



Mariem Hassan

TelBarr, May 1958 Ued Taza, Spanish Sahara
Died 22 August 2015 (aged 57) Sahrawi refugee camps, Tindouf province, Algeria



جدا يا الثوار جوا (x2)
كل الثورين (x2)
عوا بالكفاح
اهزموا الإستعماريين (x2)

ياشعب الصحراء الثوري (x2)
نحن الثورين (x2)
أرض الصحراء حرة للصحراويين (x2)

شعب الصحراء اليوم سفل (x2)
لننصار مكن (x2)

وفي حرب التحرير خطم الأمريكان (x2)

Cheer O revolutionaries! Cheer! (x2)
All revolutionaries! (x2)
Get ready for fighting! (x2)
Beat the colonialists! (x2)

O Sahrawi revolutionary people! (x2)
We are the revolutionaries! (x2)
And the Sahrawi free-land is for Sahrawis! (x2)

The Sahrawi people today have scored. (x2)
A green victory! (x2)
And in the war of independence they crushed imperialists. (x2)

Freedom
fighter Medic
Song keeps a
revolution
alive

INTRODUCTION

EARLY LIFE

Mariam Hassan, a singer from Western Sahara which is also known as the Sahrawi Arab Democratic Republic (SADR), a region in northwest Africa that covers 266,000 square kilometers. Morocco, Algeria, and Mauritania are its neighbors to the north, northeast, and east and south, respectively. The SADR was established on February 27, 1976, and Bir Lehlou serves as its interim capital. Hassan was well-known throughout North Africa for using her voice to publicize the plight of those forced to flee their homeland when Morocco took control of Western Sahara in 1975. Born in a desert refugee camp, she began her musical career in a group supporting the Polisario fighters in the war against Morocco. Mariem's style, ranging from laments to upbeat desert blues, made her a hero for the Sahrawi people and gained international acclaim. Born in the colony of Spanish Sahara, she was forced to marry an older man against her wishes and managed to escape during the wedding ceremony.

Mariam Hassan can also be described as a Sahrawi Nationalist and anti-colonial figure. She became involved in politics and sang at a clandestine meeting of the Polisario, fighting against Spanish colonization. Her life changed dramatically when Spain withdrew from Spanish Sahara and Morocco moved in, during the Green March. Mariem and her family fled to Algeria, settling in refugee camps. In 1977, she became a nurse, but later took on a second role as a singer. She joined the group El Wali, named after Polisario founder Wali Mustapha Sayed, and became lead singer. Mariem toured refugee camps, encouraged fighters, and traveled to Europe to spread the Polisario's message.

Mariam Hassan was the third of ten children in a nomadic household, and her family members had an impact on her through music and poetry. She relocated to the Meharrize and Sahrawi refugee camps in Algeria in 1975, where she remained until 2002. She retreated to Spain for job and medical needs before returning to the Western Sahara before passing away in 2015.

WHAT MADE HER FAMOUS

Mariam was well known for showing that Sahrawi music could be a powerful tool by which the hierarchies of place are negotiated and transformed. She used her music to construct and reconstruct the collective ideals in the Sahrawi refugee camps. She fused modernity and tradition into her music. This was instrumental in the creation of a strong Sahrawi discourse that proved to be more influential than any speech.

Her revolutionary songs lifted the spirits of the anti-colonial fighters in Western Sahara. Her songs helped assuage the pains of destitution, occupation, war and separation from loved ones and became part of everyday life for both refugees and combatants. The songs were like a tree of telecommunications which transmitted what was going on in the battlefields to the people and vice versa.

She inspired the people to rise up against the oppressors . For a long time she remained the only female musician with International presence from Western Sahara. Her main themes were martyrdom and freedom.

CAREER HIGHLIGHTS

Mariem Hassan, had a long artistic career spanning from 1958 to 2015, focusing on her role as a singer in Western Sahara under Spanish colonization. She developed her artistic skills in Saharawi refugee camps from 1975 to 2002 and resided in Barcelona with Nubenegra Records from 2002 to 2015. Hassan's Haul modal system, consisting of eight musical modes, reflects her interpretations and songs. After the end of the conflict with Morocco in 1991, Hassan began her musical career as a member of Leyoad in 1998. After being diagnosed with breast cancer, she moved to Spain for treatment and recorded her first solo album, *Deseos* (Wishes), in 2005. Her most well-known song is the desert blues *La Tumchu Anni*, a lament for Sahrawi solidarity for war victims. Hassan participated in the 2007 filming of Manuel Domnguez's documentary *Mariem Hassan: La Voz del Sahara*. Her global recognition increased, and from 2008 to 2010, she participated in Womad events, making appearances in the UK, Australia, and New Zealand. Her 2010 album, *Shouka*, explored the history of Western Sahara and the refugee crisis, and her third solo album, *El Aaiun Egdad*, was a top seller in Europe. Hassan performed in Europe in 2013 as part of a promotional tour for her album *Cuéntame Abuelo - Música*.

