

Patriotic Connotations in the National Anthem of the Republic of Yemen

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Abstract

This paper, based on a structuralist approach and content analysis, intends to investigate and analyze critically how the national poet, the author of the National Anthem of the Republic of Yemen, Abdullah Numan connotes patriotic lyric expressions and how he repeatedly uses lexical words such as unity, banner, and particularly the possessive adjective 'my' through the national anthem. Splendidly, due to indicating Numan's love for his country and feeling of belonging, it is of great interest to trace our concern, loyalty, and sense of belonging towards our homeland through his creative humanistic work (anthem) and its dignity. As to this worldly concern, most national anthems intuitively represent patriotism.

The structure of this paper is divided into four parts; in the first part, the researcher initiates by introducing the topic including the geographical, historical and political overview of the Republic of Yemen and indicating the three symbols of the country: national emblem, national flag and more specifically national anthem. In addition to those, two patriotic pioneers of Yemen's stars are written about: the author of the National Anthem of Yemen Numan and the composer Tareh. The second part states the conceptual and theoretical framings of this paper. The third part is devoted to the methodological framework identifying the linguistic texture and thematic texture of the National Anthem of the Republic of Yemen. In this part, the researcher through the textual analysis of the anthem, furthermore, attempts to semiologically concentrate on structuring both the surface and the underlying systems to generate the production of meanings or connotations. She also follows some intrinsic ways of some social psychologists' emphasis on the main characteristics of patriotism as loyalty, love and individual's national belonging by elucidating the content of the text linguistically and signifying the religious, historical, cultural, nationalistic and ideological patriotic signified of the national identity of Yemenis. The last part summarizes the analysis of the text by portraying patriotically two important sides: first, struggling of the soldiers for their lives. Second, observing the two bisectors of the North and the South of Yemen in alliance with keeping the dignity of the national anthem despite of their different ideology.

Key words: Patriotism, Connotations/Signifieds, National Belonging, National Anthem, Identity, Love, Loyalty, Homeland, the Republic of Yemen

1. Introduction

National identity arises from the citizens' awareness of mobilizing their interests in building and improving their country and attempting the impossible to protect and defend it, as it belongs to them. Of special and great importance is that Yemen since old ages till now was/is characterized by its Arabic authenticity, inveterated culture, original heritage and its great patriotic pioneers, scholars and sages who do their best to cast some valuable light on the importance of its land and sand. Two of those significant figures are Abdullah Numan (Al-Fadhool) the author of the Anthem of Yemen and Ayyub Taresh the composer charming the whole world with the patriotic connotations found in the anthem and the musical voice of Ayyub. They devote all their time to enlightening their homeland and nation culturally and to creating what satisfies and gladdens them due to their great attachment and feeling of national belonging. Yemeni citizens are characterized by interchanging their happiness, sadness and loyalty among each other for the sake of keeping love, devotion, and loyalty towards the majesty of Yemen. It could be patriotically illustrated by recalling that one of the famous historical events that happened recently on 13/12/2021 is an unforgettable event indicating the triumph of our national Yemeni team (football players) against Saudi team in acquiring the West Asia Championship Trophy and further manifesting the explosion of our/Yemenis' joy at that time, as it represented our country and patriotism. In this respect, the National Anthem of the Republic of Yemen is one of our special concerns about our love and belonging to our country. It, moreover, instructs us and the future generation didactic illuminations of patriotism through its ideological indications when chanting and listening to it on different occasions, more

specifically during school queue every morning.

The Anthem of the Republic of Yemen named Al-Jumhuriya Al-Mutahida [United Republic] is popularly known for its aesthetic words and patriotic expressions. It is filled with substantial themes signifying the patriotic expressions of our (Yemenis') national identity and feeling of national belonging. It portrays how the author of this patriotic anthem Numan employs his love of the country through his linguistic words and thematic patriotic connotations. Further, it could be substantiated that due to Numan's aesthetic words and his intellectual and political brilliance, the citizens are influenced in expressing their sentimental feeling of their country and expressing their enthusiastic joy in performing such a creative humanistic literary work.

