



Discourse of parody in Mohammad Abdul-Wali's *Yamu:tuna Ghuraba*: A  
pragmatic stylistic approach

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**Abstract**

Parody is a literary form of ridicule which is comic in its literal diversion on the one hand and on the other is critical in its ironic understatement. Rhetorically, parody forms a dialogue between the text and the parodied text. In the dialogue between the text and the parodied text, parody offers a critical insight of the reality. Mohammad Abdul-Wali's *Yamu:tuna Ghuraba*: is such a text that parodies the issues in relation with migration. Abdul-Wali creates in the protagonist, Abdo Sa'eed. Abdo Sa'eed is a prototype of 'strangers' who die in the foreign land unknown and unmerited. The paper takes the concept of migration and argues that Mohammad Abdul-Wali turns the enigmatic history of Abdo Sa'eed into a discourse of parody. The form of parody maintains the entertaining and critical effect in its unique pragmatic dimension. Thus the paper seeks to explore the pragmatic dimension of the text, *Yamu:tuna Ghuraba*: in order to understand the relation of words to the implications of the text. The enigma of Abdo circulates among the different characters and owes its aesthetic effect to the language in use. To understand the diverse linguistic and literary figures that inform the story of Abdo Sa'eed, this study consults the analytical framework of pragmatic stylistics.

*Keywords*: parody; migration; pragmatic stylistics; *Yamu:tuna Ghuraba*:; Mohammad Abdul-Wali

**1. Introduction**

This paper considers *Yamu:tuna Ghuraba*: (henceforth *YG*), the novella of Mohammad Abdul-Wali, a discourse of parody. *YG* is, translated by Bagader and Akers in 2001 as *They Die Strangers*. The story is about a stranger, Abdo Sa'eed, who dies in a foreign land unknown to his relatives and unacknowledged for the toils that lead to the untoward event of death. The story in its discursive implication leaves the reader startled with many issues of migration and diaspora, return to home, revolution in Yemen, illegitimate issue, sexuality, and religion. These issues turn the text into a critical discourse of cultural pluralism and conflicting ideologies. The text is a literal description of the diverse cultural assertions with narrator's critical insight. The reader is asked to participate and intervene with the story from the hindsight bias of critical understatement of text. The text is a critique of stories that are told within the story. Therefore, the text, *YG*, is a metanarrative of the narratives on diverse cultural issues. The metanarrative of the novel constitutes the life and death of Abdo Sa'eed as recorded by the

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narrator and the characters of the story. But there are other stories that inform the sub-texts. These sub-texts are anecdotes on the characters of the story. The principal text comments on these anecdotes and inform the reader's hindsight bias. The critical interpretation of the story leads to ridicule the sub-textual anecdotes and informs the dominant literary form of parody which uses the rhetorical strategy of ironical understatement and double-voiced discourse. The study seeks to explain the rhetorical strategy and textual discourse of parody that are reflected in the pragmatic dimension of the text, that is, the style and language in use of *YG*.

### 1.1. Literature Review

Mohammad Abdul-Wali was born to an emigrant of North Yemen, Ahmad, and an Ethiopian woman in 1940. Mohammad was enrolled in a Yemeni Community School in Addis Ababa that helped him secure Muslim and Yemeni Identity. It was the calculated action of his father in Ethiopia whose culture was dominated by the Christians and Africans (Weir, 2001). Then, at the age of fourteen in 1954 he went to Aden in South Yemen to join an Institute of Islamic Studies and there he was married to his cousin. One year later in 1955, he travelled to Cairo to attend a school of al-Azhar University and came under the influence of Marxist thoughts. Abdul -Wali's political affiliation to Marxist activism kept him moving in and out of his homeland, Yemen. During the years 1962-65, he experienced a turbulent career which witnessed one instance of expulsion and two events of imprisonment for the political reasons. In 1973, he died in a plane crash.

The study examines *Yamu:tuna Ghuraba:*, a novella published in a collection entitled *al?ma:l al-Ka:milah 'The Complete Works'* (Abdul-Wali 2012: pp 88-155). The English translation of the texts under study is based on Bagader & Akers' translation (2001) with some critical adjustments where the translated text is thought to divert and/or does not match the original Arabic text. Originally the text was first published in Yemen in the late 1960s and early 1970s and was banned for several decades owing to an alleged use of blasphemy in the novel of Abdul-Wali, *San'a: Madyana: Maftu:ha: 'Sana'a: An Open City'* until 2002 (Johnsen, 2004).

*YG* and other stories of Abdul-Wali are inspired by the author's life and experiences and therefore, often carry "a strong autobiographical feel" (Weir, 2001). *YG* is set at the region of Sodset Kilo and Marqatah in Addis Ababa of Ethiopia and the events in it belong to the critical era of Civil War in North Yemen during 1962-70 (Albalawi, 2015). The protagonist of the story, Abdo Sa'eed, is a shopkeeper who has left the homeland in Yemen ten years ago. The anecdote on Abdo Sa'eed resembles the life of the writer's father, Ahmad Abdul-Wali. Ahmad had possibly immigrated to Ethiopia in the 1930s and opened a shop in Addis Ababa (Weir, 2001). There are many autobiographical references to the writer's life that contextualize the narrative in history.

The history of Yemen and that of Yemeni Literature are enmeshed in the social phenomenon of emigration. In the seminal essay, "Emigration and the Rise of the Novel in Yemen", al-Jumly and Rollins (1997) have situated both of the histories of the country and the literature in Yemen within the socio-political effects of the practice of migration. Although their primary motive of the archaeological inquiry is focused on the novel which grew after World War II, their study reveals migration to be "dominant" in the conventional arena of poetry that constitutes the majority of literary production before the emergence of novel. Al-Jumly and Rollins observe that the history of Yemen is beset with war and exploitation of the population. For centuries Yemen witnessed foreign invasion and the most notably Turkish and English ones have turned the country into "an economic wasteland" from the "Arabian Felix" of classical times. Poverty, draught, famine, war, high taxation, and political oppression have forced the Yemenis to migrate to the several corners of the world. The Yemeni Fiction developed as a nostalgia narrative to the post-Civil war public of the 1970s that sought to include the

contribution of the Yemini both in and out of the nation. The 1970s novels share a common rhetoric of expatriation to support a better life of the families at home or the overthrow of the oppressive ruler in Yemen.

