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## War Literature with Reference to Yemeni Zāmil

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### Keywords

*War Literature,  
Yemeni Zāmil  
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Psychology,  
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### Abstract

The present paper attempted to investigate the Yemeni Zāmil and its relation to the regional war against Yemen that started its flames on 24<sup>th</sup> March, 2015 up to now. Therefore, this paper was based on the qualitative approach in which the researcher described the current situation in Yemen especially during the war and its outcomes represented in literature. The researcher analyzed the factors that helped the Zāmil spread all over the Yemeni regions under the control of Ansar Allah (Al-Ḥūthī) government. The paper began with the poetry of Western poets and their reactions and protests against World War I. Then the researcher oriented the paper to the historical background of the Zāmil, its origin, how it became a popular folklore that reflected the Yemeni tradition. Finally, the paper discussed the emergence and the spread of the Ḥūthī Zāmil as part of the Yemeni Zāmil. The researcher presented some samples of these Zāmil. It is worth mentioning that the main focus of this study was to shed light on the four purposes of Zāmil on deepening the Yemeni identity, providing the Yemeni army, especially those fighting in the trenches, with men, money and the necessary equipment, showing the influence of these Zāmil on the Yemeni society, and their psychological impact on the spirit of the enemy army. Therefore, this paper aimed at exploring to what extent these Zāmil deepen the Yemeni identity, create the spirit of enthusiasm in the Yemeni soldiers during the military confrontation and enhance the morality and values within the Yemeni people. The paper concluded with stressing the great influence of Zāmil on the spirit and psychology of the fighters in the fronts. The researcher also stressed the interest in this original popular heritage through the recommendation of the concerned authorities to enrich this heritage in order to preserve it from extinction or loss.

## War Literature with Reference to Yemeni Zāmil

### أدب الحرب بالإشارة إلى الزامل اليمني

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| المخلص:   | الكلمات المفتاحية:   |
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| <p>حاول الباحث من خلال بحثه هذا تسليط الضوء على موضوع الزامل اليمني موضحا علاقته بالحرب الإقليمية التي تشنها دول العدوان على اليمن ارضا وشعبا منذ الرابع والعشرين من شهر مارس عام 2015 وحتى وقتنا الراهن، ولهذا فقد اعتمد الباحث في هذا البحث على المنهج الوصفي النوعي الذي وصف فيه الباحث مجريات الحرب مركزا على المخرجات الأدبية المتمثلة في الزامل اليمني كأحد افرزات هذه الحرب تحت مسمى الاعلام الحربي كرافد للمجاهدين في الجبهات محفزا وباعثا للروح الجهادية للمجاهدين في مختلف الجبهات امام العدو وادواته الاعلامية. وقد قام الباحث باستعراض العوامل التي ساعدت على انتشار هذه الزوامل ورواجها في جميع المناطق اليمنية التي تقع تحت سيطرة حكومة أنصار الله (الحوثيين) وذلك من خلال عرضه لعينات من هذه القصائد الحماسية ( الزوامل ) ومن ثم تحليلها وفقا للمحاور ( الاغراض ) التي ارتكز عليها هذا البحث والمتمثلة في الاتي : 1. مستوى تعميق الهوية اليمنية 2. مستوى بث روح الحماس الجهادي في الجيش اليمني 3. مستوى تحفيز المجتمع اليمني نحو الانخراط في الجيش اليمني و رفق الجبهات بالمجاهدين للدفاع عن كرامته وسيادته. 4. مستوى بث الرعب والروح الانهزامية في نفوس جيش العدو. بدأت الورقة بالتمهيد للبحث من خلال استعراض عينات من ادب الحروب كمدخل لهذه الدراسة، ثم اعقبها بإعطاء نبذة تاريخية عن الزامل اليمني واصالته وعلاقته بالمناسبات الاجتماعية ، وكيف أصبح فولكلورا شعبيا باعتباره جزءا لا يتجزأ من التراث اليمني الشعبي الاصيل والذي تمتد جذوره التاريخية الى أوائل القرن السادس الميلادي. ولذلك فقد هدف هذا البحث إلى التعرف على اغراض الزامل في خلق روح الحماس لدى الشعب اليمني أثناء المواجهة العسكرية وتأثيره النفسي والوجداني للمجاهدين وحتى على المستويات الاربعة المذكورة سلفا. وختم الباحث ورقته بالتأكيد على اهمية الزامل لما له من تأثير بالغ في نفوس المجاهدين في مختلف الجبهات. كما شدد الباحث على الاهتمام بهذا الموروث الشعبي الاصيل من خلال توصية الجهات المعنية لإثراء هذا الموروث بغية الحفاظ عليه من الاندثار.</p> | <p>أدب الحرب،<br/>الزامل،<br/>تأثير الزامل،<br/>أنصار الله (الحوثيين)،<br/>الإبداع،<br/>الجبهات،</p> |

## 1. Introduction:

The present paper aims to investigate war literature in relation to Yemeni (Ḥūthī) *Zāmils*. The paper will be divided into two parts; part one will be devoted to present a short introduction to the English poetry of world War I, its definition, and main war poets such as Wilfred Owen, T.S. Eliot, and Rupert Brooke. While, the second part, the main body of this paper, will present an in-depth analysis of the Yemeni *Zāmils*. This part will be further sub-divided into two sections; section one will present the definitions of *Zāmil*, its origin, and gave very few examples of the purposes of the *Zāmils* from the Yemeni folklore; while the second section will focus on the Ḥūthī *Zāmil*, its purposes or what may be referred to as the four purposes of the Ḥūthī *Zāmils*. They are: the purpose of the Ḥūthī *Zāmils* at the levels of Yemeni identity, Yemeni army, Yemeni society, and enemy army.

As the Yemeni Ḥūthī *Zāmils* become very popular during the recent years of war against Yemen especially after the date of 25 March 2015, they are going to be discussed seriously in English language for the first time and are given the impression of a new Yemeni genre added to the Yemeni folklore. That is why the researcher seizes this opportunity to conduct this research, making use of the outcome of war as a data base to his topic, entitled "War Literature with reference to Yemeni *Zāmils*". This research comes as the first academic study investigating Yemeni *Zāmils* and their relationship to the current war launched by the aggression of Saudi Arabia and its alliance.

## 2. Part I: Historical Context of English War Poetry and Yemeni War Poetry ( Yemeni *Zāmils*)

### 2.1. Introduction

World War I poets presented the dark and horrified image of war. They not only wrote about the physical pain of wounds and deaths, but also the mental pain that were consequences of war. Charles Hamilton Sorley, Siegfried Sassoon, T.S. Eliot, Miss Edith Sitwell, W.H. Auden, C. Day Lewis, Mac Neice,

Stephen Spender, Lehman and other poets have written about the agony, suffering, brutality and the futility of the wars.

However, for the limitation of time and place given to me, I have chosen only three poets, the first two, Wilfred Owen and T.S. Eliot reflected the true agony and disastrous consequence of the brutality and futility of the two World Wars. The overall message through such poetry is that the war is brutal, vicious, meaningless, stupid and barbarous; there was nothing honourable, glorious, or decorous about the war, while the third poet, Rupert Brooke presented a very different image about war. To him war was glorified as a noble thing; it was the question of honour. His poems show significant evidence of patriotism and propaganda which were common in the early war poems before the realities of the brutal war were known about.

Great attention is given to Rupert Brooke's *The Soldier* because this poem is very relevant to the topic of the Yemeni *Zāmils*, especially Ḥūthī *Zāmils*, which create the spirit of enthusiasm in the Yemeni people during the military confrontation and enhance the morality and values within the Yemeni people.

### 2.2 English War Poetry: Its Definitions, and its impact on the English war poets

War poetry is, simply put, a poetry that deals with the subject of war. Often composed during a particular conflict, these poems are usually written by soldiers. However, nurses and doctors in military hospitals, and even war correspondents have written war poetry. (Featherstone, 1994)

Generally, the authors or poets are all people who have seen what really happens on the battlefield with their own eyes. Although those literary writers have been writing verses about war for thousands of years, war poetry differs considerably from previous eras' poems about conflicts. The poems written by soldiers during World War I and later conflicts were not epics; these verses did not praise heroes or epic battles. Rather, they often questioned the purpose of war, why

people fight, and presented a realistic portrayal of the nature of battle. War poetry is realistic, showing warfare in an unidealistic and unromantic form.

However, as the World War I broke out, a great number of young people die in the trenches. Most felt their duty to do so, they acted on an impulse, thinking it was an honourable thing to go and fight, even die for one's country. War was glorified as a noble thing; it was the question of honour. That was the usual way in which poetry was written.