DEATH

After her illness spread to her bones, Mariem went back to the camps in the desert in August 2015. Due to health concerns, she was unable to perform again and remained there till her passing. She is survived by her mother, her first husband, Hamadi Breika, her daughters, Salem and Agalia, and her spouse, Bachir Mohamed. On August 22, 2015, Hassan, 57, died from bone cancer at the Sahrawi refugee camps in Tindouf, Algeria.

WHY THE BIOGRAPHY

Despite Mariem Hassan using her music to highlight the plight of the people of Western Sahara, the people of Western Sahara continue to suffer under the brutal occupation of the Kingdom of Morocco.

Mariem Hassan clearly showed that The Sahrawis had established their own socio-political institutions and artistic expressions. The UN has also considered Western Sahara as the final example of decolonization in Africa since 1963. The Sahrawis' nonviolent opposition to colonial rule led to the founding of the Frente POLISARIO in 1973, which the Sahrawi people overwhelmingly supported. The invasion and seizure of some of the region by force by Morocco on October 31, 1975, halted the decolonization of Western Sahara. The International Court of Justice's Advisory Opinion states that neither the Kingdom of Morocco nor the Mauritanian state has any territorial authority over the region.

The OAU (now the AU) and the UN both hold that Morocco's annexation of portions of Western Sahara is unlawful. Prior to its invasion and illegitimate occupation in 1975, Morocco had acknowledged the right of the people of Western Sahara to freedom and self-determination. The OAU Council of Ministers reiterated its stance on decolonization and the fight against racial discrimination and apartheid, asking for a free and democratic environment for the Saharan people to exercise their right to self-determination and independence while living under Spanish rule.

Morocco continues to pursue annexationist measures to change the status quo in the Sahrawi Republic (SADR) regions that are illegally occupied by Moroccan forces, over which the UN does not recognize Moroccan sovereignty or administrative authority. In the areas under Moroccan occupation, Morocco has committed grave abuses of the human rights of Sahrawi residents. The threat to regional peace and security posed by Moroccan military involvement in narcotics and people trafficking is on the rise.

UN Secretary General's special envoy Horst Kohler resigned after the Polisario Front and Morocco successfully convened in Geneva in 2018 and 2019. They argued that the dispute might be resolved if there was genuine political desire from major nations, such as France and the US, and that the UN needed to address the issue of Moroccan and European exploitation of Sahrawi natural resources and safeguard Saharawi people from Moroccan human rights abuses. The completion of Western Sahara's decolonization and the guarantee of the Sahrawi people's fundamental right to self-determination and independence would further the current initiatives attempting to address the problems of peace and security on the continent.

The era of retreat of class struggle and the fight against colonialism is no longer a viable strategy for the oppressed peoples of the world. This holds true to the resistance of the Western Sahara people, the necessary ceasefire retreat has ended and the conflict rages on. The conflict is period of armistice is no longer a new period of active resistance. During these periods of retreat the culture rests via of protest song and bravery is what keeps the struggle together when it is not able to be on the offensive. And when the conditions change to allow the re-emergence of a more the active struggle is not possible without people like Mariam Hassan whose actions and songs have help keep hope alive for the people of Western Sahara.

CONCLUSION

Mariam Hassan laid the foundation for significant cultural shifts in how Sahrawi people were regarded, treated, and given chances. Her idea was using music to reinvent existing cultural and political structures from a Sahrawi viewpoint. For her invention to be successful, however, visionary world leaders and citizens needed to adapt to Sahrawi reality rather than the other way around. In this way, Mariam contributed to greater societal improvements in the Sahrawi people's standing. She demonstrated how music can benefit revolutionary struggle and movements in a practical way and also alter the viewpoints and attitudes of people who do not support it.

Mariam Hassan

References

<https://thaqafamagazine.wordpress.com/2014/12/11/sahara-music-mariam-hassan/>

Hassan role as musician

https://en.wikipedia.org/wiki/Polisario_Front

This is a brief summary of the resistance group that laws claim and fight against Morgan and Spanish colonialism

<https://worldmusiccentral.org/2015/08/22/saharawi-music-star-mariam-hassan-dies-in-refugee-camps/>

This is a biography that focuses on her music career and death

<https://www.britannica.com/topic/Green-March>

This is a history of the green march which is the starting point of the transfer of colonial rule from Spanish to Moroccan

https://en.wikipedia.org/wiki/Mariam_Hassan

General info on Mariam Hassan life

<https://www.thenewhumanitarian.org/news-feature/2023/02/01/Western-Sahara-Morocco-Polisario-Sahrawi-UN> current events on the on going struggle of in Western Sahara