Abdul al-Wali's *YG* figures in the “golden age of Yemini Fiction” of the 1970s and offers a “radical break” from the conventional practice of panegyric on the “political and religious elite” (Al-Jumly and Rollins, 1997; Weir 2001). *YG* draws on the reality of the ordinary Yemini life under the machinery of economic and political oppression. According to Al-Jumly and Rollins, *YG* articulates three important aspects of Yemeni cultural history: miserable life before the Revolution, migration as an emancipatory strategy, and the case of *al-mwa:ladu:n* “half-breed children”. But the strategy of migration leads to multifarious social ills such as the extra-marital affairs and the illegitimate issue. In *YG*, the extramarital affairs constitute the hamartia in the apparently heroic and successful life of Abdo Sa’eed. However, Mohammed Albalawi considers the act of immigration as the cause of aberration in the protagonist Abdo Sa’eed’s identity, value and self. The social condition of isolation and disintegration in the foreign society results in the loss of identity and sense of belonging. Albalawi refers to two important scenes in the text where Abdo Sa’eed reveals his heart and soul and the reader discovers his identity as a human being: One, when Ta’atto accuses him of cruelty at denying the responsibility of his illegitimate child, he revolts “I don’t have a heart, huh? If only you knew how much I suffer, how I kill myself working”; and Two, when Abdul-Latif and Saleh try to convince that adapting the child would be a “good deed”, he thinks over his limitations in acting good “Oh God, I seek your forgiveness, but your servant is wretched”.

But the escape from land to achieve the goal of material success on foreign land also informs the irony of non-realization of the goal. Yahya Al-Wadhaf and Noritah Omar (2007) in the essay concludes that the novel is a parody of migrants “who abandoned their land and their women to lose their youth and virility in a foreign land”. The parody is constituted by the fact that the selfish and egocentric goal of material success leads to fruitless death. The paper agrees to Al-Wadhaf and Omar’s conclusion and intends to elaborate the speech and language of the text that illustrate the central experience of parody. The paper argues that *YG* is also a parody of other discourses like extramarital affair, revolutionary initiative, and religious hypocrisy. These discourses transform the principal discourse of migration into a central human concern because migration, as Albalawi asserts, is the root of all evil. The paper aims to analyze the story as a discourse of parody and seeks to relate the form of parody to the language of the text; hence demonstrates how parody takes place in a story that sounds like a tragedy and ends in critical reflection.

## 2. Method

Pragmatic Stylistics is the application of the insights of pragmatics to the stylistic analysis of the text. Stylistics is a method of analyzing linguistic structure of a literary text. It is a method of textual interpretation in which the attention is paid exclusively to language. Whereas Simpson (2004) has interpreted Stylistics in terms of a method, Levinson (1983) refers to pragmatics as the study of relation between language and context as encoded in the text. The relation between language and context reflects certain perspective or point of view in the structure of language. To conclude, pragmatic stylistics elicits certain cultural codes in the systematic use of language.

In “A brief history of Stylistics”, Mick Short locates the development of stylistics in the combined study of linguistics and psychology during the second half of the Twentieth century as part of Anglo-American criticism (n.d.). In the history of stylistics, Short contends that the development of stylistics is a response to the gaps often left by intuitional model of reading by the school of New Criticism and Practical Criticism. The scope of stylistics is as complex and vast as the language itself. There are

seven basic levels of language: sound, pattern, construction, combination, vocabulary, meaning, and context (Simpson, 2004). Each of these levels requires specific attention. Pragmatics pays due attention to context and its relation to the language. Pragmatics, as Charles Morris formulates, is the branch of inquiry in semiotics that concerns the relation of signs to the interpreters (Cited in Levinson 1983: p. 1). Word's relation to the user is indicated by deixis, conversational implicature, presupposition, speech acts, and conversational structure. These pragmatic concerns define the context of the language.

The relation between linguistic structure and context often informs the aesthetic effect of literary forms or tropes. In *Pragmatic Stylistics*, Black (2006) explores the tropes, especially irony, metaphor and parody, within the ambit of pragmatic stylistic analysis. Irony and metaphor are rhetorical devices whereas parody is a literary form. There is a special relation between irony and parody because "irony is the major rhetorical strategy deployed by the genre" (Hutcheon 2000: p. 25). Parody is "a form of repetition with ironic critical distance, marking difference rather than similarity" (p.xii). The repetition is the outcome of imitation of the hypotext which differs in the mode of treatment that is to ridicule and criticize the targeted text. The intertextual nature of parody also suggests the dialogic structure of parody: "a formal phenomenon - a bitextual synthesis or a dialogic relation between texts" (p.xiii). The function of ridicule and criticism of the parodic text operates upon the reader or perceiver through the pragmatic dimension of language. The intent to criticize a certain text relates to the encoder's certain cultural assumption and argues that parody is "intensely context- and discourse-dependent" (p.xiv). Furthermore, Black analyses parody from the perspective of echoic discourse which is "the combination of two perspectives or voices within a single utterance" (2006: p. 115). Both parody and irony use echoic language but there exist an essential difference between them: "parody relates to the linguistic form of an utterance, whereas most cases of irony relate to the context of the utterance" (p.120). The pragmatic approach to a parodic text is, therefore, a viable form of inquiry to elicit "a particular system of communication" that must be interpreted simultaneously from the perspective of the "encoded intent and decoder recognition" (Hutcheon 2000: p. 52).

### 3. Parody in *Yamu:tuna Ghuraba*:

To ease the discussion of parody in *YG*, I have segmented the novel into different sections and considered different moves underlying and spread across the sections.

#### 3.1 Section 1: Moves 1-5 (88-112)

The title of the novel sets in the discourse of migration, isolation, and death. The title, *Yamu:tuna Ghuraba*:states that the story is about the people who die like strangers *yamutu:na* is verb used in present indefinite tense with the feature of progressivity with *hum* "they" as the invisible third person plural pronoun, informs the reader about a group or a category of people, and the qualifier *ghuraba*: "strangers" asserts the sense of the unknown and mysterious; and in so doing the title manages to elicit and shape the readers' sympathies toward this group of people. In a similar vein, the discourse of "unknownness" continues to assert itself in the opening lines of *YG*, where the protagonist is referred to in *?ldami:r ?lmunfasel?lghayb* detached third person pronoun *hwa* "he" or *?ldami:r ?almafu:l ?lmutasel* attached object pronoun *hu* "him", the attached possessive adjective *hu* "his", or reflexive pronouns *nafsu* "himself", or meronymically referred to. Few excerpts from the first two pages of *YG* (88-89) can be cited below (Italicizations are the author's) :

كان كل ما يعرفه - سكان "سدست كيلو" عنه هو أنه قد فتح دكانه الصغير منذ أكثر من عشرة أعوام.