In poetry, war was usually depicted as an honourable, glorious affair. Thousands of young men left their homes with this conviction. However, those very few who survived the war, returned changed, wiser, more cynical, they experienced the horrors of the war first hand. Many turned to writing, became artists, trying to escape from the trauma of war. (Riswana.2017)

World War I and World War II caused the birth of many war poets who actually described the horrors of war and the terrible human loss. War poetry is classified as Modern Poetry that is authentic, genuine, revolutionary and free from the tyranny of tradition. Lesley Jeffries maintains that modern poets were experimenting with "new material" and "new methods of writing" (Jeffries.1993) Dennis Brown attributes the subject of experimentation in modern poetry to the "disorientation" caused by the shock of the Great War among other reasons (Brown.1989)

It is a kind of modern poetry. Naturalistic and painfully realistic, with shocking images and language, intending to show what the war really like, the war poetry showed the mud, the trenches, death, and sometimes even compassion for soldiers. The overall message through such poetry is that the war is brutal, vicious, meaningless, stupid and barbarous; there was nothing honourable, glorious, or decorous about the war. The daily experience of soldiers on the front was of mental disorders, nervous breakdown, caused by constant fear and pressure. The Trench Poets question the very notion of war, heroism, patriotism,

etc., they attacked the values of the pre-war society in general. (Riswana.2017)

The literature about the two Great Wars is a theme which has been written extensively about, read, and debated from a vast range of perspectives. War poetry is important in the large corpus in literature. This might seem a paradox. (Kendal.2009) affirms:

*The term war poetry has become so familiar that its internal tensions often go unnoticed. Yet it seems hard to imagine two human activities more unlike each other than experiencing a war and writing a poem. One suggests destruction, the other creation; one chaos, the other order; one pain, the other pleasure.*

The war poetry is a negation of Georgian poetry. Georgian poets were considered as modern as one can be. They were very patriotic; their poetry was very artificial, bombastic, their favourite themes were the beauty of the English countryside and their poetry lacked any poetic or philosophical depth. They regularly presented war as a noble affair, as an opportunity for the young Englishmen to ennoble their lives and turn from ordinary citizens to heroes. To them the war was seen as something giving a chance to young people to become ennobled by the experience of the war. However, the war poets adopted quite opposite views of the war and of the Georgian society. Most prominent among them were Siegfried Sassoon, Wilfred Owen and Isaac Rosenberg. (Subbiah. 2017)

The two World Wars broke out on the innocent nations and world, a world that still connect warfare with glorious cavalry charges and the noble pursuit of heroic ideals, romantic concepts and notions. This was the world's

first experience of modern mechanized warfare. As the months and years passed, each bringing increasing slaughter and misery, the soldiers became increasingly disillusioned. (Abrahams. 1993)

The two World Wars saw the mechanization of weapons (heavy artillery, tanks), the use of poison gas, the long stalemate on the Western Front, and trench warfare, all of which resulted in the massive loss of human life. (Mika. 2021)

Consequently, the established values totally broke down in the post war period. Attempts were being made to search new values in political thought, psychology and humanity. The society was in a state of degradation and poetry could become a true criticism only when it tried to express the horror and complexities of such a world.

It is worth mentioning that World War I witnessed an explosion of poetry. Some poets, like Rupert Brooke, at their early stages expressed the patriotic fervor and heralded the romantic concept of war.

The Glorification of the nationalism, patriotism, freedom, liberty and martyrdom were to be seen at this stage. But as the bloodshed grew more appalling, the poets realized the reality and tried to shatter the illusion of the splendor of war by frankly projecting the realistic and devastating picture of the agony, suffering, brutality and futility of the war. They were aware of the fact that the values of the old cultivated middle class were dead beyond to recall and that it was necessary to find expression for a new sort of sensibility. (Venugopala.2014)

A handful of poets participated in the war, fought in the war, and some like Wilfred Owen, died in the war. The poetry of these “war poets”, as they are later termed, shows a first-hand account of the brutality and the devastation of war in a world which still believed that war was heroic and proud. (Abrahams.1993)

### 1. Wilfred Owen ( 1818- 1893)

This great war poet was very much inspired and impressed by Sassoon. Having served as an infantry officer he knew the realities of war. Owen set out to present the whole reality of war, the boredom, the hopelessness, the horror, the futility, occasionally the courage and self-sacrifice, but above all the pity of war. He himself wrote “*I am not concerned with poetry. My subject is war and the pity of war, the poetry is in pity*”. (Venugopala.2014)

In his poetry we find the feelings of futility, horror, and dehumanization that he encountered in war. Deep psychological wounds were caused in the minds of the survivors and a physical and metaphysical wasteland was created across Europe. This desolation was increasingly reflected in the poetry of these years. It became difficult to continue to believe in the heroic liberal values expressed in Brooke’s “The Soldier”. There is a clear sense that the previous century and its values are, in fact, a ‘corpse out leant’, to use Hardy’s phrase.

In *Futility*, Owen questions the pointlessness of war and religion. The poem portrays the pity of war in a calm and questioning way. The death of the soldier in this poem is just a starting point for Owen’s universal questioning of the pointlessness of war and humanity in general.

In this poem, the soldiers try in vain to make the sun resurrect their newly dead friend whose body is still warm. The sun's power to bring to life the clays of a cold star or a plant from a dead cold seed, is contrasted here with its inability to bring back to life a body that is still warm. The poem begins a dynamic scene in which the soldiers are carrying the body of their dead friend. They want to "[m]ove him into the sun" and the following lines are dedicated to show how the sun gently awoke this soldier, who is now dead, back at home whispering to him about the fields which he has to sow. The sun has been awakening this soldier everyday "Until this morning and this snow." ( Sanders.1970)

In the second part of the poem, the persona evokes the sun's power to give life only to wonder with a resigned fatalism why such a power is futile when it comes to a man's dead body:

*Think how it wakes the seeds, —  
Woke, once, the clays of a cold star.  
Are limbs, so dear-achieved, are sides,  
Full-nerved—still warm— too hard to stir?  
Was it for this the clay grew tall?  
—O what made the fatuous sunbeams toil  
To break earth's sleep at all?  
(Futility, ll. 8-14)*

This section in the poem expresses with a sense of sad despair the futility of the soldiers' attempt. Yes, the sun is able to revive and resurrect cold dead seeds, and yes it can wake the clays of a dead cold star, but sadly, it cannot resurrect a dead body, though its limbs and sides be "Full-nerved" and "still warm". (Abu Baker. 2007)

Moreover, Cox and Dyson (1979) highlight the futility of the human condition in this universe regardless of when or where or how the human dies. The reference to the sun's generative power that fails to resurrect a dead body makes the human condition the center of interest in this poem. The religious

questions in the poem strengthen this claim for they question the reasons for our existence and our role in and relationship with the universe.

Both "Futility" and its author, Wilfred Owen, are fixtures of the larger literary genre of World War I poetry. World War I was characterized by a distinct form of brutality and loss, The resulting poetry is just as distinct, and it depicted subjects like nationhood, trauma, nature, and the human body in ways that literature had not done before.

Owen's other poems, for instance, tend to be far more graphic than "Futility," detailing the physical toll of fighting in European trenches. In general, his poems question old ideals such as patriotism or glory, instead focusing on the gritty details of war that poetry from the past tended to ignore.

In fact, World War I can be seen as inaugurating the period of literary Modernism, in which writers rejected the ideals of past generations and searched for new forms of expression. This can be seen clearly in the poems of T.S. Eliot.

## 2. T.S. Eliot (1888- 1965 )

Disillusionment and neurotic boredom in the period after the First World War have been well expressed in his most celebrated work 'The Waste Land'.

Most of the critics are of the view that 'The Waste Land' is a plight of a whole generation, an expression of disillusionment of the post war generation, that it expresses better than any other poem of that decade the sense of hopeless draft which afflicted the generation after the First World War, then it is vision of Europe, mainly of London, at the end of the First World War.( I. A. Richards. 1930)

*April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers. ( - The Waste Land, Section I. The burial of the dead, lines 1-7)*

The poem expresses disgust with modern civilization and with Post War Society. Eliot has introduced various parallels with the great literature of the past and places them next to lines describing the barrenness of England. 'The Waste Land' made a tremendous impact on the post war generation. Based on the legend of the Fisher King in the Arthurian Cycle, the poem presents the contemporary London as an arid, Waste Land.

The poem is built round the symbols of drought and flood representing death and rebirth. The dead or the dying civilization of England is portrayed in the poem. The people are weary, disillusioned and depressing. They feel that civilization has betrayed them. Their elders had glorified Science and Democracy, Peace and Progress. The war, they were told was fought to end all wars to make the world safe for democracy. But the war was won at the loss of peace. The peace makers have sown the seeds of another war. (Venugopala.2014)

In his earlier poems also, this sense of despair could be noticed. Disgust with the age and with life in general which might have resulted an account of war found expression in the poems like 'The Love Song of Alfred J. Prufrock', 'The Hollow Men', 'Gerontion'.

