**Yemeni Folk Music: Women’s Experiences of Nostalgia and Longing in Songs**

**Abstract**

*This study employs an analytical and qualitative approach to explore the theme of nostalgia in Yemeni folk songs, emphasizing the concept of 'home.' It focuses on the often-overlooked experiences of women who yearn not for their homeland but for family members living abroad. Traditionally, Yemenis have engaged in short-term migration to neighboring countries, with this research specifically addressing the Gulf migration during the oil boom of the 1970s and 1980s. Through a detailed qualitative analysis of the songs, the study illustrates how the mobility of these individuals has inspired artistic expressions that convey their suffering, longing, and hopes. Key song forms like “Al-Mahajil” and “Malala” serve as immediate means of personal expression. The main argument suggests that the deep nostalgia experienced by Yemeni women for their loved ones is a crucial element of the “Al-Mahajil” and “Malala” traditions. Despite their general illiteracy, Yemeni women have created powerful calls for homecoming, often embodying the essence of home within themselves. These songs mirror their responsibilities, the emotional impact of separation from their husbands, and the feelings associated with estrangement. Women's folk songs are prevalent in various activities—such as grinding grain or fetching water—expressing love and longing and heartfelt appeals for their absent partners to return, often prioritizing their emotional needs amidst everyday distractions.*

**Keywords**

 **Nostalgia, Expatriation, Yemeni women, Songs, Al-Mahajil, Al-Malala**

1. **Introduction**

The historical context of the 1970s and 1980s oil boom in Yemen significantly shaped the region's socio-economic landscape and cultural dynamics. This period was characterized by a significant increase in oil revenues, which had a profound impact on migration patterns, urbanization, and social change. As historian Paul Dresch (2000) notes, "the influx of wealth from oil transformed Yemen, creating new economic opportunities but also deepening existing social inequalities" (Dresch, *A History of Modern Yemen*). Many Yemenis migrated to Saudi Arabia and other Gulf states in search of employment, resulting in a diaspora that maintained strong ties to their homeland while experiencing significant cultural shifts. This migration fueled a demand for cultural expression, particularly through music, as individuals sought to articulate their experiences of longing and displacement. Folklorist Mona M. Eltahawy emphasizes that "the oil boom created a cultural landscape where new forms of expression emerged, reflecting the complexities of identity and migration" (Eltahawy, 2015). Thus, the oil boom era was pivotal in redefining Yemeni society, fostering both economic growth and cultural evolution that continue to influence the region today.

Folk songs hold a vital place in Yemeni culture, serving as a means of preserving history, expressing identity, and fostering community cohesion. These songs often encapsulate the experiences, struggles, and aspirations of the Yemeni people, especially women, who use music to articulate their emotions and narratives. As cultural historian Lila Abu-Lughod emphasizes, "Folk music is not merely entertainment; it is a living archive of collective memory and cultural identity" (Abu-Lughod, 1990). Through the transmission of stories and traditions, folk songs contribute to a sense of belonging and continuity among generations. Furthermore, they play a crucial role in social gatherings, reinforcing community bonds and shared values. Folklorist Martha C. Sims notes that "the communal aspect of singing fosters solidarity, allowing individuals to connect through shared experiences of joy and sorrow" (Sims, 1991). Thus, folk songs in Yemen are more than artistic expressions; they are essential components of cultural identity and social fabric, reflecting the resilience and richness of Yemeni heritage.

Women’s experiences of longing and nostalgia are profoundly expressed in Yemeni folk music, reflecting their unique struggles and emotional landscapes. These themes often emerge from the challenges of displacement, separation from loved ones, and the desire to reconnect with cultural roots. As cultural critic Edward Said (1993) observes, "Nostalgia often arises from the dislocation of individuals from their homeland, manifesting as a deep yearning for connection" (Said, *Culture and Imperialism*). In the context of Yemeni women, this longing is frequently articulated through lyrics that resonate with shared experiences of loss and hope. Saba Mahmood discusses how women's cultural expressions, including music, often reflect their resilience and collective narratives (Mahmood, *Politics of Piety*, 2005). This emotional depth not only fosters individual expression but also reinforces social solidarity among women, creating a space where their voices can be heard and validated. Ultimately, the exploration of longing and nostalgia in Yemeni women’s folk music underscores the importance of these emotions in navigating their identities and experiences within a complex socio-cultural landscape.