All what the people of Sodset Kilo knew about *him* was that *he* had opened *his* little store for more than ten years now.

أو لا ابتسامته التي تملو دائماً شفثيه.. حتى عندما يخيل لهم أنه حزين...  
لا أحد يذكر أن هناك تغييراً قد حدث في وجه الرجل فهو كان قبل عشر سنوات لا يزال شاباً يقطر مودة وابتساماً.

[O]r for *his* smile that *his* lips would constantly wear- even when they might think *he* was sad... No one remembered that a change had occurred in the *man's* face; *he* had lived there for ten years and still looked young with a *face* dripping tenderness and smiles.

كم عمره؟ .. لم يسأله أحد. وإن سأله فهو شخصياً لا يعرف . وقد يقول أحدهم: لكن ما الذي كتبه في جواز سفره؟ أنه شخصياً لا يعرف  
How old was *he*? No one asked *him*, and if they had, *he* would say *he* himself didn't know. But يعرف  
even if one questioned what *he* had written in *his* passport; *he* himself didn't know.

دكانه كان صغيراً تماماً كغرف طولها عشرة أمتار وعرضها ثلاثة... خلف هذه الأشياء وحيث لا يرى الداخل إلى الدكان، كان سريره.

*His* shop was like a small room, ten meters long and three meters wide... Behind all these goods, tucked out of sight, was *his* bed.

After forty one lines of exhaustive narrative- almost two pages of fine details of his neighborhood, shop and his surroundings, the main character of *YG* was plunged into the narrative by the name *Abdo Sa'eed* where no single introduction of his was given earlier; and when it is introduced, it was almost like anything and in utter passing:

وكان هناك باب صغير في الخلف .. صغير إلى درجة أن عبده سعيد يحني ربع طوله ليعبره إلى حوش صغير. (*YG*)

In the back of the shop so small that *Abdo Sa'eed* bends a quarter of his height to pass through it into a small yard. ( my italicization)

The narrative of the scene takes over again and immediately distances the reader from the character and leaves the reader with no chance to get closer to him; rather it continues to describe the surroundings with its fine details. Later, the story turns to concern an individual who is a popular figure of the region:

فقد أصبح جزء من تاريخ الحي. (93)

He had become a part of the history of the quarter.

In contrast to what has been suggested above, now we have an apparent reversal of the factual details in the narrative against the titular suggestion of the story which originates in rhetorical strategy that the author, *Abdul-Wali*, seems to have adopted to evoke and ensure the reader's interest and critical reflection and hence construct his argument. The rhetorical strategy that works through the self-denial of its factual assertion is called irony. Irony, as *Black* says, relates to the context of utterance. The title in its factual inversion makes the context problematic.

The context of the story is an inquiry on the identity of the protagonist, *Abdo Sa'eed*<sup>2</sup> as it is the manifest in the narrator's interrogative statement: "But who was *Abdo Sa'eed*?" (98) The conjunction, "but", in the sentence indicates the fact that the history that the narrator has constructed in the previous ten pages is not a convincing one to ascertain *Abdo's* identity. The opening sentence "All what the residents of *Sodest Kilo* knew about him" contextualizes the story in its frame of strangeness; and where the people around him knew almost nothing about him is immediately put in contest to "كل شيء" "everything" in the next sentence where the narrator asserts "But he knew everything about the people of the neighbourhood". In the opening two sentences, the verb "يعرف" "to know" refers to the qualifier, "strangers", of the title. *Abdo Sa'eed* is a stranger for the dearth of knowledge about him and

<sup>2</sup> *Abdo Sa'eed* is a common name in Yemen that has several connotations of innocence and helplessness, so it aggravates the theme of *Yamu:tuna Ghuraba*: even further.

it is also the knowledge that “he knew everything...” makes the narrator’s objective of inquiry a viable motif in the novel.

The primary inquiry of Abdo Sa’eed is conducted on the basis of rumors and gossips in the region of Sodset Kilo and Marqatah. The narrator has to rely on the rumors and gossips for two reasons: first, there is no substantial biographical information about Abdo Sa’eed among people; and second, the people of Sodset Kilo are ignorant and indifferent:

أما سكان الحي فهم يحبونه.. لماذا؟!  
هم أنفسهم لا يعرفون.. (88)

As for the districts’ residents, they loved him.

But why? They did not know themselves.

Ignorance accounts largely for the lack of self-consciousness. The fact of ignorance in the residents of Sodset Kilo is established by various instances of implicatures. To describe the residents of the region, the narrator uses generalized conversational implicatures, for instance: “where hundreds of laborers and unemployed men enjoy jiggers of Taja; their eyes were leering at the prostitutes who had passed forty years of age” (88). Here, the countable noun “hundreds” with “labourers”, a metonym for unskilled workers, and the epithet “unemployed” with the gendered term “men” are juxtaposed with countable figure of years, “forty”, in a pervert profession of women, “prostitution”. The gender-specific syntax draws attention to the higher degrees of practicality and worldliness in women than men. The indifference in people is also constituted by habitual manner of events in the region. The narrator uses particular implicatures to infer the sense of repetitive and familiar social events: “in the morning at six he had finished his morning prayers” (90) “You might find him eating his lunch, a piece of meat and some soup that was left on the stove for hours” (92). The indexical syntax of generality and familiarity corroborates the narrator’s failure of the primary inquiry at level of social identification. The narrator understates this ironical implication at the beginning of the novel in a fine Shakespearean diction: “Saturday was a weekly platform on which the same play was performed” (88).

From the rumors, gossips, and interaction with the people, the narrator comes to know that Abdo Sa’eed had opened the store ten years back. Abdo follows a punctual, disciplined, and religious life. He is reserved, tolerant, humble, and hard-working individual who despite of being an object of racial slurs such as “Jam’malah”<sup>3</sup> (89) serves the customer according to the motto of al-‘mal qabil al-akil (90) “work first, eat later”. The narrator also notes down the exclusive facts of mystery about Abdo . The mystery is informed by two peculiar phenomena: one, the huge number of customers and the account of transactions maintained by an illiterate person; two, the usage of the vast amount of profit.

To suggest the second phenomenon, the narrator quotes the Armenian shopper’s particular implicatures:

أنه لا يأكل.  
أنه يطبخ شيئاً أشبه بالمرق.  
أنه يلبس ثوبه نفس ثوبه منذ عشر سنوات. (91)

He doesn’t eat.

He’s always cooking some kind of stew.

He’s been wearing the same clothes for ten years.

These negative locutions are the further expostulation of the Armenian’s illocutionary thesis:

<sup>2</sup> A person who keeps and looks after camels.

