

**Azizah Abd Allah's *Taif Walia (Phantom of Walia)*:  
A Critical Reading**

**Dr. Redhwan Qasem Ghaleb Al-hilali**

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**Abstract**

Most of Arab women novelists, if not all, have been addressing feminist issues for ages. Interestingly enough, Azizah Abd Allah reverses the norms in *Taif Wilaia* (Taif) giving priority to the homeland issues. The narrative tackles expatriation, a long standing issue that has been monopolized by Arab male works. Besides being treated from the female prospective point of view, the expatriate exterminates his life and youth in quest for an alternative homeland. The treatment of the encounter between Arab and the west is different from that of Arab writers both in characterization and theme. It concentrates on the topic of the colonizer and colonized and the possibility of reconciliation. Through the narrative, the novelist raises questions of an immigrant dilemma inside and abroad, social problems, ignorance, illusion and class within the Yemen context. The choice of this narrative stems from the fact that it deals with unflinching epidemic on the displacement and dispossession of people who turn to emigration as their only venue of hope. The current situation of Yemen has recently witnessed a tremendous uprooting that has surfaced to the foreground, as well as the premonition of the writer about Yemen impel me to investigate this castle abandoned, if not forgotten by readers and researchers not only at the local context, but also on both contemporary Arabic and world literature using an elective theoretical frame. The narrative is a cry against the permanence of regressive situations that fragmentize the country, emigration and a call to encounter reality and to liberate ourselves from the past and to instill patriotism.

**Keywords:** immigration, homeland, encounter between east and west, past.

**1. Introduction**

A reader or a witness of the Yemeni history, its political and economical events through different historical stages comes out with the impression that the history of Yemen is a record of immigration and immigrant. In fact, Yemen is primarily known as “a sending country” (Regt 2), as history has never witnessed immigration in a huge abundance as it happens in Yemen: “the Yemeni immigration has surpassed that of any other country” (Alzouebi 53). The phenomenon of expatriation or immigration is not newly born, but a long standing and persisting problem that has become synonymous with Yemen. Wahab Romea states: “Emigration is past and present issue of Yemen, an issue suffered by each Yemeni home and every family especially in the country side ...from almost every home, the village, strongest youth have been taken away by emigration” (qtd. in Khasback 21). It is dated back to the 5<sup>th</sup> B.C. while the modern Yemeni immigration is dated back to the 18<sup>th</sup> century with the occupation of Aden by the British colonization, and it increases after WWII. The biggest immigration took place in the 20<sup>th</sup> century to Saudi Arabia and other Gulf countries.

Such phenomenon is not a random movement or an absurd issue in so far it is a social phenomenon that reflects to somehow the reality out of which immigration is born out and imposes its permanence. Wahab Romea says: “immigration is not an eternal penalty ruled by God on the Arab man in Yemen. But, it is a historical and social phenomenon whose underlying cause lies in Yemeni society. If these reasons no longer exist, immigration also ceases to exist” (qtd. in Khisbak 22). In the modern age, it was an unknown trip to an unknown world and the destination is not determined in most cases. An expatriate has nothing, but his hope and desire to change the reality of his life.

Curiously enough, Yemen in classical times was known as Arabia Felix (a happy land of beauty and wealth). However, with the dawn of the 20<sup>th</sup> century, Yemen lost its beauty and wealth to become one of the poorest and most backward places on earth (Al-Jumly et al 39). Due to the turbulent events Yemen witnessed in the 20<sup>th</sup> century, people start seeking for a safe and secure place to settle. The matter goes farther to the extent that immigration grants one a favorable regard. Al-Magaleh

comments “He who does not emigrate dies, he loses his prestige. He is considered as an unrespectable person. Emigration is like life for him” (qtd. in Khisbak 24). In fact, to live in a homeland as a stranger is of no use. The country where one lives, loves and is loved is his home, even if it is not his hometown that deprives him of his humanity since the first moment. Unlike some immigrants of other countries who immigrate to achieve a particular goal and as soon as the goal is achieved, he is back home to continue his career.