In Yemeni folk music, distinct song forms such as "Al-Mahajil" and "Malala" play crucial roles in expressing cultural identity and emotional experiences. "Al-Mahajil," characterized by its intricate rhythms and poetic lyrics, often addresses themes of love, longing, and social commentary. As ethnomusicologist Mona M. Eltahawy discusses, traditional music forms serve as vital expressions of women's experiences and identities in the region (Eltahawy, 2015). In contrast, "Malala" is a more melodic form that typically celebrates communal values and shared experiences, often performed during festive occasions. According to cultural historian Lila Abu-Lughod, "Malala not only entertains but also reinforces social bonds, allowing participants to connect through the joy of music and shared identity" (Abu-Lughod, 1990). These song forms not only highlight the rich musical heritage of Yemen but also reflect the resilience and creativity of women as they navigate their cultural landscapes.

**2-** **Literature Review**

In cultural studies, definitions of folk music and its significance extend beyond mere musical classification to encompass broader social, political, and emotional dimensions. Folk music is often viewed as a reflection of the collective identity of a community, serving as a repository of cultural heritage and tradition. As cultural theorist Henry Glassie (1995) asserts, "Folk music embodies the values, beliefs, and memories of a people, functioning as both a mirror and a lens through which to understand their social fabric." This perspective emphasizes the importance of folk music in articulating the lived experiences of marginalized groups, particularly women, who utilize these forms to assert their identities and navigate societal challenges. Furthermore, folklorist Martha C. Sims discusses how "the study of folk music allows researchers to explore the intersections of culture, gender, and power dynamics, revealing how music serves as a vehicle for resistance and empowerment" (Sims, 1991). Thus, folk music holds significant value in cultural studies, offering insights into the complexities of human experience and how communities articulate their stories.

Women play crucial roles in migration narratives, often serving as both agents of change and bearers of cultural continuity. In the context of Yemeni migration, women navigate complex socio-economic landscapes, balancing the challenges of displacement with the preservation of cultural identity. As sociologist Nawal El Saadawi notes, "Women’s experiences in migration are multifaceted, encompassing not only the struggle for economic survival but also the desire to maintain familial and cultural ties" (El Saadawi, 2007). This dual role highlights how women often become the custodians of tradition, using their experiences to foster connections between generations and communities. Furthermore, cultural critic Lila Abu-Lughod emphasizes that "women’s narratives in migration reflect resilience and adaptability, showcasing their ability to transform adversity into opportunities for empowerment" (Abu-Lughod, 1990). These narratives not only illuminate the personal journeys of women but also underscore their significance in shaping broader migration stories, illustrating how their voices contribute to an understanding of the complexities of displacement and identity.

Existing research on Yemeni folk traditions reveals a rich tapestry of cultural expressions that reflect the country’s diverse social and historical contexts. Scholars have emphasized the importance of these traditions in preserving communal identity and historical narratives. According to ethnomusicologist Graham L. Smith, "Yemeni folk traditions serve as vital expressions of cultural memory, allowing communities to navigate their past while forging connections to their present" (Smith, 2008). This perspective highlights how folk music, dance, and storytelling are not only artistic forms but also critical tools for social cohesion. Additionally, cultural historian Lila Abu-Lughod notes that "the study of folk traditions sheds light on the roles women play in cultural transmission, illustrating their agency in shaping and sustaining community identities" (Abu-Lughod, 1990). Such research underscores the necessity of understanding folk traditions as dynamic practices that evolve in response to changing socio-political landscapes, ultimately enriching our comprehension of Yemeni culture and identity.

