Le pouvoir de la musique nationaliste dans la formation de l'opinion publique : Une étude sur la cause nationale

The Power of Nationalist Music in Shaping Public Opinion: A Study on the National Cause.

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Résumé

Cette étude examine le rôle central de la musique nationaliste dans la formation de l'opinion publique et de l'identité nationale, en mettant particulièrement l'accent sur son influence dans le cadre de la cause nationale. En s'appuyant sur une enquête rigoureuse menée auprès de 52 jeunes Marocains, la recherche analyse comment les hymnes nationalistes, notamment *« Jil Jilala – Laâyoune Aâniya (Laâyoune, ville de mes yeux) »* et *« Fath Allah Mghari – Nidae El Hassan (L'appel de Hassan) »*, servent de vecteurs de résonance émotionnelle, d'unité nationale et de structuration du discours public. L'étude met en lumière l'interaction complexe entre la musique et les tendances de consommation médiatique dans le renforcement des récits sociaux et de l'identité. Les résultats soulignent le rôle de ces chansons dans l'engagement émotionnel, la mobilisation du soutien populaire, ainsi que leur influence subtile sur les perceptions de la cause nationale, indépendamment des affiliations politiques. Cette analyse offre un éclairage sur l'utilisation stratégique de la musique nationaliste pour façonner la conscience collective et naviguer dans le paysage sociopolitique marocain. L'étude repose sur une enquête quantitative menée auprès de 52 jeunes Marocains à travers un questionnaire, et conclut que la musique nationaliste renforce l'unité nationale et façonne les perceptions de la cause saharienne.

Mots clés : Musique, politique, identité, résonance émotionnelle, opinion publique.

Abstract

This study examines the central role of nationalist music in shaping public opinion and national identity, with particular emphasis on its influence in the context of the national cause. Based on a rigorous survey conducted among 52 young Moroccans, the research investigates how nationalist songs—especially 'Jil Jilala – Laayoune Aaniya' and 'Fath Allah Mghari – Nidae El Hassan'—serve as instruments of emotional resonance, national unity, and the shaping of public discourse. Findings highlight their capacity to foster national pride, influence opinions on the Sahara issue, and mobilize public sentiment regardless of political affiliation. The study concludes that nationalist music acts as a strategic tool used by public authorities to reinforce collective identity and guide sociopolitical narratives in Morocco.

Keywords: Music, Politics, Identity, Emotional resonance, Public opinion.

I. Introduction:

Music possesses a profound ability to shape and influence public opinion, resonating through emotional connections. It reflects cultural values and instigates in movements of protest and activism. During times of conflict or perceived injustice, music serves as a potent catalyst for inciting social action (Perullo, 2011). Despite the limited acknowledgment of music as an independent research field, the intersection of music and politics unveils a critical relationship. Political expressions within songs, spanning anti-establishment protests to pro-establishment anthems, have historically played a pivotal role in directing public sentiment on various issues. According to Perullo (2011), the act of composing political songs offers youth opportunities to attain authority and shape people's views on a variety of social issues.

This dynamic relationship between politics and music is vividly evident in the Moroccan context, where music has been a potent force in shaping collective consciousness. Against the historical backdrop of the colonial era, patriotic musical compositions not only outlined but also reinforced the national cause, acting as catalysts for resistance. Specific musical groups have emerged to articulate societal opinions and reveal the nuanced and dynamic interplay between music and public perception in Morocco.

The impact of music and song on society is truly immeasurable. Music is an essential aspect of all human civilizations and has the power to affect society (Peralta, 2021) emotionally, morally, and culturally. Few forces can unite a nation as effectively as a stirring patriotic anthem or a triumphant march. Throughout history, music has proven to be a potent tool that transcends the boundaries of war and peace, prosperity, and adversity. Intertwined with the fabric of citizens' daily lives, music exerts a pervasive influence over societal emotions. Not surprisingly, politicians have discerned the potential of harnessing the emotive power of music to strengthen their campaigns and advocate various causes. Additionally, public authorities have strategically employed nationalist musical compositions to advance the national agenda, recognizing the unique capacity of music to guide and mold public opinion.

In the context of Morocco, music has played a substantial role in molding public consciousness. Throughout the colonial era, patriotic songs served to articulate the national cause and motivate resistance. Furthermore, specific musical groups emerged as conduits for expressing the sentiments of the masses (Karakhi, 2021).