On the contrary to Wilfred Owen's *Futility*, and T.S. Eliot's *The Wasteland*, that criticized the illusion of a glorious war, Rupert Brooke's *The Soldiers* presented the view of the patriotic Englishmen, which romanticized war as a noble opportunity to fight for one's glory and nation. This poem is important as it is relevant to the purposes, themes and ideas of the Yemeni *Zāmils* in general and to the *Hūthī Zāmils* in particular. This poem and *Zāmil* share the same notions, to grate extent, of patriotism and enthusiasm for the Yemeni people; whether individuals, society, or soldiers.

### 3. Rupert Brooke (1887-1915)

Rupert Brooke (1887-1915) was an English poet who in many ways embodies the legends about the Great War. He is the main representative of the patriotic pro-war poetry which is a part of the political propaganda of the British imperialism. According to the Poetry Foundation, Brooke quickly volunteered for service, joining the Royal Navy Volunteer Reserve, whose first destination was Antwerp, Belgium, where he stayed through the beginning of 1915. At that time, he produced his best-known poetry, the group of five war sonnets titled "1914" (Bloom, Brooke and Sassoon 11).

The poetry of his early period is romantic and idyllic in its descriptions of the English countryside. According to Bloom, "The Soldier" is "perhaps Rupert Brooke's best-known and loved work and may be the most famous single poem of the war" (Bloom, Brooke and Sassoon 35). His work reveals the English political propaganda during the pre-war years which celebrated the war and emphasized of nobleness of fighting for one's nation, luring young men to join the military.

#### 'The Soldier'

*If I should die, think only this of me:  
That there's some corner of a foreign field  
That is forever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam  
A body of England's breathing English air,  
Washed by the rivers, blest by suns of home.*

At the beginning of the poem, the soldier foreshadows his death on the battlefield: "If I should die, think only this of me: / That there's some corner of a foreign field / That is forever England" (lines 1-3). Fear of death doesn't exist because death is the means of acquiring immortality; becoming a part of England: "In that rich earth a richer dust concealed" (line 4). England stands for more than a country for the soldier. England is a parental figure which raised him into who he is now: "A dust whom England bore, shaped, made

aware, / Gave, once, her flowers to love, her ways to roam” (lines 5-6).

He is rewarded for his deeds: “In this death, the soldier has found a way of bequeathing his possessions—his memories of his beloved England—to future generations to enjoy” (Bloom, Brooke and Sassoon 36).

The soldier died for his country and for that he was rewarded by becoming a part of the English heaven: “A body of England’s, breathing English air, / Washed by the rivers, blest by suns of home” (lines 7-8).

In short, the First World War had a drastic effect on the poetry of many poets of the twentieth century. Poets like Siegfried Sassoon, Wilfred Owen, and T. S. Eliot as well as many other poets, gave us their pure firsthand experience of war and described the fatal effects whether physical or mental upon those who participate in war. According to Abu Baker (2017), many of these poets suffered from psychological problems during and after the war due to shell shock and/or the horrible scenes of mutilated bodies and scattered human parts on the battlefield. The poems express a sense of outrage at the horrors of war, and express feelings of pity for the soldiers, mostly young, who are killed in battle. All of these poets try to crystallize the moment and to put an end to war’s insanity which claims everything even the basic human emotions.

In fact, Rupert Brooke presented a very different image about war. He Gave us a different image of war as a dignified one. To him war was glorified as a noble thing; it was the question of honour. In his poems Brooke depicted the images of patriotism and enthusiasm which were common in the early war poems before the realities of the brutal war were known about.

## Part II: Yemeni War Poetry (Yemeni Zāmil):

### Section I: Definitions of Zāmil, Conceptual Dimension of Zāmil, Historical Origin of Zāmil, and Its Types (Purposes)

#### 2.1.1 Definitions of Zāmil

- Zāmil (pl. *Zāmil*s) is a type of sung or chanted poetry composed in the Arabian Peninsula, especially Yemen. Outside Yemen, *Zāmil*s are composed in Saudi Arabia (Jizān and Najrān) and the western portion of Oman (Zufār). (Al-Ḥārithī. 2004).

- Zāmaal (Zāmil composer creator) the poet who writes or composes the Zāmil. (ibid. 2004).

- Ḥūthī Zāmil: The Ḥūthī Zāmil foundationally depends upon the local, folk Zāmil, but is not its equivalent. Like the folk Zāmil, the poems are brandished as psychological, political and social weapons. ( Ibrahim, 2008)

Yemeni Zāmil is considered the finest and oldest art of popular and lyric poetry in Yemen. It dates back to 6<sup>th</sup> century. Its roots extended back to the Sabaeen and Himyarite epochs. Dr. Abdulaziz Al-Maqaleh(2004) in his introduction in the preface to Ahmed Al-Ḥārithī’s book entitled *The Book of Zāmil in War and in Events*, has defined Zāmil as:

*" A type of the vernacular poetry that integrates people in its singing and chanting on many occasions, the most important of which are the events of war, and perhaps the poetry of Zāmil is one of the oldest forms of Arabic poetry. Its name, which dates back to Pre-Islam, derived from its co-creation, Fields of work. "*

Zāmil is known as a type of the popular Yemeni poetry –in its origin –and most of its present genres. Mr. Ibrahim (1994) defined Zāmil as:

*A kind of poetic genre, which the Yemenis resort to when they are in a state of conflict or war, their leader - who is often fluent in the regimes of the hawks - or any one of them, performs a*



few words in his slang, and the people pick them up and vote for them, and then they all sing for enthusiasm and motivation. If a group of people or a tribe wants to obtain a request from an official or a ruler or another tribe, they will send a group of them to represent them, and for the moment of their arrival they seek Zāmil, in which they have placed their demand and summarized their purpose, between two and eight verses .

### 2.1.2 The conceptual dimension of Zāmil

Generally, Zāmil is known as a literary genre. It is a special form of Yemen's art, performed by the Yemeni tribes and some other tribes in the Arabian Peninsula. They are the tribes of the countryside that are referred to as the tribes of Kahlani and Qadhia tribes; Other tribes such as Hammier and Adnan tribes - according to the researcher - do not show an interest to Zāmil.

I swear to God..  
I no longer stay in my seat  
As long as a calamity befalls me  
His ax reached my head  
And struck a wound that was not forgotten  
I will gather my guards  
And invade to the frontiers of the Atlantic  
If you had forgotten me,  
I was the one who was barefoot  
The rock is my paper  
my road is a flaming red fire  
And death is my law  
even if hell were my pillow<sup>1</sup>

أقسم لكم بالله..  
ما عدّ لي بقا في مجلسي  
ما دام جئتني نائبة لا مئربسي  
فأسء وصل رأسي  
وصاب الجرح ذي ما قد نيسي  
با شل خراسي  
وبغزي لا حدود للأطلسي  
إن كنت لي ناسي  
أنا ذي كنت خالس مدعسي  
الصخر قرطاسي  
وخطي نار حمرا تلتصبي  
والموت ناموسي  
ولو كانت جهنم مزويبي

With these simple words that strike the vernacular in tone and pronunciation despite the clarity of some of their expressions and the modernity of their poetic form and wonderful images, an anonymous Yemeni poet wrote his position and his cause, to present a poetic and valuable message not only to his opponent, but also to every reader and researcher in popular literature, emphasizing that this color is the most prominent genre of Yemeni folk literature, known as Zāmil to most of the tribes of Yemen and some of the tribes of the Arabian Peninsula.

The above mentioned Zāmil has a very special significant to Mr. Ibrahim, a Yemeni researcher on the Yemeni Zāmil. He talked about the story of this Zāmil, and how he was profoundly touched with its words that made him wrote a paper on the Yemeni Zāmil, entitled " *Al-Zāmil: The most famous genre of popular literature in Yemen.*

This Zāmil was said by the Zāmaal(the poet) Muhammad Abdo Saleh Al-Jaradi from the tribe of "Al-Bajal" Bani Al-Jaradi - Salafiyya Directorate, Rayma Governorate. He did not learn the language of poetry as much as he acquired simple knowledge in ordinary reading and writing with difficulty. I know him well since childhood and therefore Zāmil was present in my memory. The story of this Zāmil, its language and its fame circulated on every tongue of the common people in that tribe - to which I belong - it happened 14 years ago, which rise important questions about the roots of this popular literary genre and about the fundamental reasons behind its immortality, influence and original values, and the importance of its presence in everyday life, the expansion of interests and controversial issues, or even the causes of sudden events that were not taken into account. These

<sup>1</sup> Note:(The Translation of this Zāmil and other Yemeni Traditional Zāmil are made by the Researcher)

questions, in turn, motivated me to do this research to provide an original and critical picture of the aspects of this literary genre, its origins, art, poetry, and message. ( Ibrahim, 2008)

This popular Zāmil also reflects the characteristics of the social, political and economic conditions in which and from which Zāmil emerges, and is superior to the genres of popular literature, which most of the men of the tribe have become fluent in, even if they did not learn or understand the Arabic spelling. Little education is sufficient for the owner of Zāmil to help him, even if it is crooked, to write down his Zāmil behind the paper of the cigarette packet, as a first stage, after which it will move to the memory of the community until it becomes affiliated with the tribe, and perhaps its composer, the one who said it, becomes unknown.