أن هذا اليمني لشيطان رجيم. (91)

That Yemeni is a devil.

But in the second move of the novel, the narrator discards the Armenian's defamatory proposition by accounting for the opinions of the women of the region. The women of the region are shown to be more empirical as the trade of prostitution allows them an intimate companionship with men: "Oh! If only you knew how much of a man he is" (92). Owing to Abdo Sa'eed famed skill of passionate treatment, the women form the majority of the customers at his shop. The testimony of women projects an exaggerated figure of a hyper-masculine animal in Saeed (Al-Wadhaf and Omar 2007). The narrator reports:

كان وجهه بالرغم من عرضه وسمنته .. وجه طفل .. بل كان وجهه فوق جسمه العملاق يبدو جذابا. (93)

His face despite his huge physique was... one of a baby; still his face on that giant body was quite handsome.

The matrix clauses of these two sentences use suspense in which the magnitude of the noun "face" is amplified by the insertion of the syntactically subordinate structures "despite his huge physique" and "on that giant body" whose effect was to delay the release of the phrase "one of a baby" and "quite handsome" respectively. Hence, the delayed themes also build up a presupposition of Abdo's sexual and moral depravity. Together these words and structures "huge physique", "giant body" or "quite handsome" denote and anticipate the narrator's final blow on Abdo's promiscuity:

ويقال أنه ضاجع امرأة في الخمسين .. (94)

They said he had made love to a fifty-year-old woman.

The third move provides three competing anecdotes on Abdo's past-life: one, Abdo used to work for the Italian Army; two, he had killed an Italian soldier and stole the belongings; and three, he was a guard in a camel caravan. The concatenation of arguments each denying the previous proposition turns the whole section into an anadiplosis: from being an Italian soldier, to a killer of an Italian soldier, then to a hard-worker because "if he had ever killed to steal... he would steal now" (97).

It is the fourth move onwards that the narrator carries out a deep inter-personal investigation. The narrator of *YG* is an extradiegetic one because the narrator doesn't appear as a character in the story and offers a third-person account (Bradford, 1997, 57). But the fact that the narrator conducts an inter-personal inquiry makes the relation between the narrator and the narrative of *YG* a more problematic one. Since the inquiry on Abdo's social identity fails, the narrator offers a more engaging and personal insight into Abou's interior self. The narrator chronicles Abdo's past-life from childhood – "as a boy, he had been a shepherd":

ولكن من هو عبده سعيد؟

كان راعياً عندما كان صغيراً. (98)

But who was Abdo Sa'eed? As a boy, he was a shepherd.

أما أمه فهو لا يتذكرها، لقد ماتت عندما أجتاح القرية مرض نسي اسمه ولونه لكثرة الأمراض التي تمر بالقرى. (98)

Abdo did not remember his mother. She had died when an epidemic struck the village, an epidemic whose name and color he had forgotten because of the many epidemics striking the village.

ولم يكن يفتات سوى لبن الغنم التي يرضعها في الجبل خفية ... والموز الذي كثيراً ما كان يسرقه من بستان بجانب الوادي. أن هذه الذكريات حبيبة إلى نفس عبده سعيد حتى أنه يتذكرها وهو يمضغ وريقات القات (99).

For food he used to drink only goat's milk, which he milked secretly in the mountain...and the bananas that he stole from a garden near the valley. Abdo treasured these memories and remembered them when he chewed leaves of qat.

[...] عاد إلى القرية ليجلس في زاوية... نفس الزاوية التي ماتت فيها جدته... وربما أمه من قبل. ولتجلس بجانبه صبية صغيرة .. هي زوجته ... (99).

One day when he returned to village from market, he sat in a corner of the house...Next to him sat a very young girl. His wife...

عمل في النهار، وقات فيما بعد الظهر.. وصلاة في المسجد في المغرب حتى ما بعد العشاء...

He worked during the day and chewed qat in the afternoon. He prayed from sunset to evening in the mosque.

Like the story of Adam in paradise, Abdo was a shepherd, a chosen lord over the animal. The paradisiacal world was the native village in Yemen with family, ancestral house, and land. But one day when a migrant villager returns home jealousy, envy, and greed invade Abdo's unblemished world and he decides to leave the paradise to pursue material success:

وكان عبده سعيد يعمل في أحد الأيام مع زوجته عند أحد رجال القرية عندما سمع همس النساء ساعة الغداء. أياه.. صالح سيعود هذه السنة..

يا لها من سعادة عندما يدخل منزله الجديد.

نعم سيعود بجيوب مليئة بالنقود.

كم هي سعيدة زوجته.

يا ليت كان هو زوجي(101-100).

Abdo was working one day with his wife when he heard some women whispering:

Oh! Saleh will be back this year.

How happy he will be when he first sees his new house.

Yes. He'll be back with pockets filled with money.

His wife is so happy!

I wish I were his wife.

ألا تعرفين لقد أرسل لزوجته ملابس من البحر.. كلها من الحرير

أيوه.. وسمعت أنه سوف يشتري أرضاً من الفقيه (Ibid.)

نعم كل من ذهب في البحر يعود غنيا! [...]

كان حديثهن نصالاً حادة تطعنه في قلب ورأى طفله الصغير يلعب في التراب وقد ظهر نصفه عارياً تماماً – وكان يتمزق.. وشعر بالحلابة تحرق فمه.. وبالرغيف يتحول إلى تراب.. (Ibid.)

Don't you know he sent silk dresses for his wife from overseas?

Yes, and I heard he's going to buy some land.

Yes, whoever goes overseas, comes back very rich. [...]

The words were like a dagger piercing his heart. He saw his young child playing in the dirt, half – naked. He felt the fenugreek burning his mouth, the loaf of bread changed into dirt...

وفعلاً بعد أيام وصل صاحب المنزل.. وكان عبداً في القرية.. ذهب الجميع إليه.. وفي المقدمة كان الأطفال. وعاد ابنه الصغير حاملاً بيده قطعة من التمر.. وأراها لوالده قائلاً أنظر يا أبي ما الذي أعطانيه. ثم أضاف وهو يمضغ بتلذذ.

-لماذا لا تذهب أنت وتحضر لي مثل هذا؟.

وشعر عبده سعيد بخنجر يمزق أحشاءه.

كان عبده سعيد يتحدث مع والده وهو ينظر إليه.

-يجب أن أسافر يا ابنتي.