In mid-November 2020, the Moroccan armed forces regained control of the Algurgarate borderline gate between Morocco and Mauritania after some alleged separatists obstructed and disrupted the smooth flow of people and goods. This operation has been accompanied by airing

of several nationalist songs over several media radio and TV stations such as Medradio and RTM. The continuous broadcast of these patriotic songs, on the pattern of 'Daq tem' which the artist Hajib crafted to honor this occasion, caught our attention, and inspired this paper

The aim of this paper is to investigate how public authorities strategically used nationalist music to serve the national cause, particularly focusing on the Sahara issue. The study specifically aims to identify the songs employed in this context, understand their functions, and evaluate their influence on the attitudes and perceptions of Moroccan youth. This investigation is grounded in a quantitative methodological approach, justified by the need to statistically capture and analyze the influence of music on political opinion among a digitally connected generation.

II. Literature Review:

Music has long served as a powerful medium for emotional expression, collective identity formation, and political mobilization. In the context of nationalism, music can transcend its artistic function to become a strategic tool that influences public opinion and reinforces ideological narratives. This section explores the emotional impact of nationalist music, its role in political discourse, and its function as a tool for political communication. Additionally, it examines the intricate relationship between music, politics, and identity, shedding light on how nationalist compositions contribute to the construction and reinforcement of national consciousness. By analyzing the ways in which music conveys political messages and fosters a sense of belonging, this review highlights its significance in shaping public perception of national causes.

A.   The Emotional Impact of Music:

Throughout the ages, music has been an ever-present companion in our lives. Whether we find ourselves in moments of joy or sorrow, music remains a constant source of solace. Its unparalleled ability to evoke and amplify emotions allows it to delve into the depths of our feelings, intensifying both moments of sadness and happiness. For millennia, music has functioned as a timeless conduit for articulating and enriching our emotional expressions. Moreover, investigations conducted by anthropologists and ethnomusicologists, such as Bruno Nettl, indicate that music has been a consistent element of the human experience for thousands of years (cf. Blacking, 1976; Brown, 1999; Mithen, 2005; Dissanayake, 2012; Higham et al., 2012; Cross, 2016).

Music stands as one of the most universal modes of expression and communication for humanity, weaving its presence into the everyday lives of individuals across diverse ages and cultures globally (Mehr et al., 2019). Gold et al. (2007) observed that music can function as a

mode of nonverbal communication and interaction. Furthermore, music frequently evokes emotions through emotional associations with specific chord progressions (Luck et al., 2007). According to Welch, Biasutti, MacRitchie, McPherson, and Himonides (2020), music is not only an enjoyable activity but also exerts an influence beyond simple amusement. Engaging in musical activities not only allows the expression of personal inner states and feelings but has also the potential to bring about many positive effects in those who participate in them.

B.   Music and politics

The influence of music and song is beyond measure. Few things can unite a nation as effectively as a patriotic anthem or an uplifting victory march. Music has been utilized by all segments of society in times of both war and peace, prosperity and adversity. It is an integral part of a citizen's daily existence. Music can unveil the nature of feelings with a level of detail and authenticity that language cannot match(Pielke, 1986.) It possesses the ability to resonate with a vast audience.

In the realm of cultural expression, music transcends its conventional role as mere entertainment. Rather, it emerges as a potent force with the capability of profoundly shaping emotions, influencing behavior, and fostering meaningful connections with others. Whether one is engaged in the auditory experience of a beloved song on the radio, participating in the collective energy of a live concert, or enjoying the intimate act of singing in solitude, music possesses the transformative power to transport individuals to alternative emotional landscapes. It serves as a vehicle for escapism from the rigors of daily life, offering solace through the evocative rhythms and melodies that resonate with our innermost selves.

Yet, the impact of music extends well beyond the realm of personal enjoyment. Music assumes a pivotal role in shaping and reflecting cultural dynamics, acting as a catalyst for crucial social and political dialogues. Beyond its role as a cultural artifact, music has been recognized for its potential to contribute to physical and mental well-being, embodying a therapeutic influence. In essence, music transcends its auditory boundaries, becoming an influential force that leaves an indelible mark on the cultural, social, and personal fabric of human existence.

Plato asserts that music has a significant impact on the personality of its audience. Along with his contemporaries, within the Greek theory of musical ethos, Plato argued that music can serve as a potent tool for education. They believed that specific modes in music could potentially strengthen positive human characteristics while inhibiting negative ones (pp. 398–412).