Objectively, it should be noted that Zāmil in the culture of Yemeni society is a refined art and literature, and a gift whose owners enjoy great social appreciation. It has a dual function; it may have a positive function in such a way that this Zāmil may be a key for tolerance and solving the most complicated social problems. It reinforces the message of justice for satisfying the collective emotion and tribal injustice that may happen to one of the parties to the dispute. On the other hand, it may have a negative function in a way that it could be the igniter of the fuse of revenge wars that begin with a word and ends with a tribal war, especially when Zāmil carries a message of contempt or insult to a tribe for a right moral or material, which reflects the stubborn and fierce peculiarity of the Yemeni tribe.

### 2.1.3 The Tribal custom court

Zāmil is described as the demon of poetry, the demon of melody.. and the madman of spreading... the companion of the fighter and the fuel of his battle in the fields of battle, which settled the Yemeni artistic mood in the face of the decline in the popularity of lyrical and chanting art, liberated from the spelling of the Arabic language and repeated by the

Yemeni without the restrictions of rhyme and meter to express the immediate collective tribal emotion in situations of peace and war and occasions filled with feelings of pride, coexistence, generosity, sadness, courage, victory and challenge.( Al-Ridha.2019)

This short poetic style is like a lawsuit - according to the custom of the tribe - that must be answered fairly, in order to reach a solution to the problem and recognition of the right. Al-Sharq village in Anes town where the (tribes) of three Yemeni governorates meet, which are Dhamar, Raymah and Al-Hodeida. Here, one of the victim's friends complained to Mohammed Ali Al-Arashi, the sheikh and the military and tribal commander, but he did not pay any attention to the complaint.

In sum, the aforementioned sheikh's behavior with the complaint with that coldness aroused the anger of the entire tribe and made the poet (Al-Jaradi) write his Zāmil, recalling the past, and send it to that sheikh. (Al-Arashi) read it with logic and reason, realizing that behind the strength and sobriety of this Zāmil is a case that must be won. Then he initiated from that moment to send arbitration (pieces of Kalashnikov weapons) to the notables of the tribe, as an admission of error, and promised to come to them at the head of a delegation of his men to the victim's village, accompanied with them a cow and after that they have the statement. So, an agreement was reached on a specific day, and when Sheikh Al-Arashi arrived, he started to perform - with his men the dance of Al-Baraa ( Yemeni traditional dance). Therefore, his response to the Zāmil of Al-Jaradi, was a sign of a supporting the right of the entire tribe, considering the tribe a neighbor and a supporter to be proud of where he said in a lengthy Zāmil that I do not fully memorize:

سلام من بآع نظّم  
حضّفه  
يا رزح ظهري يا  
سلاح العطفة

O protector of my back, O Abo -  
Atfaa' gun ( = gun named the  
curved)<sup>2</sup>

And because acknowledging the mistake is one of the values of courage and compliance with the right. So, Zāmil of apology provokes the values of magnanimity and generosity among the tribe that had the right, establishing a broad base of the values of tolerance and forgiveness, which are greater than the recognized right, and therefore Al-Jaradi's response, who is known as the tribe's spokesperson, is more challenging than his first Zāmil, which was sent to Al-Arashi, but in a more beautiful value manner, as he composed his Zāmil to welcome the delegation:

|                         |                            |
|-------------------------|----------------------------|
| Oh welcome, oh sun of   | يا مرحبا يا شمس ربي        |
| my Lord welcome,        | رحبي                       |
| I welcome you from its  | مرحباً بكم من شرقها للمغرب |
| east to the west        | أهلاً بمن جاني ولبي مطلي   |
| Welcome to the one      | العفو ديني والتسامح مذهبي  |
| who comes and fulfills  |                            |
| my request              |                            |
| Forgiveness is my reli- |                            |
| gion and tolerance is   |                            |
| my belief               |                            |

#### 2.1.4 Zāmil as a Yemeni Popular Heritage

Since Zāmil is part of Yemeni folk literature, it is necessary to refer to popular or folk literature as one of the popular heritage in Yemen which Zāmil belongs to.

Popular literature is one of the aspects of popular heritage that covers the manifestations of popular life, its past, its modernity and its future. Time makes it more flourishing with life, value and importance, as it is fixed and does not change. It is more preserved in time because clothes get ruined, musical instrument gets dissolved, wooden and pottery making get vanished, but speech (Popular literature) remains soft and dewy. It is uttered by tongues, kept by hearts, received by ears and understood by minds, for it is a precious treasure, and an immortal legacy. (Al-Shaibi. 1985)

Popular literature has its living elements that give it its existence, being, and continuity, and make it an important part of the heritage of any society, and the visitor to Yemen can notice the extent to which Yemenis adhere to their customs, traditions, and authentic arts. This is evident through the celebrations that take place on national, social and tribal occasions and wedding celebrations, etc.. Yemen is full of splendid richness of heritage, its colors and names are many, and here we get to know something about this great stock, which is represented in a form of lyrics that is accompanied by musical rhythm.

This verbal art delights the listener and expresses the joys and sorrows that fill the souls. It raises morale and creates a spirit of enthusiasm among men during military confrontations, and expresses everything that permeates the daily movement of society. One of the most prominent and influential of these arts is the art of Zāmil; one of the branches of original Yemeni poetry and singing.

#### 2.1.5 Historical Origin of the Zāmil

Historically there is no specific record of the beginning of this popular Yemeni heritage. However, the first sign of Zāmil, was mentioned in the story of Theonans in the early sixth century when he spoke about the delegation sent by the Roman Caesar to the king of Himyarite Kingdom (Yemen). The delegation, headed by a man named Dicleanus, who said that he saw the king of Himyarite when he went out on his chariot standing on a wagon or a vehicle towed by four elephants. This king had only a machete held in gold around his waist and precious bracelets in his arms, and surrounded by the men of his entourage and the weapons, and they are singing Zāmil. When the ambassador arrived the Emperor's book was presented to the king by the same ambassador and before the gifts carried by him( Al-Baradouni.1998).

In this respect Mr. Ibrahim ( 2014) pointed out:

<sup>2</sup> Note:(The Translation of this Zāmil is made by the Researcher)

*Zāmil is a platform and a media device for the tribe in peace and war events, and a key to values, tolerance, coexistence and generosity.*

This description shows Zāmil as known to the Yemenis in processions, festivals, receptions, visits and other events such as weddings and others. It is understood from this that Zāmil was known and common before Islam among the Arabs of Yemen. This early presence suggests the existence of poetry, which is the substance of Zāmil, as there is no Zāmil without poetry.

The late great Yemeni intellectual and writer Abdullah Al- Baraddūnī (1998) links between Zāmil and the popular literature in his four theories as follows:

The first theory: In its definition of folk literature, it did not refer to the creativity of this literature and its different stages, but rather to the unknown subjugated generations.

The second theory: Popular literature is known as: narrated (-vocalized) art verbally and no one is certain about its owner or narrator.

The third theory: Popular literature is defined as: the art that expresses directly from life whether it is certain or unknown.

The fourth theory: Popular literature is defined as any art that expresses the conditions of the people and their aspirations, regardless of the language and cleverness of the language, regardless of the knowledge or anonymity." (Al-Baraddūnī. P. 136.1998)

In addition, Zāmil is considered important Yemeni heritage that has an obvious presence in War Literature for which the Ḥūthī Zāmil lately has its own distinctive presence in this kind of Yemeni genre.

This kind of Yemeni popular poetry is authentic, genuine, revolutionary. It has a great message publicly as well as internationally. (Ibrahim .2014).

### 2.1.6 Purposes of Yemeni Popular Zāmil

Zāmil purposes are variant according to the means of life, its events, and its

vicissitudes, So Zāmil is found in peace and war, and in the events and calamities carried by chance, and on occasions, reception, farewell, and bragging. It also represents a free platform that expresses and reinforces the lofty and noble values of coexistence, aiding the distressed, and victory for the oppressed. And a tool to write down transient events, and the course of tribal conflicts. Due to the limitation of time this part I will just mention these purposes of Zāmil in order to give a special focus on the second section of this part, which will shed the light upon the Ḥūthī Zāmil. The general purposes of the Yemeni popular or folk Zāmil are as follows:

War (chivalry and valor) Zāmil, Pride Zāmil, Threatening Zāmil, Blame and reproach Zāmil, Welcoming Zāmil, Lamentations (Elegiac) Zāmil, Wedding Zāmil, Revolutionary Zāmil Social Zāmil, Spiritual philosophy Zāmil, National Day Zāmil, Donation Zāmil - Joining another tribe Zāmil, Political Zāmil, Arbitration Zāmil ( Al-Jarādī Zāmil for Al-Arashi mentioned above, is an example of Arbitration Zāmil), Satire Zāmil, Asking for forgiveness, seeking redress, and raising grievances Zāmil, Acknowledgment of wrongdoing and arbitration in murder cases Zāmil, Pride and transcendence in custom, attitude, values and belonging Zāmil, etc.,.