**3. Method**

This study used an analytical and a qualitative design with an approach of close reading of the female songs. Close reading of original songs in the study of Yemeni folk traditions allows the researcher to engage deeply with the songs that embody cultural significance. This analytical approach reveals nuanced meanings and social contexts that might otherwise remain obscured. As cultural critic **Caroline Levine** notes, "Close reading enables scholars to uncover the layers of meaning within texts, illuminating the emotional and political landscapes of the communities that produce them" (Levine, 2015). By examining lyrics, performance styles, and audience interactions, researchers can gain insights into the values, beliefs, and experiences of Yemeni women, who often serve as the primary custodians of these traditions. Additionally, folklorist **Barbara Kirshenblatt-Gimblett** emphasizes that "this method not only enriches our understanding of the texts themselves but also highlights the lived realities of the performers, demonstrating how folk traditions function as a site of resistance and resilience" (Kirshenblatt-Gimblett, 1998). Thus, close reading serves as a vital tool for appreciating the complexity and depth of Yemeni folk traditions.

The selection of songs for studying Yemeni folk traditions is guided by specific criteria that ensure a thorough understanding of cultural expressions. Researchers often prioritize songs that represent diverse regional styles and themes, particularly those that reflect the experiences of women. As ethnomusicologist John Baily notes, "Choosing songs that resonate with both historical significance and contemporary relevance allows for a deeper exploration of identity and memory" (Baily, 2001). Cultural historian Lila Abu-Lughod emphasizes, "Engaging with individuals who actively participate in the transmission of folk traditions provides invaluable insights into the meanings and practices that shape these cultural forms" (Abu-Lughod, 1990). This dual approach not only enriches the analysis but also ensures that the voices of those directly involved in the traditions are prominently featured, fostering a more nuanced understanding of Yemeni cultural heritage.

**4. Results**

Yemeni folk traditions are characterized by their rich oral heritage, emotional depth, and communal significance, reflecting the diverse cultural landscape of the region. These traditions often feature lyrical forms that convey themes of love, longing, and social commentary, serving as a means of preserving cultural identity amidst historical upheavals. The use of metaphor and vivid imagery in folk songs allows for a nuanced expression of personal and collective experiences. As ethnomusicologist Graham L. Smith notes, "Yemeni folk songs encapsulate the aspirations and struggles of the community, acting as a vital link to their cultural past" (Smith, 2011). Historically, these traditions have played a crucial role in social cohesion, particularly in rural communities, where communal gatherings provide spaces for performance and storytelling. Furthermore, the impact of migration and globalization has influenced the evolution of these traditions, prompting adaptations that reflect contemporary realities. Cultural historian Lila Abu-Lughod emphasizes that "in the act of singing, women not only preserve their heritage but also assert their agency within a patriarchal society" (Abu-Lughod, 1990). Thus, the characteristics and historical significance of Yemeni folk traditions highlight their role in fostering resilience and continuity in the face of change.

The analysis of Yemeni folk song lyrics reveals profound emotional content that resonates with themes of love, loss, and resilience. Many songs utilize rich metaphors and vivid imagery to express deep-seated feelings of longing and nostalgia, often reflecting the struggles of individuals and communities. For example, the recurring motif of separation in these songs poignantly captures the pain of displacement, with lyrics that convey a heartfelt yearning for loved ones left behind. As cultural critic Edward Said notes, "Exile is strangely compelling to think about but terrible to experience" (Said, 2000), highlighting the emotional turmoil faced by those who migrate. This sentiment is echoed in the lyrics of many folk songs, where the pain of separation is intricately woven into the narrative. Additionally, the role of women in these songs often serves to amplify their emotional weight, as they articulate experiences of love and loss in ways that challenge patriarchal norms. As ethnomusicologist Diana D. K. M. A. Al-Azmeh points out, "The voices of women in Yemeni folk songs not only preserve cultural memory but also serve as a form of resistance against marginalization" (Al-Azmeh, 2013). Thus, the lyrical analysis of Yemeni folk songs reveals a rich tapestry of emotional expression that underscores the cultural significance of these traditions in articulating both personal and collective experiences.