The early philosophical viewpoint that music can positively influence our actions, emotions, and behavior continues to resonate in contemporary times. This perspective is evident across

transcultural contexts, spanning both Western and non-Western traditions (e.g., Haddad, 2011; Mathur et al., 2015). To gain a comprehensive understanding of these processes, including their underlying mechanisms and the potential benefits they offer, there is a need to establish a scientific framework systematically connecting music and public opinion. This involves exploring the intricate relationship between music and politics and understanding how politicians can utilize music as a tool to shape and guide public opinion.

The concept that music plays a dual role in both mirroring and shaping social and political structures resonates in the ideas of contemporary philosophers, including Rousseau. The latter argued that individuals and communities discover themselves through music, which highlights its significance in expressing emotions and passions. Moreover, Street (2007) asserts that according to the Romanticist program, these roles are deemed crucial components of political life.

'Music and politics' primarily function as a focal point for a diverse range of studies and perspectives. These investigations, emerging from various traditions and disciplines, explore the intersections between music and politics, or more broadly, the relationship between music and power. Different researchers studied music and politics, the political significance of music, as highlighted by John Street in his book "Music and Politics" (2012: 174), is a matter that is sporadically considered within the mainstream of various academic disciplines, including, notably, political science.

In a similar vein, Keith Negus (1996), argues against treating the politics of music as a subject isolated from other issues. He emphasizes that it cannot be neatly separated into a discrete section. At the same time, Negus underscores that delving into the examination of the sounds, lyrics, and visuals of popular music inevitably propels individuals into ongoing debates about the intricate dynamics of power and influence. This perspective underscores the interconnectedness of musical expression with broader sociocultural and political discourse. Music and songs, like any cultural device, both reflect and influence the public's opinions and attitudes (Knightly, 1999, p. 27).

In times of conflict or perceived injustice, music emerges as a potent tool for fostering social action. Whether by alleviating anxieties, raising awareness, or mobilizing individuals to oppose evident inequalities, songs play a pivotal role in shaping communities that voice shared aspirations. These aspirations may include the pursuit of specific rights, drawing attention to particular issues, or emulating the advocated financial prosperity (Perullo, 2011, p.87). Musicians have a big role in shaping public cultures and are like important political figures

because they can get people to take sides or agree on things. Popular music can make people feel strongly and move them, which allows musicians to motivate large groups of listeners. Artists can support protests or just make people think more about the government, other ethnic groups, or social situations. Even if these artists do not have the official power of the government, they can still make things happen in society.

C. Music as a tool for political communication

Music serves as a powerful tool for the youth to articulate their needs and express dissent through protest. Simultaneously, it functions as a strategic instrument for governments and authorities to shape public opinion and rally support for national causes. The emotive capacity of music to evoke sentiments and stir emotions makes it a formidable force in influencing societal perspectives. It operates as a dynamic medium capable of revitalizing collective feelings and connecting individuals with shared emotions. In this dual role, music emerges not only as a means of individual expression but also as a societal force with the potential to shape narratives, unite communities, and navigate the complex interplay between the aspirations of the youth and the objectives of governing entities.

Perullo (2011) explores the realm of political songs in East Africa, specifically in Kenya and Tanzania. He contends that the creation of political songs offers young individuals opportunities to gain authority and influence people's perspectives on various social issues. Through these songs, which range from addressing significant events like conflicts between political parties to responding to social injustices such as the lack of rights among the urban poor, young composers actively recognize and engage with the real-life experiences of many East Africans. This engagement occurs in ways that may differ from the approaches of other individuals, including political leaders (Perullo, 2011, p. 88).

Crafting popular political songs necessitates a profound understanding of international, regional, and local youth cultures. This knowledge is crucial for singers to effectively express their needs. Perullo (Ibid) maintains that the language employed plays a pivotal role in delivering the message, as does the choice of attire. An illustrative example is found in Issa B's (Emmanual Simwinga) 2011 release, "Ridhiwani," where he directly addressed the Tanzanian president's son, urging him to convey the hardships of life to his father. This song's lyrics intricately interweaved social and political issues specific to the country. The ability of artists, exemplified by Issa B, to consistently and systematically draw ideas from diverse sources underscores their credibility within the dynamic music scenes of East Africa.