The hesitation of Yemeni immigrant to return home may be attributed to the fact that the homeland becomes exile. Abdullah Al-Baradoni, the conscience of his society???, adds that saying:

My country grieves.  
In its own boundaries  
And even on its own soil  
Suffers the alienation of exile. ( Jalyyusi 158)

### **Yemen before Unification (1990)**

Having a look at the history of Yemen before unification (1990) is significant for the study. Yemen before 1990 was divided into two parts: the north and the south. The former was ruled by the Turkish (Othman) (1511-1918), while the south was occupied by the British occupation (1839-1969). As the Turkish quitted leaving Yemen a waste land, the throne was assumed by the imamate regime (1904-1962) known as The Mutwakala kingdom. Yemen during Mutwakala was referred as an “isolated country” (Regt 3).

In this regard, Al-Baradoni, in *From exile to Exile*, expresses his frustration at homeland dominated by the theocratic regime as follows:

My country is handed over from one tyrant,  
to the next a worse tyrant;  
From prison to another,  
From one exile to another (Jalyyusi 157)

Both imams (Yahiya & Ahmad) “intentionally isolated Yemen from the rest of the world, particularly from western countries to preserve their own position” (Regt 3-4) turning Yemen to a world that has been vividly portrayed by Burrowes’s words in *Introduction: Historical Background* as:

On the eve of 1962 revolution, North Yemen was one of the world’s last extant conservative Islamic societies...devoid of piped water surfaced roads, motor vehicles and engine, electricity, telephones or radio-matchless the modern ideas and institutions that go with these things, at the down of the space age. (Burrowes 2)

They ruled the country in the name of religion and that the selection of the rulers is a divine duty which means the citizens have no right to object. It is God’s duty to remove the ruler. The right of primogeniture was introduced for the first time by Imam Yahiya. Thus, Ahmad succeeded his father, Yahiya after his death. Out of this agony, a liberation movement is created and was successfully accomplished only in 1962 to overthrow the regime. The turbulent life and anarchy prevailed at that period led people latent with melancholy and fear to immigration as their last hope. Through Aden, the only gate to the outer world, they immigrate carrying with them the ordeal of their homeland.

### **Immigration – A Major Concern**

Immigration has become the concern of the writers, the scholars, the intellectuals and the artists who know well what immigration does mean. Abdul-Aziz Al-Magaleh, a great modern poet feels that immigration is “the problem of all problems” (qtd.in Khisbak 21). He adds: “Emigration is the central –issue of each novelistic work that appeared in Yemen” (21). Amongst of the outstanding literary figures who address immigration in their work is Muhammad Abdulwali, a well known novelist born in (Ethiopia). It is stated that “Many of his works deal with Yemeni immigrants and exiles and the fate of Yemeni–African marriages”

(Wikipedia). Like other writers, he expresses the bitterness of immigration and how Yemeni citizens are being burnt of injustice and oppression at their homeland.

### **Azizah Abd Allah and Her Writings**

Azizah Abd Allah is not different from the rest of the novelists who find immigration as the last shelter of their protagonists. Yet, her protagonist is introduced distinctively from the point of view of a female writer (Khisbak 23). Like some Arab novelists who have been concerned with the encounter with the west, Azizah places her protagonist in the west, but the treatment has a different color and flavor, for “All the representations of the west that have been considered so far have been creations of male writers” (El-Enany -185).

The protagonist of Azizah is not educated as those protagonists of other Arab writers sent for study and his top priority is to make money rather than the topics of scientific superiority of the progress of the west in the sense that the civilization has nothing to do with Naji, the protagonist. The novelist shifts from addressing traditional topics based on clashes between materialism and spirituality, cultural shock, sex desire etc to topics born out of the historical, social and political evolution, topics of the colonizer and the colonized. An ideal relationship between a man and a woman based on marriage and not out of wedlock is introduced. Such relationship implies reconciliation between the east and west. In this regard, Khisbak adds: “We haven’t found an oriental protagonist married a western girl because that means reconciliation between the two societies except Mustafa Saeed in *Season of Migration to the North* (1967) who ended his marriage in killing his English wife” (Khisbak 43).

#### **1.1 Azizah Abd Allah Abu-Lahum**

*Abu-Lahum* (1945), a spouse of H. E. Mr Mohsen Al-Aini, who assumed the post of prime minister in the Yemen Arab Republic (YAR) for three times (1967-1972), is one of pioneering women of contemporary Yemeni novelists and an active feminist who has played a great role in women’s right movement. She is the first Yemeni woman who was enrolled in school (traditional school) and the first Yemeni

novelist from Bakil, a second largest tribe in Yemen. She was brought up in “a culturally aware environment” and lived abroad and experienced foreign cultures (en.wikipedia.org). However, the welfare and conraindication of power and prestige don’t eclipse her from the image of popular life in the villages and neighborhoods and the underprivileged concerns (Taif 8). She wrote poetry and later turned to novel. Abdul-Aziz Al-Magalih, in his article *Wamazat: Azizah Abd Allah in Her New Novels*, says: she realized that she could not assert herself only through novel.