-والأرض يا عبده.  
-أنت فيك الخير يا أبي.  
-لكني قد شخت.  
-ستساعدك زوجتي .. وسأعمل هناك وأرسل لك نقود تستطيع أن تأجر بها عمالاً.  
كان والده يريد أن يبقى للأرض - ويريد أن يسافر للمال .. ولم يكن يستطيع أن يقرر .. أما عبده سعيد فكان قد قرر كل شيء ..  
-أنني منتظر بركاتك يا ابتي.  
-إذا ما دمت مصراً .. فسأدعو الله أن يبارك ويسدد خطاك .. ويفتح أمامك أبواب الرزق.  
وفي صباح أحد الأيام .. كان عبده سعيد قد غادر القرية . وقبله ومن بعده غادر القرية آخرين (101-102) .

Days later, the owner of the house arrived from abroad. He was a servant in the village. Everyone went to see him, the children leading the way. Abdo 's son came back, carrying a handful of dates. (He said) 'Look, Baba, he gave these to me.' As he nibbled at them, he added, 'Why don't you emigrate and bring me something like this?

Abdo felt the same dagger tearing his heart.

He turned to his father and announced, 'Father, I must emigrate.

And one morning, Abdo Sa'eed simply left...the village.

The fifth move synchronizes "coding time" with "receiving time" (Levinson 1983: p. 198) in the chronological structure of sjuzet in *YG*. Sjuzet in fifth section becomes diurnal. The time deixis "in the evening" and "the next morning" confirm the diurnal chronology of the events. On that day, Abdo hangs a photograph a picture of the newly constructed house in the country of his origin. The picture draws out reactions that range from wonder to inquiry. The interrogations on the house deflate Abdo 's familiar state of happiness "with a strange type of anxiety" (*YG*, 105). Upon overhearing the Armenian's plan to report his practice of tax-evasion, Abdo goes out to execute "his carefully crafted plan" (106) of seducing the wife of "a high-ranking civil servant" (110) to manipulate the officer "in the evening". Abdo remains there until "morning".

### 3.2 Section 2: Move 6 (112-119)

In this sixth move, the beginning of this section onwards, the narrative becomes more dialogic. On the same day at evening, as the narrator states, Ta'atto "suddenly entered his shop" (112). The character Ta'atto is introduced in the first section, second move, with a brief anecdote on her life in relation to Abdo . Ta'atto at this critical point is also a principal interlocutor of *YG* who anchors several other characters on the structure of fabula:

لا تخف لم أت لأقول لك أن أصبحت أباً لطفل آخر مني .. يكفي أن أطفالاً كثيرين ينتسبون إليك.. (113)

Don't worry; I didn't come to tell you you've become a father for another child from me. It's enough that so many of the children in this quarter are yours.

The conversation heightens and the story aggravates the discourse on illegitimate issue. Ta'atto has "come to tell that Fatimah died ...and...left a little boy behind" and "deep inside you" and out of "the instinct of fatherhood" Abdo has "got to do something for him" (113). The discourse continues on the structure of conversation between Ta'atto and Abdo . But the conversation is impeded by Abdo 's habitual nature of indifferent and silent conversational behavior. Abdo 's silence on Ta'atto's charges adds force to the dialogue that ranges from interrogation, accusation, vilification to imprecation. Ta'atto uses a set of epithets and phrases including tafih "worthless", haqīr "despicable", haywan "animal", kalb "dog", qadhīr "filthy", himār "an ass", and rajūlun la tamliku qalban "a heartless human" (115-117) to express the sense of annoyance, disgust and resentment. On the other hand, Abdo

's reaction moves from ignorance, hesitation, rationalization, and finally to rage at Ta'atto's violent slap on the face. It is the first instance that parody grows out of the moment of anxiety, confusion, and discomfort. During the violent conversation with Ta'atto, Abdo feels deeply attracted when he saw her "talking with her tears coming down on her cheeks" because "he had never seen a woman cry in front of him; and how beautiful Ta'atto in tears now" (116). Abdo's agreeable approach to Ta'atto inside the store reminds the earlier sexual encounters in the text. But the ironical implication of context and the outcome of violent rejection demystify Abdo's habitual strategy of overcoming women and make a parody of Abdo's love-stories. The slap on the face not only shakes Abdo's habitual composure in the foreign land but also shatters the heroic tale of silent suffering:

لا أملك قلباً .. أنا .. آه لو تعرفيني فقط لماذا أشقى كل هذا الشقاء.  
لماذا أتعذب واقتل نفسي(116)

I don't have a heart, huh? If only you knew how much I suffer, and why I kill myself working.

Against Ta'atto's curse at repeated denial of the charge of his illegitimate son, Abdo formulates a strategic absolution:

"I'll  
go to Mekkah and perform the Hajji and there all my sins will be forgiven". (116)

Abdo's sense of ritualistic maintenance of religious faith ridicules the practice of the devotional trip to Mekkah and at the same time criticizes such hypocritical attitude to holy sacraments.

### 3.3 Section 3: Move 7 (119-126)

The parodic treatment of religious hypocrisy continues at a higher magnitude. To convince Abdo, Ta'atto meets a religious leader of the region, Sayyid Amin who is famous for supernatural communication with God. Sayyid assures her of a divine intervention to resolve the issue:

لا تهتمي أيتها الفتاة ، الله يعيد الأمور إلى مجاريها. (199)

Don't worry, you girl. God will fix matters.

Ironically the divine intervention is Hajji Abdul-Latif, a leader of Yemeni liberals. Sayyid Amin informs Abdul-Latif about *الصوت العذب* *al-sawt al-adhib* "sweet voice" (122) which has instructed to "summon our good, kind-hearted servant, Abdul-Latif, and relate to him everything I've said to you" and revealed "that someone named Abdo Sa'eed had disobeyed and committed the sin of adultery with a woman called Fatimah and gave birth to a son... a bastard son born of Muslim parents", and now Fatimah is dead and the son is left "in the care of an infidel woman" (123-124). The irony of the situation again emerges from the deliberate entitlement of mundane events with a divine crisis when such crisis let the religious leaders earn as much as "no one could count how many gifts he earns during eid and festivals" (122).