Music and songs, similar to other cultural elements, reveal people's thoughts and have the power to influence their perspectives. War-era songs, in particular, not only reflect but also shape public perceptions about the military and various conflicts. These songs instill a sense of national identity and belonging, foster a desire to contribute and fight for one's country. Authorities strategically leverage songs and music to shape and guide public opinion towards a shared national cause.

During the Great War, commonly regarded as having an archetype discography, specifically in World War I, the popular songs of that period were characterized by being "overwhelmingly patriotic, upbeat, and supportive of American soldiers" (Denselow, 1990).

Timothy E. Scheurer (1991) asserts that war songs, viewed as examples of propaganda, have historically served a predominant role: to establish a perception, perhaps an illusion, of unity and a shared purpose. Scheurer further contends that upon examining the songs of the Great War, one would scarcely detect anything other than wholehearted acceptance of American involvement. According to him, this alignment with the prevailing sentiment is entirely appropriate.

P. J. Knightly (1999) observes that songs from the World War II era exhibited a distinct style from those of World War I. Despite featuring new performers, songs, and music genres, the spirit and tone of the songs remained consistent. Similar to their World War I counterparts, the songs of the Second World War era continued to emphasize national pride, patriotism, and support for the U.S. in its struggle against the Axis powers. According to his explanation, similar to the songs of the World War I era, the Second World War also featured songs that criticized and ridiculed the adversaries confronted by the U.S. This time, the focus was on Germany, Japan, and Italy, with a majority of derogatory songs concentrating on the Germans and the Japanese. These tunes were characterized by their straightforward and unambiguous lyrics and titles.

The songs that emerged during the Vietnam conflict differed significantly from those popular during the first two World Wars. Robin Denselow (1989) contends that the victory in the Vietnam War was achieved by the Vietcong and the North Vietnamese, not by pop music. However, Denselow emphasizes that music played a significant role in both reflecting and reinforcing the prevailing anti-war sentiment in the USA during that period.

D. Music, politics and identity

Music has played an integral role in shaping cultural identity, both within individual communities and on a worldwide scale. Whether rooted in traditional folk music or embodied

in contemporary pop, music serves as a mirror that reflects the values, beliefs, and experiences of those who produce and engage with it.

The perspective that examines how music contributes to the formation of identity, both on an individual and collective level, does not strictly focus on politics but carries substantial political implications. In underscoring the intrinsic social nature of musical engagement, Frith (1996a; 1996b; Frith and McRobbie, 1990) emphasizes that a significant aspect of music lies in its ability to foster the development of identity. Frith contends:

Music, we could say, provides us with an intensely subjective sense of being sociable. Whether jazz or rap for African-Americans or nineteenth century chamber music for German Jews in Israel, it both articulates and offers the immediate experience of collective identity (1996a: p273).

Likewise, Born (2000: 32) underscores that music serves as "a primary means of both marking and transforming individual and collective identities." Moreover, it functions as a conduit for establishing "musically-imagined communities" (Born (2000: 35). Music can function as a means for individuals to delve into and articulate their personal identities. From a political standpoint, the establishment of a collective identity holds importance on various fronts. Music can play a pivotal role in contributing to the establishment and strengthening of social groups that align with shared political causes and interests.

Music serves as a potent instrument for molding and conveying cultural identity. Whether expressed through traditional folk tunes or contemporary pop melodies, music mirrors the values and lived experiences of those who produce and enjoy it. Additionally, it functions as a vehicle for both celebrating and delving into the richness of cultural diversity.

Hess (2019) suggested that music, as an educative force, is a powerful articulation of identity and politics in the context of navigating identity politics through activism in music. Additionally, Hess highlighted the meaningful role that art, including music, can play an active role in challenging injustice within the realm of identity politics. In the history, music played a crucial role in activist movements (Eyerman & Jamison, 1998). In the context of musicking, Small (1998) contends that the process can serve as a profound site for exploring identity for both performer/creators and listeners.

III. Methodology:

1. Research Design:

The present study adopts a survey research design and employs a specifically designed questionnaire on Google Forms platform. The survey was administered to a sample of 52 young Moroccan participants. The questionnaire was selected for its suitability in systematically eliciting responses that enable a nuanced examination of the relationship between nationalist music and public opinion on the Sahara issue among the segment of young Moroccans. The choice of this research design aligns with the objective of acquiring quantifiable insights to comprehensively understand the dynamics at play in the intersection of nationalist music and public sentiment in the context of the artificial conflict over the Moroccan Sahara.