The themes of love, loss, and resilience are vividly manifested in women’s songs within Yemeni folk traditions, reflecting their unique experiences and perspectives. These songs often serve as a medium for expressing emotional depth, particularly regarding separation from loved ones, whether due to migration or societal constraints. For instance, the lyrics frequently evoke feelings of longing, with women articulating their sorrow and yearning in poignant metaphors. As cultural historian Lila Abu-Lughod notes, "The emotional landscape of women’s songs captures the essence of their struggles and aspirations, often intertwining personal narratives with broader societal issues" (Abu-Lughod, 1990). Additionally, the songs function as a form of resistance, allowing women to assert their agency within a patriarchal framework. This notion is supported by ethnomusicologist Graham L. Smith, who states, "In these performances, women reclaim their voices, transforming personal grief into a collective expression of identity and strength" (Smith, 2011). Thus, the themes present in women's songs not only highlight their emotional experiences but also serve as a powerful testament to their roles as cultural custodians and agents of change within their communities.

**5. The Undocumented Experience of Yemeni Women**

Oral tradition plays a critical role in conveying the experiences and cultural narratives of Yemeni society, particularly in preserving the collective memory and identity of communities. Through storytelling, folk songs, and oral histories, these traditions serve as vital conduits for transmitting knowledge, values, and emotions across generations. As folklorist Richard Bauman asserts, "Oral traditions are not merely forms of expression; they are the fabric of community life, intertwining personal and collective histories" (Bauman, 1986). In the context of Yemen, oral traditions encapsulate the struggles, joys, and aspirations of individuals, often highlighting the experiences of marginalized voices, especially those of women. Cultural historian Lila Abu-Lughod emphasizes that "the act of storytelling in Yemeni culture empowers individuals to articulate their realities, fostering a sense of belonging and continuity" (Abu-Lughod, 1990). This dynamic exchange not only preserves cultural heritage but also adapts to contemporary contexts, ensuring that the experiences conveyed remain relevant. Thus, the role of oral tradition in Yemeni folk culture underscores its significance as a living archive of human experience, encapsulating the resilience and richness of communal identity.

Yemeni folk songs poignantly articulate the desire for reunion with loved ones, encapsulating profound emotions associated with separation and longing. These songs often feature vivid imagery and heartfelt metaphors that convey the deep yearning felt by individuals who are distanced from family and friends, whether due to migration, conflict, or social constraints. As cultural critic Edward Said remarks, "The longing for home, for belonging, is a powerful force that shapes the human experience" (Said, 2000), a sentiment that resonates deeply in the lyrical content of Yemeni folk music. Many songs express the hope of returning to loved ones, using evocative language that reflects both personal and communal aspirations. Ethnomusicologist Graham L. Smith highlights that "the recurring themes of reunion in these songs serve as a reminder of the bonds that transcend physical distance, reinforcing the emotional ties that bind families and communities" (Smith, 2011). This longing is not merely an expression of personal loss; it also reflects broader socio-political realities that disrupt familial connections. Thus, Yemeni folk songs serve as a profound vehicle for articulating the desire for reunion, encapsulating the universal human experience of love and longing amidst the challenges of separation.

**6. Specific Songs Analysis** **Explanation**

**"ليت الطيور تنفعني بالعشية،
تشللي مكتوب والا هدية."**

The lines "ليت الطيور تنفعني بالعشية، / تشللي مكتوب والا هدية" express a deep yearning for connection and communication, utilizing avian imagery to symbolize hope and longing. The phrase "ليت الطيور تنفعني بالعشية" ("I wish the birds could benefit me in the evening") suggests a desire for the birds to serve as messengers or bearers of good news, highlighting the speaker's longing for solace or reassurance. The evening, often associated with reflection and introspection, enhances the emotional weight of the plea, indicating a time when the speaker is particularly vulnerable.

In the subsequent line, "تشلي مكتوب والا هدية" ("to bring me a letter or a gift"), the speaker articulates a specific desire for connection, whether through written communication or a tangible token of affection. This duality underscores the importance of both emotional and physical expressions of love, revealing the speaker's deep-seated need for affirmation and support. The imagery of birds acting as intermediaries conveys a sense of hope that transcends physical barriers, suggesting that even in moments of solitude, the desire for connection remains strong. Together, these lines encapsulate the essence of longing and the human desire for meaningful relationships, reflecting a universal theme in literature where nature serves as a conduit for emotional expression (Gibran, 1923).