### 3.3 Section 4: Move 8 (127-139)

In this section, Abdul-Latif goes out to execute the divine call of duty with his Secretary. The lexical units such as *مهمة* *mwhimah* heavenly 'mission', *مكانة الالهية* *maka:nah ila:hiyah* heavenly "superiority", and *كلف* *kulifa* divinely "commissioned" emphasize the qualification of leadership in him. The narrator notes Abdul-Latif's capacity to accomplish the task of leadership by any means where he can "deliver emotional speeches full of prayers and religion, yet injected with political enthusiasm" (127). These multifaceted means of Abdul-Latif's capacity become a scene of parody when he encounters Saleh Saif, a shop-owner. Saleh interprets Abdul-Latif's arrival an occasion for collecting or "donation" which would be as prodigious as Abdul al-Latif's political ambition (127). The particular implicature "Hajji was so ambitious that he wouldn't accept a small contribution"

ridicules the heightened sense of leadership he assumes when “he had been commissioned several times by the liberal party to do other great tasks” (127). The phrase مهام اخرى عظيمة “*maha:mun okhra: aTHimah*” “other great tasks” refers back to the present “mission”, that is, the moral correction of Abdo Sa’eed. But Abdul-Latif’s religious mission halts at two points: one, the proof of adultery by Abdo ; two, his knowledge of the incident. These two points lead the plot to the melodrama of parody: religious hypocrisy.

Adultery and fabrication are both the acts of defiance to religious orders. Abdo Sa’eed is a religious person and the fact is both noted by the narrator and Saleh Saif. On the one hand, both Sayyid Amin and Abdul-Latif perform the sacrilegious act of lying in the name of God: Sayyid Amin turns the occasion of Ta’atto’s confession into a supernatural event wherein he “heard a sweet voice” (123); similarly Abdul al-Latif falsifies the source of knowledge “he knew things by charismatic magical power” (129). The act of fornication, on the other hand, becomes “reasonable for a man [to] remain[ing] alone for years without getting close to a woman” when “there’s not a single Yemeni in Ethiopia who hasn’t had a relationship with at least one woman here” (129). The divide between religious doctrine and duplicitous practice produce contrary implications in the course of events. The narrator regulates these contrary implications in the form of a dialogue between literary and critical receptions of the text that are knitted on the syntactic level of language. For instance, the adjectives “sweet”, and “charismatic” are used to glorify the practice of lying which sounds “sweet” because it hides the “bitter” truth and “charismatic” because it tends to represent truth more convincingly; and the adjective “reasonable” is juxtaposed with another adjective “careful” in the following sentence to connote that adultery is a “reasonable” practice when it is conducted in a “careful” manner.

The most hilarious incident is the encounter between Hajji Abdul al-Latif and Abdo . The moment is marked by the verb “baffle” (132) which carries two meanings: one, confusion; and two, restraint or regulation in flow. The confusion in the situation arises from the disclosed and fabricated nature of information; and the restraint takes place when the truth comes to surface and regulates the conversation. One such instance materializes itself when Abdo asks Hajji for the source of information that he is the child’s father. The fact is that it is Ta’atto, a prostitute, who is only bothered about the child and also has fought for the child’s care. Hajji’s sudden appearance with the charge of fornication is a literal indication to Ta’atto’s involvement in all of these events. Abdo ’s commonsensical quip – *man qala lakum? hadhihi al-qahaba ālaysa kadhalik?* “Who told you? It was that whore, wasn’t it?” (135) – generates a violent turn-taking by Hajji and creates the moment of “terrible silence” between them. The epithet “terrible” refers to the overwhelming and unsettling nature of truth that Hajji may be involved with a prostitute and Sayyid Amin also shares a complicit role. The dialogue between them becomes suddenly restrained by God’s presence in the mention of Sayyid Amin. Sayyid Amin offers a metaphoric reminder to God’s dictum of fraternity and harmony and regulates Abdo ’s desperate refusal of all charges: “Friends – what do you think I should do?” (136). The course of events takes a dramatic turn from this moment as Abdo seems to surrender himself to the mercy of God. Abdo informs them about his plan of escape to Yemen, an escape which constitutes the final blow to his fate.

### 3.4 Section 5: Moves 9-10 (139-145)

In this section, another important discourse takes place, that is, the revolutionary initiative. The issue of revolutionary fervor is introduced to the text with the political leader Hajji Abdul-Latif. But the issue is treated in the ironical vein of amusement. The character, Secretary of Hajji, draws an immediate aesthetic value from the mundane events. The narrator notes Secretary’s reception and response of the situations with a Horatian prescription for delight in nature. The verb *yabtasim* “smile” is a recurrent lexeme in *YG*. He smiles at all follies and foibles in people, even at insults directed to

him. In the dialogue between Hajji and his Secretary, the nature of politician's involvement in revolution comes out. Secretary suggests Hajji to adopt the child for the sake of revolution as the child can be trained as a revolutionary. But Hajji's reaction is as identical as Abdo's: both of them reason that they migrated to Ethiopia for personal well-being and God is responsible for the child as He is the maker and provider of all. Both Hajji and Abdo belong to category of people who aim for self-seeking goals that ultimately cut them off the community and humanity. For Hajji, the revolution is an occasion of fund-raising campaign and his political ambition only satisfies the ego that "we work here to feed our people; we migrated only to save our country" (143). On the contrary, the Secretary lists all of the self-obsessed activities that run at odds with revolutionary goals: cowardly escape from the heroic confrontation with anti-revolutionary forces, and then the pursuit of selfish goals to feed the family in homeland. At this point, the narrator and the Secretary share an identical ideological ground because both of them take turns to debunk the hypocrisy in people who pretend to act for altruistic goals. But curiously, the note of laughter soon catches the Hajji who remains undaunted at the repeated jibes of truth: "The Hajji laughed. "Do you know there is a book that says the Ka'ba will be destroyed by people coming from Ethiopia"" (144). The Secretary on the other hand criticizes the identity of Ka'ba and points out that the half-breed, muwallads, will remove the vices symbolic of Ka'ba. An important note of sarcasm emerges when Hajji interrogates the Secretary's intention to adopt the child. Like the author-narrator, the Secretary explores his intent which is "to take another look at reality" (145). The reality is obscure to Yemeni migrants because they stay away from reality and live into a "strange" dream of selfish material fulfillment. The following section offers a textual representation of such dream and its fatality.

### 3.5 Section 6: Moves 11-12 (145- to the end)

The sixth section constitutes the catastrophe of Abdu Sa'eed's tragic dream of material accomplishment. The narrator captures the presupposition of Abdu's fate in the lexical choice of the first paragraph. The paradigmatic relation of the succeeding lines unites the physical and spiritual worlds of Abdu Sa'eed. The physical world of شتاء *shita*: "winter" and رياح باردة *ryya:h ba:ridatun* "cold wind" announces the season of death which drives الاشباح السوداء *al?shba:h alsawda?* "the black ghost to descend" (145). The words, "winter", "cold wind", "ghosts" prepare the scene for a tragic end which has a "shiver[ing]" and "tingling feeling" on the syntactic level of the language. The sentence "Abdu Sa'eed shivered inside the store" denotes a general implicature for the necessary ingredients of death from fahim "charcoal", al-lahab al-ahmar "red blaze" and dukhān "smoke" (147-148). On the semantic level, the narrator refers to the "shivering" "ghost" of Abdo at the doorstep of hell. In the scenic description, the narrator illustrates a tragi-comedy of death-in-dream. The tragedy takes place on the human world but the happy resolution takes place in the divine realm of dreams. In the dream of his "return", Abdo is "the richest man in the village" "back from overseas," "cracks of gunfire" welcoming him, and "women...busied themselves unloading...the presents he had brought from Aden" (149). The spiritual and material worlds meet each other as "his smile grew wider" at the same time "his cough got louder". In the tragicomic vein of catastrophe and resolution, in the midst of "billowed" smoke the dream of "land" continues (149-150).