2. Sampling Strategy:

This paper utilizes the snowball sampling method to systematically gather data from respondents, a method chosen for its alignment with the objectives of the study. Snowball sampling is a method in which participants who meet specific qualifications are invited to share invitations with other individuals who are similar to them and also meet the criteria of the targeted population (Berg, 2006).

3. Participant Recruitment:

In the pursuit of understanding the extent to which music and songs shape and direct young participants towards a national cause, a deliberate selection of young individuals was made to constitute the study's participant cohorts.

The survey link was disseminated through the widely used messaging application, WhatsApp. Leveraging the snowball sampling technique, participants were encouraged to share the survey link with their peers, fostering a chain-like recruitment process.

The construction of the survey instrument was a meticulous process guided by the study's objectives and the need to elicit comprehensive quantitative data. The inclusion of specific questions was purposeful, designed to shed light on the intricate relationship between nationalist music, public opinion on the Sahara issue, and other pertinent factors.

The survey instrument addressed demographic details to contextualize responses within distinct participant characteristics, such as gender, age, and educational background. This comprehensive approach aimed to discern potential variations in responses based on these demographic factors.

Moreover, questions were formulated to gauge participants' perspectives on nationalist music and its potential influence on shaping their opinions about the Sahara issue. The survey sought

to quantify sentiments regarding the purpose, impact, role, and importance of national songs, providing a nuanced understanding of their sway on public opinion. Questions were structured to encapsulate a diverse range of responses, allowing for a comprehensive analysis of participants' viewpoints.

Recognizing the linguistic diversity of the participant pool, the survey questions were meticulously translated into Arabic. This step was undertaken to ensure accessibility and clarity for participants, the majority of whom may not be fluent in English. The translation process prioritized linguistic accuracy and cultural sensitivity to guarantee that the survey questions resonated effectively with the target demographic.

4. Data Collection:

The data collection phase was executed through the utilization of Google Forms as the survey platform. This selection was strategic, considering the prevalence of social media usage and music engagement among the study's focal demographic, predominantly composed of young individuals.

To reach the target audience effectively, the survey link was disseminated through accessible and widely used channels, primarily leveraging social media platforms. Recognizing the prevalence of social media engagement among the young demographic, the survey link was shared via platforms such as WhatsApp and other relevant social media channels.

Given the focus on young participants who are known for their active presence on social media and interest in music, the distribution strategy was tailored to align with their preferred communication channels. The survey link was presented in a manner that resonated with their digital habits, encouraging swift participation.

The intentional distribution through platforms ingrained in the daily lives of young individuals ensured a heightened level of accessibility, engagement, and responsiveness. This approach not only facilitated the collection of data but also fostered a participatory atmosphere, aligning with the study's emphasis on understanding the impact of nationalist music on the opinions of this specific segment.

5. Results and Discussion

5.1. Results

This chapter presents the last phase of the study which includes the findings and discussion of the study carried out in the form of an online survey sent to young people, as well as the discussion of the results. This part is devoted to the presentation of the various results that emerged from the empirical research carried out using an online survey.

5.1.1. Demography

Most of the respondents are females (27 out of 51), whereas males are 24. Their age varies between 18 and 44. 37.3% identify themselves as Master degree students, 41.2% identify themselves as Bachelor students, and 15.7% as Ph.D. students, and 5.9% acheived high school. To enrich our article with relevant data analyses, we will explore the following themes consecutively to maintain a structured approach:

1. Perception and Influence of National Songs on Public Opinion

2. Evolution of Attitudes Towards National Music and Political Affiliation

3. Trust in Media Sources and Engagement in Discussions

1. Perception and Influence of National Songs on Public Opinion

This section will focus on analyzing participants' responses regarding the national songs associated with national events, their perceived objectives, impact and role.

National Songs Used in Conjunction with National Events:

The survey reveals a variety of national songs used in conjunction with national events, with "Jil Jilala - Laayoune Aaniya" being the most widely recognized (78%), followed by "Fath Allah Mghari- Nidae El Hassan" (68%). Mahmoud El Idrissi's "Aichi Ya Bladi" and Hajib's "Da9 Tam" are also acknowledged by 8% of participants, respectively. This diversity in recognition suggests the prevalence and importance of these songs in national cultural events.