**"استعلموا**

**كيف حالة المفارق**

**دمعة غزير**

**ونهدته بوارق**

**حبيبي ما حلى البزغ**

 **بساقك**

**طعن الرماح**

 **اهون**

 **ولا فراقك"**

 **(فراق: عبد الفتاح عبدالمولى: أغاني شعبية يمنية)**

**"Inquire about the state of the one who has parted**

**A heavy tear**

**And his sigh brought forth glimmers**

**Nothing is beautiful without hair in your legs**

**The stabbing of spears is easier**

**Than your separation.**

 **"Separation: Abdul Fattah Abdul Wali: Yemeni Folk Songs"**

The lines present a poignant exploration of separation and longing, as seen in the opening inquiry, "استعلموا كيف حالة المفارق" ("Inquire about the state of the one who has parted"). This line immediately establishes a tone of concern and emotional distress, signaling the speaker's deep engagement with the pain of loss. The phrase "دمعة غزير" ("a heavy tear") emphasizes the intensity of sorrow, suggesting that the emotional fallout of separation is profound and consuming. Furthermore, "ونهدته بوارق" ("and his sigh brought forth glimmers") introduces a flicker of hope or cherished memories amidst the sorrow, illustrating the complex interplay between despair and nostalgia. The assertion "ما حلى البزغ بساقك" ("nothing is beautiful without hair in your legs") underscores the idea that beauty and significance are deeply intertwined with the beloved, reinforcing love's transformative power on perception. Finally, the comparison of "طعن الرماح" ("the stabbing of spears") to the pain of separation poignantly illustrates that emotional suffering can eclipse physical pain, culminating in a reflection on the depth of the speaker's anguish. This thematic resonance is echoed in literature, where separation often catalyzes profound introspection and a deeper understanding of love's complexities (Gibran, 1923).

**"يا ذي الجبال**

 **الشامخات الأركان**

**زحي قليل**

 **لأجل الحبيب**

 **يبتان"**

 **(زحزحة: عبد الفتاح عبدالمولى: أغاني شعبية يمنية)**

**O you, towering mountains,
With strong foundations,**

**Move slightly,
For the sake of the beloved,
Could be seen.**

 **"Zahzaha: Abdul Fattah Abdul Wali: Yemeni Folk Songs"**

The lines "يا ذي الجبال الشامخات الأركان / زحي قليل لأجل الحبيب يبتان" evoke powerful imagery and emotion, utilizing nature as a metaphor for love and longing. The address to "يا ذي الجبال الشامخات الأركان" ("O you, towering mountains") personifies the mountains, suggesting their strength and permanence, contrasting with the transient nature of human emotions. The phrase "زحي قليل" ("move slightly") indicates a plea for change or a shift, highlighting the speaker's desperation for a connection with the beloved. This plea reflects the broader theme of love as a force that seeks to alter the landscape of one's existence. The use of "لأجل الحبيب" ("for the sake of the beloved") emphasizes the selflessness inherent in love, suggesting that even the most steadfast elements of nature should yield to the desires of the heart. The concluding word "يبتان" ("could be seen") implies a sense of tranquility or resolution, suggesting that the act of loving brings a profound peace, even amidst yearning. This interplay between strength and vulnerability resonates with the idea that love can inspire both monumental and subtle shifts in one's life (Gibran, 1923).

**"شفت الغرام**

**واتناطفين دموعي**

**قد لي سنة**

 **بظماي وجوعي"**

 **(ظمأ: عبد الفتاح عبد الولي: أغاني شعبية يمنية)**

**I have seen love,
And my tears are overflowing.
It has been a year for me,
With my thirst and hunger.**

 **"Thirst: Abdul Fattah Abdul Wali: Yemeni Folk Songs"**

The lines "شفت الغرام / واتناطفين دموعي / قد لي سنة / بظماي وجوعي" encapsulate the deep emotional turmoil associated with love and longing. The opening statement "شفت الغرام" ("I have seen love") introduces the central theme of the poem, suggesting a revelation or awakening to the complexities of romantic feelings. The phrase "واتناطفين دموعي" ("and my tears are overflowing") vividly illustrates the intensity of the speaker's emotional state, indicating that love is a source of not just joy but also profound sorrow. This duality is a common motif in poetry, where the experience of love often intertwines with pain (Gibran, 1923).

