



DEENA ABDELWAHED

Tracklisting :

Dhakar

1. *Lila Fi Tounes*

2. *Ah'na Hakkeka*

Release : January, 17th 2020

3. *Insaniyti*

4. *Zardet Sidi Bagra*

Label : InFiné

“Dhakar“ translates from Arabic to the male or masculine. It’s representing a record charged with meaningful messages, prepared to stir up audiences across borders and nations.

Tunisian leftfield experimentalist Deena Abdelwahed returns with an EP that’s taking her message back to the dancefloor. Straying away from personal identification, these tracks keep on focusing on sonic influences from her home region, be it in terms of rhythmic structure, sampling or other local sources. A highly versatile package for any forward-thinking DJ and further proof of this producer’s unique ability to fuse Arabic music references with club music.

Opener Lila fi Tounes spins off the jazz standard „A Night in Tunis“, changing the original lyrics to reflect what’s really happening in Tunisian nights. Using her voice fit to a male character, Deena Abdelwahed slowly builds a shaking momentum but ultimately keeps the track’s rumbling force contained.

Ah’na Hakkeka’s steady bass riff emulates the ritual of Stambali, a religious trance ceremony originally held in South of Tunisia by the early subsahariens who converted into Islam. Its funk-infused sprays liveliness with its unpredictable synth and field recordings of drunk men singing egyptian Tarab music.

Focussing on skewed interpretation of masculinity, Insaniyti is a metallic take on Mezwed. This popular Tunisian folk genre is ripe with the tales of melancholy and social struggle. Its often times patriarchal views are imitated, depicting how a male protagonist is deceived into self-victimization by society’s pressures. Live violin, rhythms and samples also influenced by sailors songs of the Persian Gulf region, in order to soundtrack the loss of one’s humanity over despair and deceit.

Considerably a more club-leaning interpretation of leftfield club music, Zardet Sidi Bagra closes the EP out on a heavy half-time stepper.

Percussive and often tailored for dancefloors, Dhakar displays the energy and spontaneity that characterized Deena’s debut EP, Klabb while unveiling a fascinating complexity. Overturning club music tenets with an unconventional reference soundframe, Deena succeeds in stimulating mind activity and questioning, as much as she enhances bodyfunctionality to her audience.