Perceived Objective Behind These Songs:

According to the respondents, the primary objective behind national songs is perceived to be "Creating a sense of national identity and solidarity," as indicated by 86% of participants. A notable portion (42%) also believes in their role in "Strengthening the government's position on the Sahara issue." Additionally, smaller percentages perceive objectives such as "Mobilizing citizens towards a political agenda" (18%) and "Providing emotional support for those affected by the crisis" (14%).

Perception of Impact and Role of These Songs:

The majority of participants, namely 80% believe that national songs increase pride and national unity, while 60% of the study respondents assume that such songs enhance national identity. Likewise, a significant portion 22% perceive these songs to be propagandist and mobilize public support for the government's position.

In terms of their role, the overwhelming majority (84%) sees national songs as contributing to "Creating a sense of national identity and unity." Meanwhile, (36%) perceives them as providing emotional support during times of crisis. Another (36%) views their role as a tool for

political propaganda for public authorities. However, there is a notable proportion (16%) that sees their role as mobilizing citizens toward political agendas.

Perceived Importance of National Songs in Shaping Public Opinion Regarding the Sahara:

A large share of participants perceives national songs as either "Extremely important" (41.2%) or "Moderately important" (52.9%) in shaping public opinion regarding the Sahara. A smaller percentage (5.9%) considers them "Not important at all," which indicates varied perspectives on their significance in influencing public discourse on the Sahara issue.

Possibilities of Sharing National Songs Related to the Sahara with Others:

A considerable proportion of participants (51%) express the possibility of sharing national songs related to the Sahara with their fellows. On the other hand, 21.6% consider it "Very likely" to share such songs, while 25.5% find it "Not possible at all," that reflects differing inclinations towards sharing cultural expressions related to the Sahara issue.

Resonance of National Songs with Feelings Towards the National Issue:

A vast number of participants (52%) expresses some level of trust in national songs resonating with their feelings towards the national issue. Specifically, 2% express complete distrust, while 52% trust them to some extent, and 46% reveal a high level of trust. This suggests that national songs hold significant emotional and symbolic value for individuals, which reinforces their connection to broader national narratives and sentiments.

2. Evolution of Attitudes Towards National Music and Political Affiliation

This section delves into participants' evolving attitudes towards national music related to the Sahara issue over time, their beliefs about the emotional impact of national music on others, their actions influenced by national music, and their perceptions of political affiliation's influence on views regarding the Moroccan Sahara issue.

Evolution of Feelings Towards National Music Related to the Sahara Issue:

Participants' feelings towards national music related to the Sahara issue appear to have experienced varying degrees of change over time. While 43.1% indicate that their feelings have changed "To some extent," a notable portion (15.7%) perceives significant changes, stating "To a great extent." Conversely, 41.2% believe their feelings to have remained consistent, responding with "Absolutely not."

Belief in National Music's Emotional Impact on Others:

The majority of participants (62.7%) believe that national music affects the emotions of others "To some extent." Additionally, 29.4% perceive national music to have a significant emotional

impact, stating "To a great extent." However, a small percentage (5.9%) believes it has no emotional impact, while 2% perceive it as having a very significant impact.

Actions Based on Emotions Evoked by National Music:

Participants' actions influenced by the emotions evoked by national music are quite various. While 29.4% state they never act on the basis of these emotions, a majority (54.9%) sometimes do. Moreover, 13.7% claim to always act based on these emotions, while a small percentage (2%) acknowledge doing so "Sometimes, very often."

Perception of Political Affiliation's Influence on Views Regarding the Moroccan Sahara Issue:

The majority of participants (74.5%) perceive that their political affiliation does not entirely influence their views regarding the Sahara issue. However, a significant percentage (11.8%) believes it influences their views "To a large extent," while 13.7% consider its influence to be minimal, stating "A little."

These findings show that people's attitudes toward national music change over time. Their beliefs about the emotional impact of music also evolve. Additionally, their actions can be influenced by national music. Their views on the Sahara issue may be shaped by political affiliation. This suggests that many factors contribute to how individuals perceive cultural and political matters.

3. Trust in Media Sources and Engagement in Discussions

This section explores how much participants trust media sources about the Sahara issue. It also looks at the factors that influence their choice of media. The section examines whether they engage in discussions with people who have different opinions. It considers how their media consumption has changed over time. Additionally, it analyzes their reliance on different sources of information. Finally, it looks at how credible they think social influence sources are.