### Part II: Zāmil and Al- Ḥūthī

Yemeni scholars such as Aḥmad al-Shamī (2007: 161-163) and 'Abdullah Al-Baraddūnī (1998: 147-149) define the Zāmil as a form of folk literature (adab sha'bī) or folk art (fann sha'bī). Al-Ḥārithī names three pillars (arkān), of Zāmil: a group of chanters, a rhyme and a melody (2004:123-29). In Caton's case study, he provides a similar list of essential characteristics: "rhyme, meaning (that is, an issue), and performable music" (1990:130). The main discrepancy between these two perspectives is: a group of chanters on the one hand for Al-Ḥārithī, and an issue in the case of Caton.

This divergence is two sides of the same coin. Al-Ḥārithī points out that Zāmil is not

for the individual. Although an individual may compose it, Zāmil is performed by a group. This is because the genre indexes communal aspirations and feelings towards a specific issue, i.e. Caton's second requirement. Often Zāmil is performed by a chorus of marchers who are traveling to their audience. Dance is sometimes an aspect of the Zāmil, notably the tribal dance known as bar'ah (Caton 1990:130). As is evident by now, Zāmil is often used in war, but is also featured in a variety of other public occasions, such as weddings, tribal disputes, political rallies and religious festivals (Miller 2007:8).

Before the Ḥūthī takeover of Sana'a, some Yemenis would be familiar with their own local version of the Zāmil, which continue to be performed today.

After the Ḥūthīs took over Sana'a in 2014, and especially after Saudi Arabia and the Gulf Coalition involved itself in the conflict, the Ḥūthī Zāmil has transformed and multiplied. While local tribal communities continue to compose and perform their own Zāmil, the Ḥūthīs have adapted the form to employ it as one of many media tools to further their cause. The Ḥūthī Zāmil is part of the daily soundscape in Yemeni lives in Sana'a at the very least. Zāmil can be heard in the marketplace, at military checkpoints, at tribal events; children sing them in my neighborhood.

Many Yemeni people, especially the young men play the Zāmil on MP3s at home, and many play Zāmil from their cell phones. Beyond Yemen, these Zāmil have gone viral on social media, with some boasting millions of views.

It is important to distinguish between Zāmil as a performed folk art and the Ḥūthī Zāmil. The popular or folk Zāmil is found in tribal areas of Yemen. The Ḥūthī Zāmil differs from the folk Zāmil as defined by Al-Harithi and Caton and discussed by Al-Baraddūnī. To quickly summarize a few key differences: the Ḥūthī Zāmil relies upon religious discourse

reflective of their ideology; features an increased number of verses compared to that of the typical folk Zāmil; and integrates modern electronic instrumentation and new melodies.

Each of these differences deserve further study. They are, however, beyond the scope of this paper. It is also worth noting that outside of Ḥūthī-controlled areas, poetry expresses contrasting points of view; some of these poems are shaylat, which bear a direct relationship with the Gulf shaylat, another form of chanted poetry composed in the Arabian Peninsula.

Zāmil gained its reputation for intimidation for being associated with violent drum-beat and the rough sound of the singers and their strict words, now for the Ḥūthīs, having seized control of it and developed it musically, a combat front parallel to that of any war front

### 2.3.1 The Purposes of the Ḥūthī Zāmil on the Four Levels:

To illustrate the significance of Zāmil and their influences of the Yemeni people as well as their influence on the spirit of the Yemeni army, and its threatening side on the spirit of the enemies, the researcher shows the functions ( purposes)of the Zawāmil on four levels as follows:

#### 1. The Purpose of the Ḥūthī Zāmil at the Level of Deepening the Yemeni Identity.

One of the major purposes or functions of the Ḥūthī Zāmil is to deepen the Yemeni identity in the souls of the Yemeni people, whether individuals, groups, civilians, soldiers or armies. It is this purpose that makes the Ḥūthī Zāmil, represented by Al-Samoud Youth Band and a current member of the Ansar Allah band, very popular among the Yemeni audience, who reacts positively to them and start to enchant these Zāmil. Then they get enthusiastic and have patriotic feelings towards this great country, Yemen. In this case these Zāmil deepen the Yemeni identity in the souls and spirits in most of the Yemeni people.

The following Zāmil are good examples of this purpose or function:

**Zāmil: It's One word**

Sung by: 'Īsā al-Layth

The war poet: Amin Al-

Jawfi

.....

It is our one word and  
no moreA word! If the one who  
is born in his mother's  
womb returnsWe aren't subject to the  
satanic powers  
Even if there is no man  
of us in existenceGod forbids us and hu-  
man values reject,  
Our customs, our fa-  
thers and grandfathers,  
Our Dignity and divine  
instinct, and  
Our morals and reli-  
gion; all refuse to sub-  
mit to the JewsBefore Islam, ask the  
Romanian  
And ask about us (Ad)  
and inquire (Thamud)  
Ask Janabi Himyar al-  
Saifaniyyah (=very tra-  
ditional)  
They tell you about  
thousands of centuriesWe are Native Qahtani  
tribes  
Lions !Our courage is  
inherited  
We're genuine Arabian  
from  
Adnan  
Our little one ignites the  
sparks of pride and gen-  
erosity

زامل : كلمة واحده

أداء المنشد | عيسى الليث

كلمات | امين الجوفي

.....

هي واحده ماشي معنا  
ثانيةكلمة لو المولود بطن امه  
يعودلن نسلم للقوى الشيطانية  
لو ما بقي رجال منا  
فالوجود

ياي لنا الله والقيم

الانسانية

تاي لنا عادات الابهاء

والجدود

تاي الشيم والفضرة

الريانية

واخلاقنا والدين نخضع

للجهود

من قبل الاسلام اسأل

الرومانية

واسأل علينا (عاد) واتخبر

(ثمود)

وانشد جنابي حمير

الصفانية

وهي توضح لك عن الاف

العقود

احنا قبائل قاحيه

قحطانية

أسود تتوارث شجاعتنا

أسود

فيينا عروبة عاربة

عدنانية

صغيرنا يقدر شرر نخوة

وجود<sup>3</sup>

of every one who reads or listens to it. In this Zāmil, the poet Amin Al-Jawfi, who witnessed this war, and went to the trenches, became the spokesman of the soldiers in the field. He explained how Yemen has a great civilization rooted in the past and through Bilqis palace and dams, (Aad) and (Thamud), Native Qahtani, Himyarite and Adnan tribes, Janabi Himyar al-Saifaniyyah (=very traditional). This means that we, the Yemeni people have a great history from the very past to the present day. Yemen is the origin of Arabs. This creates in us a sense of pride, dignity and honor. This is the real incarnation of the Yemeni Identity. When the words of this Zāmil or other Yemeni Zāmil, whether the traditional or the Hūthi Zāmil are translated and interpreted to the Arabs and Western, they will be able to understand the real situation of war upon Yemen, and its great destructive effects on the psychology of the Yemeni people. At the same time these nations will know very well the greatness of this nation who is ready forever to whatever. This is the nation of war and of peace.

The Yemeni identity is deepen in the soul of every Yemeni who is for Yemen, the land and the human. The following two lines are taken from Zāmil: **Copy of the Hoopoe of Sheba**, by the war poet Abdul Raqib Al-Wajih

|   |                                      |
|---|--------------------------------------|
| Glory is rooted in the<br>soil of grandfather | المجد ضارب جذوره في تراب<br>الجَد    |
| And "musk smells like<br>a cross of oud       | و"المسك ينفح بشمّه من صليب<br>العود" |

Her the poet means the glory of the Yemeni people. He wants to reinforce the Yemeni national identity and show the glory and dignity of these great nation and country. Her the "musk" means the Yemeni people and the "cross of oud" means the homeland of Yemen, the country.

**People are blowing Poetry**

This is one of the best Zāmil which summaries the aggression against Yemen by those enemies. It also defines the Yemeni identity and deepens it in the spirit and souls

<sup>3</sup> Note:(The Translation of this Zāmil and other Hūthi Zāmil are made by the Researcher)

The forces of aggression led by the Kingdom of Saud have endeavoured so much to expand their dirty war against the Yemeni people, which was accompanied by a large-scale media war through which they sought to falsify the Yemeni citizen's consciousness, justify aggression, beautify and portray these forces as a means for the noble end, i.e., the victory of the Yemeni will.