Documentary: <https://www.youtube.com/watch?v=DBJIJsK6zaU>

Democracy Now! 4 days in West Sahara:

https://www.youtube.com/watch?v=smg97ib_yfM

Luis Gimenez Amoros (2017): The Transcultural Representation of Saharawi Music by Mariam Hassan and Nubenegra Records, Popular Music and Society, DOI: 10.1080/03007766.2017.1351291

Notes

Mariam Hassan

- Need to focus on the importance of music in struggle
- “Houl Mundal” music to inspire the masses, rise against oppression
- We can not be limited by gender

Biography:

- Lived between 1950s-2015
- According to pop music document, they break life into 3 seasons:
 - First, Nubenegra, during production of Sahrawi in 2005

- Subtle interaction is based on how Hassan and Nubenegra represent Sahrawi through the Hassan Salbam industry.
- Highlighted how she wrote the music during spanish time to highlight of Sharahwi music

Also important on cultural representation, while highlighting their struggles.

We could look around the world for what was happening during her life.

- Music, liberation struggles
- Highlight the interconnectedness of the African people.
- How music leads to emancipations

Look into colonial relationship that Spain had before she was born to 75 period

She had to move to Spain because she wasn't able to get cancer treatment in the refugee camp.

Why did she go back to the Sahara before she died?

Can highlight into being a refugee in her own country under occupation

Look into the colonial relationships that Spain had before she was born before 75

UNHCR puts it at ~170,000 people.

Focus on the stage after 76, which is Moroccan occupation. We know it's the resources: the fishing, phosphate,

See if there's similarities in primary exports to Venezuela during oil crisis

Israel acknowledges Western Sahara as a part of the Kingdom of Morocco, highlighting the colonial position the Sahrawi people have been living in since 1975. The Sahrawi people's fight for freedom from the Moroccan Kingdom's siege is embodied by singer Mariem Hassen. Hassen appears to have been safer in the refugee camp in western Algeria than in her beloved Western Sahara, where she lived and passed away. The performance held in Mariem Hassen's honor emphasizes the role played by women in the fight against human predators from indigenous territories as well as the potential of culture to be a formidable tool in the fight against exploitation of people and lands.

Western Sahara

P (Phosphorous) for Plunder:

<https://wsrw.org/en/news/wsrw-reports>

In the diagram below,

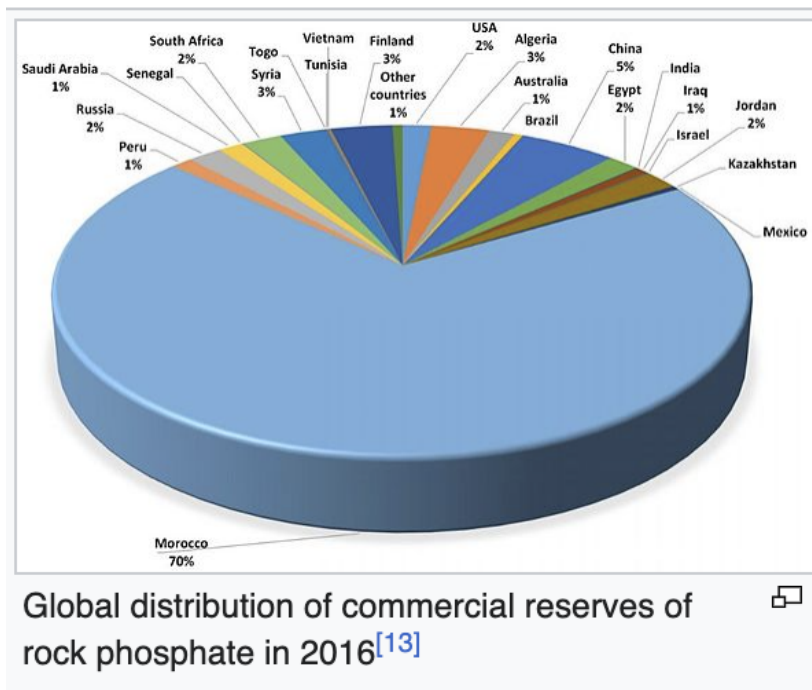


Fig: Morocco includes occupied Western Saharawi territory.

https://en.wikipedia.org/wiki/Peak_phosphorus

Within the non-sovereign nation of Western Sahara, there is a 1700 mile-long wall which is also the longest mine-field of the world.

Chronological sequence of events



Mariam Hassan



May 1958
Ued Tazua, Spanish Sahara

22 August 2015 (aged 57)