Trust in Media Sources Used for Sahara Issue Information:

Participants' trust in media sources varies, with 64.7% expressing a moderate level of trust « a litlle » and 23.5% indicating a high level of trust. Conversely, 11.8% express no trust in the media sources they use to stay informed about the Sahara issue.

Factors Considered When Choosing Media Sources:

When selecting media sources to learn about the Sahara issue, participants primarily consider the reputation of the media platform (64%), followed by the experience of journalists covering the topic (54%). Additionally, a significant portion considers the political bias of the media

outlet (24%) and the repetition of updates and new information (20%). Some participants also value the diversity of perspectives represented in the reports (34%).

Likelihood of Discussing the Sahara Issue with Differing Opinions:

Participants' willingness to engage in discussions with individuals holding different opinions on the Sahara issue varies. While 46% remain neutral, 22% perceive it as highly unlikely, and 32% find it very likely.

Changes in Media Consumption Over Time:

Regarding changes in media consumption related to the Sahara issue over time, the majority (62.7%) indicates that their consumption remained unchanged. However, a notable percentage (21.6%) reports a slight increase, while smaller percentages indicate either a significant increase (9.8%) or decrease (5.9%).

Reliance on Information Sources for Understanding the Sahara Issue:

Participants rely on various sources to shape their understanding of the Sahara issue, with 45.1% indicating reliance to a large extent, 51% to some extent, and 3.9% not relying on them at all.

Perceived Credibility of Social Influence Sources:

Participants vary in their perception of the credibility of social influence sources in shaping their viewpoint on the Sahara issue. While 64.6% perceive them to have little credibility, 25% consider them highly credible, and 10.4% perceive them as having no credibility whatsoever.

These findings show that trust in media sources is a complex issue. Many factors influence how people choose which media to follow. Some individuals are more willing than others to engage in discussions with people who have different opinions. Over time, their media consumption habits may change, affecting how they seek information. Additionally, people rely on various sources to shape their views on the Sahara issue. Their perception of the credibility of these sources also plays a key role in how they form opinions. This highlights the intricate relationship between media trust, information access, and social influence in shaping public understanding.

Theme Analyzed	Key Findings
Most Recognized Songs	78% recognize 'Jil Jilala – Laayoune Aaniya', 68% 'Fath Allah Mghari – Nidae El Hassan'
Perceived Purpose of Songs	86%: create national identity; 42%: support government stance on Sahara
Perceived Impact	80%: foster national pride; 60%: reinforce identity; 22%: propaganda tool
Importance for Public Opinion	94.1%: moderately or extremely important
Likelihood of Sharing Songs	72.6%: likely to share
Attitudinal Change	58.8%: changed perception over time
Political Affiliation and Sahara Views	74.5%: not influenced by political affiliation
Trust in Media Sources	64.7%: moderate trust; 23.5%: high trust
Main Sources of Information	Media reputation (64%), journalist expertise (54%), diversity of perspectives (34%)
Credibility of Social Influence Sources	25%: very credible; 64.6%: slightly credible

Table 1: Summary of Survey Findings

Source: Survey Data (2025)

Conclusion:

Throughout this paper, we highlighted the profound and multifaceted impact of nationalist music on shaping public opinion in Morocco, with a particular focus on the Sahara issue. Through a meticulous analysis of survey data collected from young Moroccans, this study illuminates the ways in which nationalist songs not only reinforce a collective national identity but also serve as a powerful tool for political mobilization and emotional engagement. The diverse recognition and emotional resonance of these songs underscore their role in promoting national causes, which facilitates a deeper connection with the nation's history and aspirations. Moreover, the article sheds light on the evolving perceptions of nationalist music among the youth. This reveals a complex interplay between cultural consumption, political affiliation, and media trustworthiness. It suggests that nationalist music transcends mere artistic expression to become a critical vehicle for political expression and public discourse, which reflectes and shapes the socio-political landscape of Morocco.

As we consider the implications of these findings, it becomes clear that nationalist music is more than just a reflection of cultural pride; it is a catalyst for societal change and a mirror of the national conscience. This article calls for a broader appreciation of the role of music in political and social movements, and advocates further scholarly exploration into its potential to influence public opinion and mobilize citizens around national issues. The power of nationalist music to unite, inspire, and provoke thought among the Moroccan populace highlights its enduring significance in the ongoing narrative of national identity and sovereignty.

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