The forces of aggression have endeavoured so much to target the Yemeni media and silence all voices rejecting aggression. However, at a time when they were made aware that they had achieved what they wanted by targeting and stopping Yemeni media channels -- audio and visual -- the Yemeni people exploded poetry and launched channels that they never expected.

Yemeni talent has been exploded, talents and names have been multiplied. Women entered with poetic force. The voice of the poet Ghazal al-Qudashiyah was restored through many poetic voices, such as the poet Saba al-Jahrani, the poet Milan al-Ansi, the poet Leila al-Nawira, and Saba al-Awadi.

By saying that people feel Yemeni pride when listening to Zāmil, I am alluding to the ways the Zāmil activates the body, making it not only feel a sense of nationalism but also to perform it. According to Bourdieu(1990) every social order systematically takes advantage of the disposition of the body and language to function as depositories of deferred thoughts that can be triggered off at a distance in space and time by the simple fact of replacing the body in an overall posture which recalls associated thoughts and feelings, in one of the inductive states of the body which, as actors know, give rise to states of mind

The state of mind, in this case, is nationalism. I describe Zāmil that does this kind of work on the body and mind with a specific adjective: munāsib ( appropriate, suitable). It becomes a very perfect tool in the hands of Al- Ḥūthī who use it in its proper place and in its suitable time for the selected target.

To make the point clear let's consider the following Zāmil:

**Zāmil: God's Quickest Revenge**

Sung by: 'Īsā al-Layth

The war poet: Dhi'af Allah  
Salman

Yamani said you the  
kings of desert  
Whatever you say,  
God's faster.  
No longer invalid decision...

God surrounds your  
parents.  
And the next is the  
greatest defeats.  
After the massacres and  
the siege.  
We divide with fruit,  
steadfastness and dawn  
The street, the reality,  
the insect.

زاميل: الله أسرع مكرًا  
كلمات/ ضيف الله سلمان  
اداء / عيسى الليث

قال اليمني ياملوك الصحراء  
مهما مكرتم فالله اسرع مكرًا..  
ماعاد للباطل قرار...  
والله محيط بملادكم خُبرًا  
والقادم اعظم والهزائم نكراء..  
بعد المجازر والحصار.

This Zāmil deepens the Yemeni national identity for generations after generations. It also depicts the image of how the Yemeni people are ready for ever.

## 2. The Purpose of the Ḥūthī Zāmil at the Level of Yemeni Army

Zāmil may be one of the most palatable tools used by the Ḥūthīs to spread their message through threatening their enemies and made theme in a state of perpetual fear. The words of the war poet Abad Abu Hatem ( known as Nehm poet) put anyone who hears them in a position of strength, especially the words that make the Yemeni army in a position of strength, confidence, and strong-will.

The following Zāmil serve the purpose of encouraging the Yemeni Army in the trenches, battlefield and in face to face confrontation with the enemy army.

**Zāmil: Snakes of Thirst**

Sung by: 'Īsā al-Layth

The war poet: Abad Abu  
Hatem ( Nehm poet).

زاميل: حنشان الظمأ  
اداء / عيسى الليث  
كلمات/ غُباد أبو حاتم  
(شاعر نهيم)

We swear by the Lord of the throne, the creator of heaven  
We will kill the Saudi army.  
Who spread his tide on my land,  
The leg we break and the wrist, too.

نقسم برب العرش خلاق السماء  
بانعدم الجيش السعودي نعدمه  
من مد في ارضي وحوم فالحما  
با نكتسر ساقه و نكسر معصمه

We swear by the Lord of the throne, the creator of heaven  
We will kill the Saudi army.

نقسم برب العرش خلاق السماء  
بانعدم الجيش السعودي نعدمه

This oath, which was long before the battle, embodied its details as the poet witnesses the aggression and depicted its details. It is the poet Abad Abu Hatem before having details in the front beyond the border and before the castles and forts of Saudi collapsed and fell under the feet of the men. The events that followed convinced me what I was hearing about the obsession of the poets that we have always heard people talk about and say that it takes the poets away to the point where it reveals to them the perspective and the hideout. It is the truth that we have embodied and can come into contact with in two of the most famous quakes we have heard.

Hūthī Mujahideen carry some mp3 devices and headsets that pump Zāmil into their ears, reminding them of the meaning of Jihad they fight and may die for it at any moment. The screaming words flow to move one of them to a place that will not be able to turn away from the certain death to which he is heading, and feed grudges toward his enemy, directing his vision toward martyrdom. These Mujahideen understand the war poet and the singer Īsāa Al-Layth and those with him in the artistic front how one song can provoke anger and cause battles. Their desire on producing Zāmil increases at every battle or clash. One of the strengths of the following Zāmil by Muhammad Al-Dāhīyah is that the Yemeni soldiers are inspired in the battlefield

by Zāmil words which made it extremely provocative carrying threatening tones.

**The zāmil, is called “Allāh is the Greatest!” Raises the Morale” (2017).**

**Zāmil: Allāh is the Greatest!” Raises the Morale**  
**Sung by: ‘Īsā al-Layth**  
**The war poet: Muhammad Al-Dāhīyah**

زامل: "الله أكبر" ترفع المعنويات  
اداء / عيسى الليث  
شعر / محمد الداھية  
"الله أكبر" ترفع المعنويات

“Allāh is the Greatest!” raises the morale.  
Allāh is the Greatest ! Answer, oh squadrons!  
We mobilized for the Lord of the Heavens.  
Squadrons of the leader plunge to our deaths!  
When the sky rains smart bombs,  
And the earth shatters in shards,  
Fire blazing from every galaxy,  
And the army surrounds me from every corner —  
God witnesses us at all times.  
We attack and make them swallow death’s chalices  
There’s no way we would submit. There’s no way, there’s no way!  
We sold ourselves to the Creator with honest intentions.

"الله أكبر" رددى يا سرايا  
حنا تجندنا لرب السموات  
كتائب القايد لخوض المنايا  
لو السماء تمطر قتابل ذكيات  
والارض تتفجر شظايا شظايا  
والنار تشعل من جميع المجرات  
والزحف حولي من جميع الزوايا  
يشهد علينا الله في كل الاوقات  
نغزي. نجر عهم كؤوس المنايا  
هيهات منا الذل. هيهات هيهات  
بعنا من الخالق بصدق النوايا

### 3. The Purpose of the Hūthī Zāmil at the Level of Yemeni Society

Zāmil is the popular enthusiastic and tactical way that settled in the Yemeni artistic mood in the face of the decline in the popularity of singing and chant art. It was released from the Arabic dialect and repeated by the Yemeni language without any restrictions on the rhyme scheme to express the tribal community's emotion in situations of peace, war and occasions full of feelings of pride, coexistence, generosity, sadness, courage, victory and challenge.



Here the Ḥūthī Zāmil has a great influence on the Yemeni society as it stirs the notions of county pride, the feelings of one's own respect and appreciation in the soul of individuals towards their society and county. The following Zāmil illustrates this concept clearly and portrays a vivid picture of the interaction between the people and society to answer the call for war and seeking revenge on the aggressors.

**Zāmil: To the Fronts  
My Lord calls me  
Sung by: 'Isā al-Layth  
The war poet: Abdul-  
salam al-Motamaiz  
Stanza I**

To the fronts, my Lord  
calls me.  
This verse, with light,  
presents me.  
With a traveler, drives  
all the time.  
And for the fronts my  
lord calls me

زامل: إلى الجبهات ربي يناديني  
اداء / عيسى الليث  
شعر / عبدالسلام المتميز  
المقطع الاول  
إلى الجبهات.. ربي يناديني  
هدى الآيات.. بالنور يهديني  
معه رحال.. دروب طوال  
وللجبهات ربي يناديني

The above Zāmil contains "words of enthusiasm," and is replete with butūlh ( valor, bravery). Here, the words pierce the heart. When they say to you " The sky" – " When the sky rains bombs" – that's between Yemen and Saudi Arabia.

Here we see the intersection of the Zāmil as a nationalistic practice and an affective force that befits as it presents the real situation. The line I quote about smart bombs is a direct reference to the many airstrikes in Sana'a that hit not only Ḥūthī fighters, but civilians. Although I am not Ḥūthī, I consider the airstrikes, which in theory target Ḥūthīs specifically, an attack on my country. I consider bombing my city as detrimental to the entire Yemeni nation.

The best Zāmil which provokes the feelings of pity, sympathy as well as the feeling of anger, and hatred towards these aggressors is this one by the war poet Abdulsalam al-Motamaiz, "To the Fronts My lord, Calls Me". I felt that I need to explain and analyze every single line of this great Zāmil, which

serves the purpose of Zāmil at the level of Yemen Society to support the fronts and the army with soldiers, men and war equipment.