## 2. Analysis

A brief synopsis seems to be of great significance as it introduces an idea of what is going to take place in the narrative space. The narrative delivered from the third point of view portrays the dilemma of Naji, the protagonist and his inclination to his beloved, Walia whose phantom haunts him and has proved to cause his downfall. It is a quest for identity: “Naji grows up and his dream to become a man of character grows up with him” (Taif 31). He lost life and humanity in his homeland that provides nothing except shroud a symbol of death.

Amana and her only child Naji left no stone unturned to regain their house and land robbed by the imam’s agents, but in vain as whoever she meets to complain the agents has a relation with the agents. “It was coincidences of bad fate that all those I met have a kinship with agent either a relative or an uncle, or a husband of a sister, etc.” (17).

To survive and to support her son, Amana, Naji’s mother, works with Walia’s mother, a sales woman of bread. At the age of fifteen, Naji immigrates without informing his mother about his destination. He travelled carrying with him nothing except his love for Walia who is older than him and his box that carries his memories. Apparently, Naji travels to collect money to take revenge upon the imam’s agents whose robbery of their house and property causes his father’s death. Yet, in a minute, Naji recalls that his journey is not for money, but to search for his Turkish grandfather. Then, he quits searching and thinks of collecting money.

Naji's journey is a series of agony and conflict as he could not find what his unconscious mind is looking for and whose phantom haunts him. He couldn't settle and work in one place as the phantom doesn't leave him. To escape the ghost of Walia, he marries many times, but he divorces them after discovering that no one resembles his beloved Walia till he met Emily. His condition of marriage is that he doesn't want to get children from his wives. He prefers to marry only those who are older than him. "The odd thing about Naji is that he is inclined to those who are older than him" (48).

As Naji hears about the revolution in Yemen, he decides to come back turning his deaf ear to the advice that warns him of coming back as things are not secure in Yemen and Yemen's future is unknown and risky. As he was paying his last visit to Liverpool, his eyes caught a sight of Emily who seems to be similar to the phantom his unconscious mind is looking for. "God willing" Naji says, "She may be the hope for stability and to desist searching". (73). Spell-bound by Emily, he marries her without knowing or asking even about her name. He puts his neck in her hand as in his dream he seeks for long comes true. However, his loyalty is not returned. He finds himself stripped of all his wealth, disposed of his dignity and honor. Despite this calamity, Naji doesn't give it up and comes to life tirelessly, earning enormous wealth. Finally, he comes back to his homeland where he finds his real phantom and not that one, the mirage, a fake, authoritarian, and the exploiter he meets in the west.

### **A Local Flavor and Color**

One of the features that distinguish the Yemeni novel is that it has a local flavor and color. This trend is not a flaw. On the contrary, it makes the novel more real and enriches the cultural landscape—locally or internationally, as "locality is neither contradictory with nationalism nor the universal" (Al -Sheikh 102). This is true with *Taif Walia* which reflects a wonderful image of the Yemeni society. It portrays the ordeal of uprooted individuals, the problems of immigrants, their dilemma, their alienation and their psychological conflict in their expatriation. This

has been elucidated through Naji, the protagonist who represents Yemen in various symbols. He wastes his youth and life searching for a new homeland where he can find his humanity. His journey of agony and conflict depicted in the narrative appears to be no less than that of Prufrock in T. S. Eliot's *The Love Song of Alfred Prufrock*. Both the characters are psychologically torn, aware of nothing and unable to assert themselves—just escaping into illusion hoping to find a psychological balance.

### **Coercive Alienation**

The story exposes the torment of Naji in his coercive alienation which is his only way to stay alive. Immigration is not optional for work or study, but it has become an actual uprooting as home land is no longer fit for life or provides any future option—politically or socially. The plot is cautionary and didactic as it condemns the political subjugation, regressive situations and oppressive actions that fritter the country making Yemen lag behind. It also criticizes those immigrants who go astray degrading themselves and their country and who still live in the past and illusion.