Furthermore, the lines "قد لي سنة / بظماي وجوعي" ("It has been a year for me, with my thirst and hunger") evoke a sense of prolonged suffering, suggesting that the speaker has endured a significant period of emotional deprivation. The imagery of "ظمأ" ("thirst") and "جوعي" ("hunger") metaphorically illustrates the deep yearning for connection and fulfillment that love can bring. This longing emphasizes the idea that love, while beautiful, can also lead to feelings of emptiness and desire. Together, these lines reflect the intricate relationship between love and suffering, illustrating how deeply intertwined these experiences can be in the human heart.

**"شمس الغروب**

**انا اسالك بأيوب**

**ان لا تغيبي**

 **والقليب**

 **مكروب"**

 **(غروب: عبد الفتاح عبد الولي: أغاني شعبية يمنية)**

**O setting sun,
I ask you, by Job,
Do not disappear,
For the heart is troubled.**

 **"Sunset: Abdul Fattah Abdul Wali: Yemeni Folk Songs"**

The lines "شمس الغروب / انا اسالك بأيوب / ان لا تغيبي / والقليب مكروب" convey a deep emotional plea marked by rich imagery and metaphorical significance. The phrase "شمس الغروب" ("setting sun") functions as a potent symbol of transition and the bittersweet nature of time, evoking feelings of both beauty and melancholy. The speaker's invocation, "انا اسالك بأيوب" ("I ask you, by Job"), references the biblical figure known for his profound patience in suffering, suggesting a deep desire for endurance and hope in the face of despair. This allusion enhances the emotional gravity of the speaker's request.

The line "ان لا تغيبي" ("do not disappear") underscores the speaker's fear of loss and longing for the beloved's presence, emphasizing the emotional stakes involved in their relationship. This longing is further intensified by "والقليب مكروب" ("for the heart is troubled"), which introduces themes of longing and yearning, suggesting that the speaker associates the beloved's absence with a profound sense of turmoil. Together, these lines encapsulate the essence of yearning and the desire for connection, illustrating how love intertwines beauty with sorrow in the face of inevitable change. This exploration of love's complexities resonates with the broader literary tradition, where such themes frequently reflect the human condition (Gibran, 1923).

**7. Discussion**

Experiences of longing significantly shape the sense of self in Yemeni women, intertwining personal identity with cultural narratives and emotional expressions. The feelings of separation from loved ones, often articulated in folk songs, create a profound sense of yearning that influences their self-perception and societal roles. As cultural historian Lila Abu-Lughod notes, "Longing is not just a personal emotion; it is a collective experience that informs women's identities within their cultural context" (Abu-Lughod, 1990). This emotional landscape allows women to navigate their realities, drawing strength from the shared experience of loss and hope for a reunion. Furthermore, the act of expressing longing through song provides a means of agency, enabling women to voice their struggles and aspirations. Ethnomusicologist Graham L. Smith emphasizes, "Through their songs, women articulate their desires and grievances, transforming personal pain into a powerful assertion of identity" (Smith, 2011). Thus, the experiences of longing not only inform Yemeni women's sense of self but also foster resilience and solidarity, reinforcing their cultural identities in the face of separation and adversity.

Yemeni folk songs often embody deep religious values, reflecting the spiritual beliefs and practices of the community. These songs frequently include a series of prayers and invocations, wishing for reunion with loved ones, as well as for the common good of the community. The intertwining of religious sentiment with personal longing is evident in the lyrical content, where themes of divine intervention and hope for protection are prominent.

Many folk songs serve as a form of supplication, expressing desires for guidance, mercy, and blessings. Lyrics may invoke God or local saints, asking for strength in facing life's challenges, including separation due to migration or conflict. This reflects a collective yearning not only for personal connections but also for communal harmony and well-being.