The text of this Zāmil consists of six stanzas written in the form of manuscripts consisting of the prologue, a verse, and rhyming couplet, with great musical variations, which give satisfaction to the movement between their diversity. This writing pattern is not new from where it exists, but rather from the employment of it in the context outside the context of the manuscript. This demonstrates distinction and creativity:

The beginning of the text sets out, drawing many dimensions and indications, perhaps the most important of which is the relationship between the herald (my Lord), God, and the receiver, the speaker himself, which responds to the call, setting off towards the fronts; to embody the finest forms of resistance to tyranny through holy jihad for the sake of God and in response to His command and implementation of His will and desire, and the state of correlation between the speaking-self and the other, God, reaches a state of saturation and permanent association.

#### Stanza II

I left the house and my  
children  
And with God the travel  
was perfect  
I sold my soul and my  
property  
May God accept the purchase  
I knocked on the door, O  
Lord, save me  
From the fire and the sins  
of my shame  
I put loads.. heavy sins

تركت البيت وعيالي  
وطاب مع الله المسرى  
ويبعث النفس والمالي  
عسى الله يقبل المشرى  
طرفت الباب يا رب نجيني  
من النيران وذنوب تخزيني  
أحط أحمال.. ذنوب ثقال

After the speaking-self circled in divine orbits and luminous paths, in the previous section, it disclosed some of them and beautified others, it returns in this section to draw - in the language of reality - the nature of its jihadi action and its response to the divine command to follow, through declarative, direct, and simple language, a path of justification and logical reasoning. , which makes

jihad an irreplaceable opportunity and an occasion that must be seized, as it makes it easy for God's sake what must be abandoned and left (money and children) to confirm the severance of every relationship and under any name that connects the self with this world, and repositions its connection with the world of eternity and survival, through expressions with worldly meanings, but it gained major semantic dimensions after its employment in the new relational context (I sold my soul and my properties... May God accept the purchase).

The poetic text of resistance in Yemen was able to record its active and strong presence by being a natural response to an intellectual and expressive necessity produced by the global aggression against Yemen. The poet, pursued an explicit path of resistance, he does not beg the colonizer for sympathy, nor does he expect freedom from the jailer, but rather he challenges, resists, and struggles proudly, with his head held high until victory or martyrdom. These structures, dimensions, and connotations are evident in this text, the subject of the study, which, in addition to other texts, reflects the most splendid manifestations of the culture of resistance in its various manifestations, dimensions, and connotations (Al-Hamdani. 2017)

### Stanza III

|   |                         |
|---|-------------------------|
| I see the remains of children           | أشوف أشلاء الاطفالي     |
| And the bereaved woman's tears were red | ونكلى دمعها حمرا        |
| I wear the automatic gun                | أفز اتحزم الآلي         |
| And put the bullet in the machine       | واحط النار في المجرى    |
| I kill invaders and tyrants             | ندق غزاة وطغاة ترميني   |
| I repel against scoundrels              | نصد انذال بالنار تكويني |
| Their fire burns us                     | نهب رجال.. قتال قتال    |
| We fight as Men bounce.                 |                         |
| Fighting, O!Fighting                    |                         |

This stanza presents many scenes characterized by dynamism and vitality, which are evident in the reactions of the speaking-self towards what he witnessed (the remains of children, the tears of a bereaved woman) and what he feels of jealousy, zeal, anger, and haste to help those vulnerable women and

children in response to the divine command and the fraternal human duty, and through the following scene, which the speaking-self is positioned at its center, whether in the individual reaction (fuzz, take the gun... and put the fire in the stream).

In view of the nature of the situation necessitating a strong, effective and collective response that will have a great impact on the enemy, and is equal to the scale of the massacres and atrocities that terrify the oppressed, which necessitates the self to unite with the group and merge with it and work through it, to reach at the end of this clip scene a state identity with the other, summed up in word and deed (men looting...fighting by fighting), not to mention the aesthetics of this word expressing the high speed, as men blow like the winds blowing and sweeping what is in its path, and what the word (fighting fight) reduces to the severity of the war and its greatness. Its brunt and the indications of the endless speed in assembling the vocabulary of that extremely intense and terrifying battle.

### Stanza IV

|  |                         |
|--|-------------------------|
| I am in the plains and mountains                 | أنا في سهل وجبالي       |
| A brother of a dark night                        | خوي الليلة الغدرا       |
| And the remembrance of God is on my mind         | وذكر الله على بالي      |
| For better or for worse                          | في السراء والضرا        |
| I belong to God and God protects me              | أنا لله والله يحميني    |
| And God is with me, and God is sufficient for me | ومعنا الله والله يكفيني |
| I crossed sand and tram-ple mountains            | أشق رمال. وأدوس جبال    |

The speaking-self returns to the state of individuality, estranged from all human contact or interdependence to restore his spiritual and emotional connection with the Divine Self, taking travel as a way to achieve his goal, and his unity, and obtain his intimacy with the remembrance of God at all times. Hence, the manifestations of that emotional connection with God are manifested in the repositioning of the speaking-self: "I belong to God and God

protects me” because it belongs to God and He is its protector, “And God is with me and God is sufficient for me” to create through this companionship a new, permanent, uninterrupted, and unbreakable friendship. He is present in it, with it, and through it, He is its protector and sufficiency, and whoever God is with him, who is against him ?!, in a picture that reflects certainty in God’s promise and absolute trust in God. Here the scene reaches its most wonderful details, and its most beautiful shots, as the end opens on a long and endless journey that crosses the sand overcoming mountains endlessly, in the company of God, in fulfillment of His command and in execution of His will.

**Stanza V**

God's satisfaction is  
my best hope.

And he pours pa-  
tience on me

He is in every way

He makes our hard-  
ship easier

By God's will, we  
trampled the Phar-  
aohs

American slaves  
servants of the Zion-  
ist

We cut tails.. slaves  
of money

The scenes of the sacred journey proceeded in the previous stanza, portraying the indications of the eternal and immortal path that the speaking-self has charted for itself in life, to present in this stanza in detail what was outlined, and explained what was obscured and ambiguous, making indications of fixed facts, firm certainty, and an unavoidable purpose, and absolute submission to God, who is in His hands the matter before and after, and He has the absolute authorization and the final judgment in every detail. The speaking-self, with its direct reporting speech, reaches its climax, confirming in its content God’s success, help, and support in undermining the enemies of the Pharaohs, the slaves of America, the servants of Zionist, the

slaves of money,” who proved to be merely tails and tools to implement satanic plans.

**Stanza VI**

Never, never,  
Betray I blood and pris-  
oners

With Saud alliance I  
don't care

And God has great  
strength

Trust in God fills my  
veins

The guidance of the  
Qur'an,

I protect it with my eyes

We fight as Men

bounce. Fighting

fighting

مُحَالٌ مُحَالٌ وَمُحَالِي  
أَخُونِ الدَّمِ وَالْأَسْرَى  
بِحَلْفِ سَعُودٍ مَا أَبَالِي  
وَرَبِّي قُوَّتُهُ كَبِيرِي  
ثَقَّةً بِاللَّهِ تَمَلَّأْتُ شَرَابِي  
هَدَى الْفُرْآنُ بِأَحْمِيهِ بَعِيُونِي  
نَهَبَ رِجَالٌ.. قَتَالَ قَتَالَ

I do not think that a conclusion was more appropriate for this creative text than this one, as the speaking-self in it becomes more abstract and visible, more powerful, effective, and more pompous in presence, stressing the impossibility of issuing treason from it for the blood of the martyrs, the wounded, and the prisoners, and no matter how strong and brutal the Saud alliance is, it does not raise fear and should not for this to happen, for the right of the one who clung to the most trustworthy handhold, clung to God, and took refuge in Him by His might and great power, in an astonishing state of absolute confidence and unshakable certainty. I will protect it with my eyes), and soon movement and life blow at the end of this scene, making the text a circular loop with open ends; To restore his momentum and dynamism with the tyrannical sweeping scene represented in the blowing, and successive verbal frequency without a sympathy letter or even a punctuation mark; This indicates the semantic connection and the embrace of the open end of the text with its beginning, as is the case with regard to the vocabulary of this aggression and the nature of its resistance and response.

The following Zāmil seeks **AL-Nafir** ( instant call for help) to support the military

army in taking revenge and retaliation on the killers of children,

**Zāmil: Nafir Qaifa ( O**

**Qaifa Tribe Just Re-**

**venge)**

**Sung by: 'Īsā al-Layth**

**The war poet: Amin Al-**

**Jawfi**

Anger anger, O!valor its  
the time of the flood of  
anger

Go towards the King-  
dom for revenge,

To the Grand Lounge,  
blood has arrived uo  
knees.

Salman and his son  
burned the guest of sol-  
ace indifferently, with  
shame

Crawl, Crawl. We must  
revenge

People's committees,  
army, army we make

Our duty is to the  
homeland, not to posi-  
tions and ranks.