### **3. Amana's World and Her Quest**

Amana's journey for her son is an extended metaphor of millions of Yemeni people scattered all over the world searching primarily for livelihood, their lost identity, violated humanity and usurped land since the dawn of history. "You are not a lone oppressed." (Taif 41). It embodies the events that took place during the theocratic regimes and the attendant downsides at the individual and community level of which the state of ignorance and epidemic that prevailed in Yemen and the deep wounds which are still bleeding in the body of Yemen. Naji whose name means survivor, Amana's only surviving and deformed son is an image of life Yemen experienced through the theocratic regimes. Naji survived smallpox that plagued the country claiming lives of thousands and causing deformity for the survivors—deformity is nothing but a symbol of the wounds and ailing regime that reminds people of the achievement of the dark and extinct regimes that turn people into servants. Naji's face infected with the blister reminds people of the dark age that disfigures the beautiful



face of Yemen classically well-known as Arabia Felix. People whose rights and property are robbed and their lives are endangered find themselves homeless and displaced and this has been shown through Amana who “began passing on the houses hoping to find those who accept her as a handmaid” (19). Amana here symbolizes millions of Yemeni people (despoiled by the forces of injustice) who are hanging out from one country to another humiliated working in menial jobs to support their family in Yemen. Moreover, education had no place as it was seen as “something harmful not necessary” (294). The writer depicts the policy of isolation adopted intentionally by the regime to as not to disclose the ugly face and backwardness of the ruling family so people remain slaves to them. The regime did not only deprive people of enlightenment and civilization, but also deluded people that there is no world beyond Yemen.

### **A Cut Off Tree**

Amana, seen as “A cut off tree who has neither relative nor friend” (21), is nothing but a touching image of the isolation policy that amputated Yemen from the world. The government becomes a private property ruled by the ruling family while the common people are enough for them to be servants of the imam. Losing hope in theocratic regime, people turn to jugglers and astrologists who took advantages of people’s ignorance, hoping to find solutions to their problems as happens with Amana who leaves no jugglers or wizards unvisited with a hope to find news about Naji.

### **Society - Sadat class**

The narrative raises the topic of Sadat class whose men are called Sayyed (master) while their women are called Sharefa (honorable). This means the lady who doesn’t belong to that class is not honorable. Marriage takes place only within the class. The power of Imam Yahiya, Sayyed himself gave many Sayyed families a state in a state while common people, like Amana, have no rights even to have shoes and clean clothes as this reflects the awareness of people, the matter that threatens the imam throne. The imam’s agent accuses Amana of theft as her clothes are always clean and she is not bare-footed like those who frequent his house (Taif 29).

Amana's journey of search for Naji who represents her legal right as a citizen comes to a dead end. Though the reality doesn't bode well, she doesn't lose hope or care for what others say about her, accusing her of insanity. She is sure that her son would come back to her one day (43) which means rights would return to their owners sooner or later. This is a call to all people to remember "if winter comes can spring be far behind". Amana whose name means tranquility assures people of regaining rights, but this demands determination, struggle and facing the reality.

What has been mentioned above shows that Aum Naji (Mother of Naji), Amana represents a positive image of the crushed mother who does not escape from the ghost of imam and faces it boldly. She rejects to surrender to the compelling circumstances and faces them by all values of work, knowledge and social women's participation. Going beyond the limitations imposed by the society, carries symbolic implications of change, revolution and the awareness of female writer of her role.

Also, Ghalia, Amana's mother whose name means expensive, is of great significance. Her name suggests that homeland is priceless and irreplaceable. This is clear when she refuses categorically to travel with her Turkish husband and clutches on the land as she arrives at the port (21-22). She "puts her hand on her forehead in order to protect her eyes from the glare of the sun" (22). This represents women's power to resist and endure all types of predicaments comparing to men who find shelter in immigration.

The novelist depicts Yemen encapsulating homeland in the image of Ghalia who struggles to assert herself whereas the political regime is compared to the scorching sun that burns all causes of life and civilization. It seems that the novelist who expresses her contempt of immigration inspires people to follow the footsteps of women and to encounter the reality courageously.

