status and role. It has also instructed men to treat women well. To elevate the status and value of women, Allah, the Almighty, dedicated an entire chapter in the Quran to women, called "Surah An-Nisa" (The Women), and named another chapter after Maryam (Mary). The artist has dedicated a song to celebrate the significant role of women in society through the song "Ya Qari Surat An-Nisa" (O Reader of Surah An-Nisa). Whether as a mother, sister, or wife, a woman is the essence of companionship and the best source of comfort in life. Life without her is unimaginable. At the end of this song, the artist delivers a clear message to those who oppress women and do not recognize their value, urging them to imagine life without her. He says:

Khammim ya zālīm an-nisā

(Think, you who oppress women)

Humā shrīkāt al-ḥayāt

(They are partners in life)

Kayfa na'īshū bilā nisā

(How can we live without women)

Wa bahjat al-afrah

(And the joy of celebrations)

Women are partners with men, sharing their lives and carrying out a noble mission that no one else can fulfill. This mission involves caring for their husbands, and care is a broader concept than mere service, as expressed by the Prophet Muhammad (peace be upon him) who said: "A woman is a guardian of her husband's house and children, and she is responsible for them" (Imam Muslim, 2006, p. 887). He did not say she is a servant (Hamid, 2008:07). Women play a significant role in various aspects of life, with their most prominent role being in caring for and bringing happiness to their family members. Therefore, the artist describes them as "a joy for happiness." It is essential to appreciate their role in our lives and uphold their dignity and status.

Warning Against the Deception of Women: In various cultures and religious texts, including the Islamic tradition, there is often a warning about the cunning and deceitfulness that can be associated with women. This is not a blanket statement about all women but rather a caution against certain manipulative behaviors that can be found in both men and women. In the Islamic context, the Prophet Muhammad (peace be upon him) is reported to have said, “Beware of the deceit of women, for their deceit is great” (Sahih Bukhari). This statement highlights the need to be cautious and aware, rather than suggesting that all women are deceitful. The warning serves to remind individuals to maintain honesty, integrity, and fairness in their interactions, regardless of gender. It is important to approach such topics with sensitivity and understanding, recognizing that both men and women can exhibit a range of behaviors and that the focus should be on fostering trust and respect in all relationships.

Warning Against the Cunning of Women: The song "Ya Qari Surah Al-Nisa" includes additional educational aspects, such as a warning about the cunning of women and the necessity of accommodating them to gain their favor. Rabah Driassa says:

Idhā ḥabbūk an-nisā

(If women love you)

Wa idhā karhūk

(And if they hate you)

Lā taḥqar qīmat an-nisā

(Don't underestimate the value of women)

Fakkir al-gwāl mā nsā

(Remember the wise saying, don't forget)

Wa kāyin rijāl min rijāl

(And there are men among men)

Tajlibhum b'l-masāyisa

(You can win them over with gentleness)

Ma yfeidak fī al-ḥarb silāḥ

(Weapons won't help you in war)

Wa iḥdhar min kayd an-nisā

(And beware of women's cunning)

Kāyin nisā min nisā

(There are women among women)

Dawānā wa mlaḥ

(They are our cure and goodness)

The phrase 'Beware of the scheming of women' is consistent with the Quranic verse “*Fa-lammā rā'ā qamīṣa-hū qud min dubur, qāla huwa min kaydi-kunna, inna kaydi-kunna 'azīm.*” (When he saw that the shirt was torn from the back, he said, 'This is from your (women's) scheming. Your scheming is indeed great.) (Surah Yusuf, Ayah 28) The term 'scheming' here refers to deceit and cunning. However, it is important to note that 'we must recognize that scheming is not a choice made by women or a characteristic they have imposed on themselves to be considered reprehensible or unacceptable. It should not be used to accuse women of being constantly suspicious and scheming, whether openly or secretly.' (Imad, 2018) Artist 'Driassa' emphasizes the importance of patience with women and advises against confronting them harshly. He states that if a woman's heart is filled with hatred and animosity, no weapon will be effective in fighting against her. While Haj Driassa continues to stress the value of women and the need to avoid insulting them, he also explicitly warns of their scheming and deceit. He concludes by noting that this reprehensible trait does not apply to all women, saying: 'There are women among women.' *The call for harmony, love, and solidarity:* Rabeh Driassa, through his song "Allah Allah Allah," emphasizes a social phenomenon that has characterized the way families, relatives, and loved ones interact; this is the tradition of bidding farewell to pilgrims going to the holy house of Allah. The pilgrim usually hosts a feast, inviting family and friends to bid them farewell and to clear hearts

through mutual forgiveness. This practice embodies the most beautiful forms of solidarity and harmony. The artist Driassa says:

Wadda'nā ahl l-khayr

(We bid farewell to the good people)

Khallinā l-ghāli w-l-'azīz

(We left behind the precious and the dear)

Baqqaynāhum b-l-khayr

(We left them with goodness)

Fī ḥubb Rasūl Allāh

(In the love of the Messenger of God)

He adds:

Zaghratū yā niswān

(Celebrate, O women)

Nad' īw-lkum b-l-khayr

(We pray for goodness for you)

Tazhā bīkum al-'ayān

(The sick will rejoice because of you)

W-al-sa'āda fī bayt Allah

(And happiness is in the house of God)

The phrase '**Zagharto ya niswan**' (Cheer up, women) refers to the presence of family and relatives, highlighting the expressions of solidarity and joy. This brings happiness and delight to the pilgrim who has left loved ones behind to answer the call of Allah to visit His sacred house. The pilgrim promises these women and family members that he will pray for their well-being and happiness upon reaching the holy site and while performing the rituals, creating a beautiful image of remembering others despite the distance and praying for them in their absence. This underscores the social aspects of brotherhood, unity, and cohesion. The folk song by Haj Driassa portrays an important aspect of social life in Algerian society. As noted, "each type of popular literary production (...) aims to interpret an aspect of life. Therefore, all of it is considered the product of a reflective mindset capable of utilizing language in both its creative and interpretive functions" (Ibrahim, n.d., pp. 07-08). The poet concludes the song with a prayer for everyone, asking that Allah grant them the ability to perform this sacred duty and not deprive anyone of seeing His sacred house. He says:

Allah lā yuḥarrimkum yā liḥbāb

(May God not deprive you, O dear ones)

Min shawfa bayt Allah

(From seeing the House of God)

Conclusion

In conclusion, this article demonstrates that religious folk songs have played a crucial role in raising awareness and educating the public through their meaningful themes, accessible delivery style, and memorable melodies. The songs of Rabeh Driassa, in particular, have acted as a teacher and guide, offering insights into religious matters such as the stories of the prophets. For example, he narrated the story of Prophet Ibrahim and his son Ismail, highlighting the moral lessons within, as well as the story of Prophet Yusuf, which he presented in a sequential and easily understandable manner. His songs on Hajj, one of the five pillars of Islam, also provided practical instructions on performing its rituals correctly. Moreover, his songs emphasize essential social values, such as patience, acceptance of divine will, and the respect for women's status. Through his diverse and purposeful themes, Driassa managed to communicate profound messages using simple, engaging melodies and

lyrics that resonated with the general public. His significant artistic legacy in religious folk music, often self-written and composed, offers a rich foundation for further academic exploration.

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