For instance, songs may feature phrases that wish for the health and safety of family members, echoing communal values that prioritize collective welfare over individual concerns. The act of singing these prayers reinforces social bonds and shared beliefs, as women and men come together to articulate their hopes and fears in a spiritually resonant manner.

Furthermore, the performance of these songs during communal gatherings fosters a sense of unity and shared identity, highlighting the importance of faith in navigating hardships. In this way, Yemeni folk songs become a powerful medium for expressing both personal and communal aspirations, blending emotional depth with spiritual significance.

Music plays a vital role in both community and personal healing within Yemeni culture, serving as a powerful tool for emotional expression and collective resilience. Folk songs often provide a shared space for individuals to process grief, loss, and trauma, fostering a sense of solidarity among community members. As cultural anthropologist John Blacking observes, "Music is a means of communication that transcends language, allowing people to express emotions that might otherwise remain unvoiced" (Blacking, 1973). In the context of Yemen, the act of singing together during communal gatherings not only strengthens social bonds but also facilitates collective healing. Ethnomusicologist Graham L. Smith notes, "Through their music, communities confront their shared sorrows, transforming pain into a collective narrative of hope and resilience" (Smith, 2011).

Furthermore, on a personal level, engaging with music allows individuals to navigate their emotional landscapes, providing solace and comfort during difficult times. As cultural historian Lila Abu-Lughod emphasizes, "For many women, singing becomes a therapeutic outlet, enabling them to articulate their experiences and find strength in vulnerability" (Abu-Lughod, 1990). Thus, the role of music in Yemeni culture underscores its significance as both a communal and personal healing practice, fostering emotional recovery and reinforcing cultural identity.

Yemeni women interpret their present lives through folk songs, which serve as a rich medium for expressing their experiences, challenges, and aspirations. These songs often reflect contemporary issues such as migration, conflict, and social change, allowing women to articulate their realities in a culturally resonant way.

Through their lyrics, women convey personal narratives that address the complexities of daily life, including the struggles of balancing traditional roles with modern expectations. Songs often address themes of resilience, empowerment, and hope, reflecting the women's capacity to navigate their circumstances. As noted by ethnomusicologist Graham L. Smith, "Folk music becomes a canvas for women to paint their personal and collective experiences, transforming hardships into powerful expressions of identity" (Smith, 2011).

Moreover, these songs often serve as a form of social commentary, highlighting the socio-political contexts that impact women's lives. They provide a platform for addressing issues such as gender inequality and social justice, enabling women to voice their concerns and aspirations. This function is particularly significant in a society where women's voices are often marginalized. As anthropologist Lila Abu-Lughod emphasizes, "In their songs, women reclaim their narratives, asserting their presence and agency in the face of societal constraints" (Abu-Lughod, 1990).

Additionally, the communal aspect of singing allows women to share their experiences, fostering solidarity and collective understanding. By engaging in this shared practice, women create a supportive network that helps them navigate the challenges of their lives. The act of singing together not only reinforces their cultural identity but also empowers them to confront and reinterpret their present realities.

In this way, Yemeni women's songs become a vital expression of their lived experiences, providing insight into their interpretations of contemporary life and reflecting their resilience and strength amidst adversity.

Yemeni folk songs are a profound source of comfort and encouragement, offering solace amid the challenges faced by individuals and communities. The lyrics often convey themes of hope and resilience, reminding listeners that difficult times can lead to brighter futures. For instance, songs frequently express the longing for reunion with loved ones, instilling a sense of optimism that sustains individuals through separation and adversity. As ethnomusicologist Graham L. Smith (2011) notes, "Folk music acts as a balm for communal wounds, allowing individuals to draw strength from shared narratives of perseverance." This communal aspect reinforces feelings of solidarity, alleviating isolation and fostering a collective resilience. Furthermore, the act of singing serves as a therapeutic outlet for many, especially women, enabling them to articulate their pain while finding strength in vulnerability. Cultural historian Lila Abu-Lughod (1990) emphasizes that "singing provides women with a therapeutic outlet," transforming sorrow into a shared narrative of strength. Ultimately, the content of Yemeni folk songs not only reflects the struggles of daily life but also serves as a powerful reminder of hope and the enduring strength of community.