#### **4. Naji's Quest for Walia**

Naji's seeking for Walia represents the Yemeni youth whose dream of immigration dominates their illusion and seems to be a panacea for changing their lives. His quest is a metaphor of the uprooting youth who escape reluctantly from the ghost of autocratic regimes to expatriation hoping to find a new homeland that preserves their humanity and dignity and their readiness to sacrifice anything in return for alternative homeland. Apparently Naji's search for his Turkish grandfather stands for Turkish Empire that quit Yemen after its defeat in the WW1. This implies Yemeni's desire for the return of the Turkish that was lesser evil than Imamate regime. Yet, the quest is for immortal glory that is over and has no place except in history books. Losing hope in finding his grandfather, he concentrates on collecting money, while his unconscious mind searches for Walia.

Under the psychological, social and political pressure, Naji resorts to dream hoping to achieve a psychological balance with his unquiet reality. Monologues, flashback, daydreams are employed a lot, so the depth of suffering and anxieties are disclosed which concern all Yemeni people as Naji is Yemen in various symbols.

During his alienation, the phantom of Walia haunts him. On the contrary, "The phantom of Walia no longer visits him after he stepped his foot on homeland" (Taif 162). This implies that Naji's unconscious search is not for Walia, but for a homeland and Walia whose name means state is merely a cover employed by the writer in a way that entertains the reader. The novelist intentionally uses the name to show the love of a person to his beloved, homeland. Thus, Naji and Walia embody the strong relationship between the homeland and a citizen.

The title of the narrative is apt and significant. It has a spatial implication. Walia means state or place while phantom is an image or illusion that longs for a place. Walia may be an original homeland the writer craves for wherever she goes and the phantom is of homesickness, repressed desire that appears on the surface as a result of deprivation. Thus, the title recaps the whole novel and the essential idea of the novel.

When Naji immigrates, he travels with the agony of his homeland carrying with him "torhah" (a piece of cloth from Walia), the only thing that reminds him of his homeland, just painful memories and a box. The Torhah may suggest shroud, as

immigration (that can keep one alive but without soul) for the Yemeni immigrant is as eternal as death. The box stands for stereotypical thinking and to get out of it one has to change the way of thinking, the assumption and postulates that dwell in the mind. Abass Al-dialmy, in his introduction to the narrative, refers to this matter saying it deals with the most important feature that characterizes Yemen society represented by alienation blended with residue of ignorance and backwardness (Taif 8- 9). Changing mentality requires thinking outside the box. Sticking to the past that doesn't deserve to be remembered leads to downfall and this is what happens with Naji who doesn't change.

The writer, through Naji, wanders though we are in the world of modernism, but history says nothing has changed in Yemen. Naji's favorite for old women can be inferred as he couldn't get rid of his past and wants to repeat his past with all its details, his past love story for Walia. Through Naji, the novelist sends a timeless message to revolutionaries all over the world to get rid of the mental reprisal that destroys nations rather than builds.

Naji's concern to collect money to take revenge upon the children of the agents (52) who seized his house will be a dagger in the body of the nation as vengeance establishes the principle of malice and hatred while adopting the philosophy of tolerance and forgiveness constructs civilizations.

Through the plot, the novelist introduces an image of immigrants who are involved in menial work and how their income sent back to Yemen is wasted in the court over trivial disagreement, or misused in Qat, etc. The writer wants to say why people don't start from zero in their homeland as they do abroad as many people face difficulties and problems in their livelihoods and intellectual beliefs, but they manage to face these and get their goal without escaping to immigration. Azizah indirectly expresses her contempt of emigration and aims at inspiring patriotism. It is also a cry against the sustained conditions that fragmentize the state.

## **5. Encounter between East and West**

Hopelessness of the goodness of Yemen as "Yemen's future is unknown" and it "will encounter problems and long wars" (67) and that the reality doesn't bring good

news, has made Naji “accepted a humiliated life and deludes himself” (126). He travels in quest of an alternative homeland till he meets Emily, an English lady whose name suggests hope. Naji who stands for the West finds himself infatuated by Emily who stands for the West that appears to be his last hope and the savior. Immediately, he marries Emily and wants to get children from her, while he refuses to get children from his former wives. This means Naji becomes sure that the situation in Yemen is not propitious. He married her despite all her flaws and becomes a slave for her “I will do everything and you only pay attention to the accounts” (88). In fact, his sense of the strength of the West to make the impossible possible and that he is inferior to her makes him leave his fate in her hands sacrificing all his inherited culture, traditions, customs, and reputation to satisfy her. Yet, he “found himself facing the same destiny encountered by his mother in Zabid” (14) which hints that the colonizer and the theocratic regimes are two faces of the same ugly face of injustice.