In the final narrative move of *YG*, the narrator explores the material world that Abdo has left. The material world is the world of tragedy where Abdo falls into an unmerited doom. The words- مرض *marad* "sick[ness]", قلق *qalaq* "apprehension", سرقة *sariqa* "robbery", قاتل *qatil* "murder", انين *ani:n* "sigh[s]", عينان جاحظتان *?yna:n ja:hiTHta:n* "eyes bulged", تعذيب *tadhīb* "torture", - constitute the paradigm which justifies the doctor's pronouncement: ليموتوا كالحوانات *li-yamu:tu kal hayawana:t*: "to die like animals" (150-151). But the doctor also confirms that Abdo صمد هذا الرجل ببسالة أمام كميات هائلة "fought bravely against a huge amount of carbon dioxide" (152). The medical

description of Abdo's fatal struggle refers to the toilsome struggle for basic amenities of life that includes migration and laboring hard in a foreign land. At this point, the narrator introduces the ironical inversion of the material state:

ولكن عبده سعيد للأسف لم يكن يستمع إلى هذا الحديث ولو استمع لفتح عينيه تعجباً ولقال "عما يتحدث هؤلاء المجانين؟" أنه يعلمهم بعالمه السحري الذي أصبح ملكاً له وحده وإلى الأبد لم يستطيع الدكتور أن يصنع شيئاً". (153)

"What were these crazy people talking about? Abdo would have told them of the fabulous world of his dreams...it was better than anything they could create"

The parallel understatement of the narrator's assertions soon finds an identical articulation with the Secretary. Even at the critical moment of death, Secretary maintains his composure and "smiled" saying:

"أهي القبور نهاية المطاف لكل هذا النضال وهذه الحركة؟" (153).

"Are graves the final outcome of this entire struggle?"

The above statement outlines the parodic implication of the text that calls for critical reflection on the issue of migration and the goals of isolated material prosperity. As Abdo's grave is prepared by people who share no kinship and familial bond, Secretary strikes the final critical note on the fate of migrants: "في كل هذه المقبرة نيام إلى الأبد أناس غرباء" *fi kuli hadhihi al-maqbarati niya mun ila al?bdi awnasun ghuraba* "all over this graveyard, strangers sleep forever" (154). The migrants end their struggle in a parodic consequence of their dream to become materially rich and return to the ancestral homeland.

#### 4. Findings

No	Word	User	Relation	Level
1	Yamu:tuna Ghuraba: [They die strangers]	Author	Deixis	context
2	كان كل ما يعرفه - سكان "سدست كيلو" عنه هو أنه قد فتح دكانه الصغير منذ أكثر من عشرة أعوام. [All what the people of Sodset Kilo knew about him was that he had opened his little store for more than ten years now]	Narrator	speech acts	construction
3	أو لابتسامته التي تلو دائماً شفثيه.. حتى عندما يخيل لهم أنه حزين... [O]r for his smile that his lips would constantly wear- even when they might think he was sad...	Narrator	presupposition	construction
4	لا أحد يذكر أن هناك تغييراً قد حدث في وجه الرجل فهو كان قيل .عشر سنوات لا يزال شاباً يقطر مودة وابتساماً No one remembered that a change had occurred in the man's face; he had lived there for ten years and still looked young with a face dripping tenderness and smiles.]	Narrator	Speech act	Meaning
5	كم عمره؟ .. لم يسأله أحد. وإن سأله فهو شخصياً لا يعرف .وقد يقول أحدهم: لكن ما الذي كتبه في جواز سفره؟ أنه شخصياً لا يعرف [How old was he? No one asked him, and if they had, he would say he himself didn't know. But even if one questioned what he had written in his passport; he himself didn't know.]	Narrator	presupposition	meaning
6	دكانه كان صغيراً تماماً كعرف طولها عشرة أمتار وعرضها	Narrator	conversational	context

	ثلاثة... خلف هذه الأشياء وحيث لا يرى الداخل إلى الدكان، كان سريره. [His shop was like a small room, ten meters long and three meters wide... Behind all these goods, tucked out of sight, was his bed]		structure	
7	وكان هناك باب صغير في الخلف .. صغير إلى درجة أن عبده سعيد يحني ربع طوله ليعبره إلى حوش صغير. [In the back of the shop so small that Abdo Sa'eed bends a quarter of his height to pass through it into a small yard]	Narrator	conversational structure	meaning
8	فقد أصبح جزء من تاريخ الحي. [He had become a part of the history of the quarter]	Narrator	presupposition	context
9	لكن من هو عبده سعيد؟" [But who was Abdo Sa'eed?]	Narrator	deixis	context
10	كان كل ما يعرفه - سكان " سدست كيلو [All what the residents of Sodest Kilo knew about him]	Narrator	presupposition	context
11	"أما هو فقد كان يعرف كل شيء عن أهالي الحي الذي يسكنه [But he knew everything about the people of the neighbourhood]	Narrator	conversational structure	meaning
	..أما سكان الحي فهم يحبونه.. لماذا؟ ..هم أنفسهم لا يعرفون [As for the districts' residents, they loved him. But why? They did not know themselves].	Narrator	presupposition	context
12	in the morning at six he had finished his morning prayers	Narrator	conversational implicature	meaning
13	You might find him eating his lunch, a piece of meat and some soup that was left on the stove for hours	Narrator	conversational implicature	context
14	Saturday was a weekly platform on which the same play was performed	Narrator	conversational structure	meaning
15	أنه لا يأكل. أنه يطبخ شيئاً أشبه بالمرق. أنه يلبس ثوبه نفس ثوبه منذ عشر سنوات. [He doesn't eat. He's always cooking some kind of stew.He's been wearing the same clothes for ten years.]	Narrator	conversational implicature	meaning
16	That Yemeni is a devil	Saleh Saif	conversational implicature	context
17	كان وجهه بالرغم من عرضه وسمنته .. وجه طفل .. بل كان (YG 93). وجهه فوق جسمه العملاق يبدو جذاباً [His face despite his huge physique was... one of	Narrator	deixis	meaning