زامل: نفير قيف  
اداء / عيسى الليث  
شعر/ أمين الجوفي  
غضب غضب يا ابطال قيفه  
وقت طوفان الغضب  
نفير نحو المملكة للتأثر يا صُبت  
قريش  
ف الصالة الكبرى وصل يا قيفه  
الدم الرُكب  
سلمان وابنه حرقوا ضيف  
العزاء شبعه وطيش  
الزحف انا لي منع ابنتكم لا بقي  
حامل سلب  
لجان شعبية تشكلها وجنب  
الجيش جيش  
واجب علينا للوطن لا للمناصب  
والرتب

#### 4. The Purpose of the Ḥūthī Zāmil at the Level of Enemy Army

Enthusiastic Zāmil (Al-Hamasi) accompanies the Yemeni fighter on the fronts of the fighting, where its artistic presence in markets and transportation is recorded. This makes Al-Ḥūthī Zāmil distinct from other Zāmil. The innovation of this kind of Zāmil's tune and its proliferation belongs to the Ansar Allah Band who used to promote the enthusiasm individually and collectively. The influential target becomes a permissible target of Saudi-American aggression, with a number of Zāmil poets and martyrs falling on the fronts or shelling and targeting the aggression.

This purpose of the Ḥūthī Zāmil manifests itself very clearly when we consider the respond of the Saudi Arabia, the UAE and the United States and their armies toward them. They create feelings of fear and worry in the souls of those armies. Whenever these armies

listened to the Zāmil, they lost their mind and temper out of fear, despair and frustration.

Zāmil publicly played in Sana'a are particular to the Ḥūthī and contain language explicitly in support of their cause; those fighting them, especially Saudi Arabia, the UAE and the United States, are positioned as enemies. As an example, Miss Emily Sumner(2021) provides the lyrics to a widely viewed Zāmil on YouTube, called "Ṣan'ā' Ba'īdah" (2015). This Zāmil focuses exclusively on Saudi Arabia as the antagonist, most obviously in lines four and six where Riyadh and King Salman are mentioned. Zāmil are commonly composed in dialect rather than Standard Arabic, and my transliteration and translation vary accordingly.

**Zāmil: Sana'a is far  
away, tell him Riyadh is  
closer**

Sung by: 'Īsā al-Layth  
The war poet: Moham-  
med Al-Jarfh ( the poet  
of Army).

Get ready for war, ar-  
mies of Allah in  
Ma'rib!

The time for honesty  
has come. Woe to the  
aggressor, woe to him!  
My Lord's soldiers, the  
protectors of the land,  
are getting ready.

The jinn, humans and  
angels all heed him.  
Ṣan'ā' is far away, tell  
him Riyadh is closer!  
Oh my rifle—may God  
protect you from humil-  
iation—keep me com-  
pany tonight.

زامل "صنعاء بعيدة"  
اداء / عيسى الليث  
شعر/ محمد الجرف (شاعر  
الجيش)  
استنقري يا جيوش الله في  
مارب  
وقت النقاء حان ويل المعتدي  
ويله  
جنود ربي حماة الدار تتأهب  
والجن والانس والاملاك تصغي  
له  
.....  
صنعاء بعيدة. قلوا له الرياض  
اقرب  
يا بندقي لاهنت سامرني الليلة

The following Zāmil shows how the Yemeni military soldiers and the Ḥūthī fighters and frighten the enemies and destroy their psychology, and make them completely frustrated. is The following Zāmil is called " Al-Yamani in his field"

**Zāmil: Al-Yamani in his field**

**Sung by: 'Īsā al-Layth**

زامل اليماني بميدانه  
اداء / عيسى الليث  
شعر/ عبدالرحمن  
الخطيب (شاعر الجيش)

|  |  |
|--|--|
| <b>The war poet: Poetry / Abdul Rahman Al-Khatib (Army Poet)</b>                       | اليمني بميدانه جبل في مكانه ما تزلزل كيانه شامخ الراس في يوم القذائف هاملة |
| <b>Al-Yamani in his field is a mountain in his place that does not shake his being</b> | للقاء كشر انيابه وقبض اسانه  |
| <b>Rise up his head on the day of the shells coming down</b>                           | وقبضة الالي ما تفارق بنانه   |
| <b>To meet, grimace his fangs and tied his teeth</b>                                   | واحتزم بالمعدل واعتلى صهر خيله   |
| <b>And the grip of the handgun does not leave his fingertips</b>                       | شب في علب نيرانه وحرك لجانه  |
| <b>He was dedicated to the firegun and mounted the back of his horse</b>               | واسرج اسرج حصانه صانع النصر شيال   |
| <b>He start firing at Elb and moved his fellowmen</b>                                  | الحمولة الثقيلة  |
| <b>He grew up in his cans of fire and moved his committees And saddle his horse</b>    | في الربوعة بفرساته غزى اللي غزونه  |
| <b>Victory maker, and bearer heavy loader</b>  | من يعادي اليمني ويل يا ويل ويله  |
| <b>In Al-Rabaa with warriors, he invaded his enemies</b>                               | وانطلق صوب جيزان على الله رهانه  |
| <b>Who is hostile to the Yemeni he is loser</b>  | ماخسر ما خسر من من كان ربي وكيله   |
| <b>And he set off towards Jizan, on God help</b>                                       |  |
| <b>He never lost who my Lord is his sustainer</b>                                      |  |

Here, in this Zāmil, the poet wants to support the Yemeni fighters and soldiers and at the same time he is insulting and frightening the enemies who want to attack Yemen. He draws a very wonderful image of how the Yemeni soldier is always ready for ever. He never complains against the war and its destructive effects. He is a true soldier because he is endowed with strong determination, and real belief in his God. He never loses any war because he always trusts his God and depends on Him. He wants to sacrifice his soul for the sake of his country.

### Discussion of the paper results and its recommendations

This paper was intended to shed light on the significance of Zāmil as a Yemeni folklore and how it was used by the Yemeni tribes in different social and political occasions such as wedding, war, tribal conflicts, calling for help and stirring and arousing the feelings

of enthusiasm, immediate respond for the call of honour and respect and dignity. Then the paper shifts to the use of these Zāmil by Al-Hūthī especially after the aggression of the Tripartite Alliance of the Saudi Arabia, the UAE and the United States. Then the paper demonstrated the functions of Zāmil at the four levels, respectively; the function of the Hūthī Zāmil at the level of deepening the Yemeni identity in the spirits of the new Yemeni generations, the function of the Hūthī Zāmil at the level of Yemeni society, the function of the Hūthī Zāmil at the level of Yemeni army, and the function of the Hūthī Zāmil at the level of enemy army.

After a detailed discussion of the main issues of this paper, the researcher came up with the following findings:

1. The popular Zāmil is one of the famous Yemeni literary genres.
2. The Yemeni Zāmil, as a folk art has a long history extended to the 6<sup>th</sup> century before Islam. It is a special of Yemen's art, and tribes and some other tribes in the Arabian Peninsula.
3. The overall function of the Yemeni Zāmil is to provoke the feelings of enthusiasm and loyalty in spirits of the new Yemeni generations.
4. Yemeni Zāmil tries to deepen traditional Yemeni people's identity. It also revives the cultural Yemeni heritage.
5. Zāmil poetry has a great effect on the Yemeni fighters in the war fronts to fight against their enemies.
6. The Hūthī Zāmil gained its popularity and respect among the Yemeni people, especially, those who live in the north part of Yemen, as this Zāmil became more close to their hearts and souls.
7. The Hūthī Zāmil provokes Yemeni people to join the fronts to defend their land.
8. The Hūthī Zāmil words have great impact on the enemies represented in making them feel frightened. It has psychological effects on the enemies spirits.
9. from the point of view of the researcher, the four mentioned functions of

these Zāmils may establish a solid ground for the spread and popularity of the Hūthī Zāmils all over the lands of Yemen.

10. Al-Hūthīs are very successful in producing the Zāmils which create the sense of loyalty and deepens the feelings of enthusiasm amongst most of the Yemeni people towards their intellectual thinking and unify the attitude of the Yemeni youth toward the aggression of the Tripartite Alliance of the Saudi Arabia, the UAE and the United States.

Based on the findings, the researcher came up with the following recommendations:

1. It is highly recommended that there should be more researches and studies in Arabic as well as in English regarding the Yemeni Zāmils as a popular heritage that does not take its appropriate considerations from the researchers from inside or outside Yemen.

2. Yemeni Zāmils should be given more attention through spreading awareness of the importance of Yemeni Zāmils as a cultural heritage that we have to preserve.

3. The researcher also stressed on the importance of this original popular Yemeni heritage and recommended the interested authorities to enrich this heritage in order to preserve it from extinction or loss.

4. Yemeni Zāmils should be investigated more and more through encouraging researchers to take it as a background for further researches.

5. This paper may become very helpful for the researchers as it forms the data base for other researchers and papers as it is the first paper published in this regard. Therefore, I hope that the Yemeni Zāmils as well as the Hūthī Zāmils will be translated into English and other language as a Yemeni heritage.

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