Emily represents the West that implants illusion for immigrants who dream of a new life, but it eats them brutally and that the slogan of humanity and freedom advocated by the West is just bubbles. She embodies the colonial vision as she imposes her conditions on Naji regarding his relations with others. This colonial vision intervenes and shapes the West relationship with the others. The colonialism looks at the East as a means to achieve its wishes, then “threw him on the road such like a black trash bag” (14). Through Emily, the narrative discloses the relationship based on little respect and too much superiority and prides “you know nothing about this matter” (99). It records the colonial face of the West represented by France and Britain and the impact they left in the conscious and sub-consciousness of the Arabs. Emily’s mockery of Naji’s pockmarked face and his colorless eyes (126) reflects her deeply rooted feeling of superiority over everything Eastern, seen inferior and backward. Melting in Western identity and Naji’s attempt to reincarnate the Western figure terminate with the end of profit and this means that Naji is merely Eastern.

The novel space is a symbol of technology that burns the Arab countries. It suggests that colonization is still present in one way or the other despite the

revolutions and impossibility of living together with the west that mounts on the treachery and betrayal, even if one treats them with all love and esteem. The possibility of co-existence could be, only if the other is sincere. The novelist shatters the idealism of the western civilization and urbanization.

Through Naji, Azizah portrays the nature of the Arab as if they are good by nature, especially when they are treated kindly. Naji's marriage shows the good intention and deep desire for reconciliation with the West. The novelist through marriage may want to say it is time for the West and the East to look for the point that establishes a strong relationship between them and this can be achieved through getting rid of the transmitted impression and to turn a new leaf. It is also a call for both the Western and Eastern writers and researchers to search for things that set up coexistence.

## **5. Civilization Shock**

The shock doesn't occupy a large space in *Taif Walia* as compared to the work of other Arab writers. This is one of the features of Yemeni novel (Khisbak 33). As already mentioned, western prosperity and civilization have nothing to do with the uneducated Naji whose top priority is collecting money. However, this marks the beginning of the change in the opinion of the Arab writers who were spellbound by anything western. After the stages of infatuation and shock that expose Naji to humiliation and degradation, Naji comes back to look for his identity, the East which is his refuge after the West discards him. He realizes later that the alternative homeland is devil (Taif 127). This means the homeland which is irreplaceable is not a place, but a soul that lives within us.

## **6. Conclusion**

The narrative abounds with hot and haunting questions such as question of identity, war and its consequence, policy, illusion, homeland, passion, but it is primarily concerned with immigration, a long standing problem that almost has taken away the youth from every house in Yemen and nostalgia for homeland. The character

of Naji portrays the reality of Yemen as a whole. The traumatic experience of bereavement and oppression a Yemeni emigrant faces in Yemen makes him stop thinking about return and accept the alienation with all its shortcomings. The dilemma and the case of contradiction experienced by Naji, his escape to illusion, his nostalgia to homeland, desire to take revenge on those who abused him and on those who did good to him, show the psychological state of the immigrant. Naji's quest for Walia and the strong relationship between Naji and Walia embody the relationship between a citizen and his homeland. The narrative is a cry against the permanence of the regressive situations that fragmentizes the country and a call to face the reality boldly and this can be done through release from the past that causes downfall and to think outside the box. The novel tackles a timeless message addressing the revolutionaries all over the world to get rid of the precept of reprisal that rends the country and expatriates and displaces citizen and to adopt a philosophy of tolerance and forgiveness that instills patriotism. The future doesn't abode well and escaping into alienation will not provide one with life. The study illustrates the illusion of immigration that dominates the youth who are victimized by the propaganda of freedom, dignity, humanity advocated by the West and how Abu Lahum dashes down the ideal face of the West that hides the masked exploitation for the others. The ideal relationship based on marriage is a message to all that it is time to search for things that join and this can be achieved through turning a new leaf, getting rid of the sediment that lives at the back of the mind and through sincerity. The multiplicity of the themes shows the awareness of the Yemeni female novelist of her homeland issues and her role in addressing them.

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**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 16:4 April 2016

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Redhwan Qasem Ghaleb **Al-hilali**

Assistant Professor of English & Head of the English Department

Faculty of Languages

Amran University

Amran

Yemen

[redhwan@auye.ac](mailto:redhwan@auye.ac)

**Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 **16:4 April 2016**

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