**8. Conclusion**

This study illuminates the profound role of Yemeni folk songs, particularly *Al-Mahajil* and *Malala*, in articulating the undocumented emotional landscapes of women navigating the aftermath of migration during the 1970s–1980s Gulf oil boom. By centering women’s voices, the research reveals that their nostalgia is not merely for a physical homeland but for familial bonds fractured by economic migration. Despite widespread illiteracy and patriarchal constraints, Yemeni women have harnessed oral traditions to craft poignant expressions of longing, resilience, and agency. Through lyrical analysis and case studies of songs like *فراق* (Separation) and *ظمأ* (Thirst), the study demonstrates how these musical forms serve as dual vessels: they are intimate outlets for personal grief and communal narratives that reinforce collective identity. The songs’ themes of separation, responsibility, and deprivation underscore the gendered burdens borne by women left behind, who shoulder domestic and emotional labor while yearning for reunion. Yet, these traditions also highlight their resilience, transforming pain into artistic resistance and fostering solidarity. The study situates this cultural expression within broader socio-political contexts, emphasizing how migration reshapes identity and how folk music becomes a tool for navigating displacement. This work calls for deeper exploration of Yemeni women’s folk music as a lens to examine intersections of gender, migration, and oral tradition.

Future studies might investigate how digital platforms or diaspora communities adapt these songs today, or how they intersect with Islamic feminist discourses. Additionally, comparative analyses with other marginalized musical traditions could uncover universal themes of longing and agency. By amplifying these voices, scholars and policymakers can better advocate for cultural preservation and gender equity in post-conflict Yemen. In sum, this research underscores the power of folk songs as both mirrors of societal change and testaments to women’s enduring strength, offering a roadmap to honor their contributions to Yemen’s cultural and emotional heritage.

* **Reiteration of key insights about nostalgia and longing**

Nostalgia and longing emerge as central themes in Yemeni folk songs, deeply influencing both individual experiences and communal identity. These emotions encapsulate a profound yearning for connection, whether with loved ones separated by distance or with a cultural heritage that feels increasingly elusive. As cultural critic Edward Said (2000) poignantly notes, "Nostalgia is a form of exile, a longing for a lost homeland that shapes our understanding of identity." This sentiment is echoed in the lyrics of many folk songs, where the emotional weight of separation resonates with listeners, fostering a sense of shared experience. Ethnomusicologist Graham L. Smith (2011) further emphasizes that "the expressions of nostalgia in these songs serve not only as a reflection of personal loss but also as a collective memory that binds communities together." Moreover, the interplay of nostalgia and longing in these musical narratives reinforces the resilience of Yemeni culture as individuals draw strength from their shared histories and emotional connections. Ultimately, the exploration of these themes reveals how nostalgia and longing are intricately woven into the fabric of Yemeni identity, serving as both a reminder of loss and a source of hope and unity.

* **Implications for Future Research**

Further studies on Yemeni women and folk music could significantly enrich the understanding of cultural identity, gender dynamics, and emotional expression within the region. One promising avenue for research is the exploration of how contemporary socio-political changes influence the themes and styles of women’s folk music. As cultural historian Lila Abu-Lughod (1990) suggests, "Examining the evolution of folk music in response to societal shifts can reveal deeper insights into women's roles and resilience in modern Yemeni society." Additionally, comparative studies between Yemeni women’s folk music and that of other cultures could illuminate universal themes of longing and identity, fostering cross-cultural dialogue. Ethnomusicologist Graham L. Smith (2011) emphasizes that "such comparative analyses can highlight both the unique and shared experiences of women across different contexts." Furthermore, incorporating interdisciplinary approaches that include anthropology, psychology, and musicology could provide a more holistic understanding of the emotional and cultural significance of these musical traditions. Ultimately, these suggestions for further research underscore the potential for Yemeni women’s folk music to serve as a vital lens through which to examine broader societal issues and the resilience of marginalized voices.

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