	a baby; still his face on that giant body was quite handsome]			
18	.. ويقال أنه ضاجع امرأة في الخمسين They said he had made love to a fifty-year-old woman	Narrator	presupposition	meaning
19	ولكن من هو عبده سعيد؟ كان راعياً عندما كان صغيراً [But who was Abdo Sa'eed? As a boy, he was a shepherd.]	Narrator	speech acts	context
20	أما أمه فهو لا يتذكرها، لقد ماتت عندما اجتاحت القرية مرض نسي (YG 98). أسمه ولونه لكثرة الأمراض التي تمر بالقرية [Abdo did not remember his mother. She had died when an epidemic struck the village, an epidemic whose name and color he had forgotten because of the many epidemics striking the village.]	Narrator	conversational structure	context
21	ولم يكن يقات سوى لبن الغنم التي يرضعها في الجبل خفية ... والموز الذي كثيراً ما كان يسرقه من بستان بجانب الوادي. أن هذه الذكريات حبيبة إلى نفس عبده سعيد حتى أنه يتذكرها وهو يمضغ وربقات القات. [For food he used to drink only goat's milk, which he milked secretly in the mountain...and the bananas that he stole from a garden near the valley. Abdo treasured these memories and remembered them when he chewed leaves of qat.]	Narrator	conversational structure	context
22	عاد إلى القرية ليجلس في زاوية... نفس الزاوية التي ماتت [ ... فيها جدته... وربما أمه من قبل . ولتجلس بجانبه صببية صغيرة .. (YG 99) ... هي زوجته [One day when he returned to village from market, he sat in a corner of the house...Next to him sat a very young girl. His wife...]	Narrator	speech acts	context
23	عمل في النهار، وقات فيما بعد الظهر .. وصلاة في المسجد في ...المغرب حتى ما بعد العشاء [He worked during the day and chewed qat in the afternoon. He prayed from sunset to evening in the mosque.]	Narrator	conversational structure	meaning
25	. لا أملك قلباً .. أنا .. أه لو تعرفيني فقط لماذا أشقى كل هذا الشقاء (YG 116) لماذا أتعذب واقتل نفسي [I don't have a heart, huh? If only you knew how much I suffer, and why I kill myself working.]	Abdo Sa'eed	speech acts	meaning
26	someone named Abdo Sa'eed had disobeyed and committed the sin of adultery with a woman called Fatimah and gave birth to a son... a bastard son born of Muslim parents", and now Fatimah is dead and the son is left "in the care of an infidel woman	Hajji Abdul-Latif	presupposition	context
27	Hajji was so ambitious that he wouldn't accept a small contribution	Saleh Saif	conversational implicature	meaning

28	he knew things by charismatic magical power	Narrator	speech acts	meaning
29	Who told you? It was that whore, wasn't it?	Abdo Sa'eed	speech acts	context
30	Do you know there is a book that says the Ka'ba will be destroyed by people coming from Ethiopia	The Secretary	speech acts	meaning
31	" صمد هذا الرجل ببسالة أمام كميات هائلة من ثاني أكسيد الكربون " "fought bravely against a huge amount of carbon dioxide"	the doctor	conversational implicature	context
32	ولكن عبده سعيد للأسف لم يكن يستمع إلى هذا الحديث ولو استمع أنه لفتح عينيه تعجبا ولقال "عما يتحدث هؤلاء المجانين؟" يعلمهم بعالمه السحري الذي أصبح ملكاً له وحده وإلى الأبد لم (YG 153). "يستطيع الدكتور أن يصنع شيئاً" "What were these crazy people talking about? Abdo would have told them of the fabulous world of his dreams...it was better than anything they could create"	Narrator	conversational implicature	context
33	"أهي القبور نهاية المطاف لكل هذا النضال وهذه الحركة؟" "Are graves the final outcome of this entire struggle?"	The Secretary	speech acts	meaning
34	"في كل هذه المقبرة نيام إلى الأبد أناس غرباء" [all over this graveyard, strangers sleep forever]	The Secretary	speech acts	context
35	where hundreds of laborers and unemployed men enjoy jiggers of Taja; their eyes were leering at the prostitutes who had passed forty years of age	Narrator	conversational structure	meaning
36	Who told you? It was that whore, wasn't it?"	Abdo Sa'eed	conversational implicature	context

The table shows at a glance the users of parodic statement. The parody or inversion of meaning is generated by the relation of words to the level of language. In reading the table, it is found that the narrator uses 69% of parodic words. It suggests that the parody of the text is derived from the perspective of the narrator. To establish the parodic tone of the text, the narrator uses 7 presuppositions and 8 implicatures. The 41.6% use of presupposition and implicature indicates that the parodic meaning is less implicit than 59.4% of its explicit reference in speech act, conversational structure, and deixis. However, the parodic implication of the text is more context bound. The narrator seems to substantiate his parodic point of view with contextual and situational evidence. For example, to establish the parodic contrast of Abdo Sa'eed with his neighbours, he presents the context of Abdo's habitual actions. Besides context, the narrator uses meaning of language at 44% and construction of language at .05% in parodic statements. It means that the narrator has finely balanced the explicit and implicit references to parodic understatements of the text.

## 5. Conclusions

The text of *Yamu:tuna Ghuraba:* is, thus, an exemplary masterpiece of linguistic and literary inquiry. The author, Mohammad Abdul-Wali, has interwoven diverse meanings that are yet to be interpreted. The present study is an initiative to understand the deeper philosophical insights in Yemeni classics that inspire a necessity of collective interest and humanitarian cause in life. Selfish material goals lead to the death of strangers despite the fact that the goals require consistent toil and hardship. The study reveals at the syntactic level how words connote the parodic implication of the



tragic life of Abdo Sa'eed. Furthermore, the principal discourse of migration is associated with those of others issues, contextually fornication, illegitimate child, religious hypocrisy, and revolution. These discourses are embedded at the linguistic structure of the text. The application of pragmatics and linguistics unravels these discourses that are often neglected during the literal reading of *Yamu:tuna Ghuraba*: The study finds how the text has recorded various shifts in time; aesthetic effects of figurative speeches like irony, metonym, hyperbaton and anadiplosis; and pragmatic use of deixis, speech acts, presupposition, and implicatures. Finally, *YG* casts a deeper aesthetic effect on the reader that works through the implicit linguistic form of parodic utterances.

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