As a literary work, it is created in the form of poetics. It, therefore, remains lyrically as a national anthem for its aesthetic manifestation and the euphony of its melodist Ayyub Taresh to represent the Anthem of the Republic of Yemen. That is to say, this anthem politically is not only opted for its aesthetic-artistic representation but also for its positive ideological use to promote the nation's love, loyalty and devotion to their fatherland. However, according to Meshab (p. 46), "national anthems are songs that are rarely created for aesthetic reasons, rather they serve specific communication functions." Regarding the positive ideological trajectories represented first by the author Numan and second by the government in causing all Yemenis to float in the world of patriotism, the Anthem of Yemen has its futuristic luminous plan and vision. In addition to this, the Anthem of Yemen greatly influences Yemenis including the Yemeni soldiers and the great warriors when repeatedly listening to the verse 'Lan tara ad'dunia ala ardhi wasia' [No foreigners will take over

Yemen] to be loyal to their country and to be brave to combat against any aggressors who attempt to oppress Yemen.

Bearing Abdullah Numan and all Yemenis' love for Yemen in mind, Numan portrays it as the whole world as its light is continuously knitted by the weave of the shine of the sun. Additionally, he remembers underlyingly the historical bravery of Yemen's men and its all historical cities, places, and buildings reflecting positively our patriotism and intensifying our sense of national belonging and identity, since those good deeds of the great Yemeni men and antique treasures mirror our incorporeal and material folk heritage.

According to Bar-Tal, "Patriotism fulfills the functions of unity, cohesiveness and mobilization that are essential to a group or a nation. It always represents social values and social identity" (quoted in Depuiset & Butera.p. 75). Psychologically, Numan, at the time of creating the anthem, was at his depressive time due to the injustice of British colonization and as the South and North of Yemen were separated. It is, thus, reasonable that Numan's patriotism is manifested in his concerns for the unification of his nation and homeland seeking service for his society. Additionally, his prediction of the unification of Yemen comes true and it will be peacefully unified forever.

Patriotism is generally a dynamic process reflecting on the influence of historical socializations and transformed situations. The historical situation Numan lived in made him increasingly love his country trying to wish the best for it and its nation and using his imaginative capacity to draw the gracious majesty of Yemen and his patriotism in the hearts of each Yemeni through the poetic Anthem of Yemen. Furthermore, everyday our patriotism greatly increases when repeatedly

performing and listening to its patriotic verses and its symphonic music.

The current paper aims at attempting to critically and analytically investigate how the great national poet Numan (Al-Fadhool) linguistically connotes patriotic lyric expressions through the National Anthem of the Republic of Yemen. The researcher, besides the surface patriotic meanings found in the anthem, attempts to semiologically generate patriotic connotations through its underlying meanings, systems and references and analyzes its content. To the best knowledge of the researcher, this is the first paper dealing with a reading of patriotism in the light of the National Anthem of the Republic of Yemen indicating its majesty for Yemen's country, nation, and most specifically, the grandeur of Abdullah Abdullwahab Numan in creating such a rare musical lyric static anthem.

1.1 Republic of Yemen: A Geographical, Historical and Political Overview

It is worth mentioning to note that Yemen is a country having its great historical culture and civilization that can be distinguished from others'. Nevertheless, here are brief notes on its geographical location and historical and political glimpses:

First and foremost, Yemen was traditionally called the Sheba Kingdom, then the Himyarite Kingdom and so on. Greek and Roman Geographers called Yemen as the Happy Arabic Country owing to its welfare, commerce and its control on the road of wild commerce between the coast of the Arabic Sea and the coast of Mediterranean Sea (The New generation, p. 100). Philologically, the word 'Yemen' is known for the country of contentment and blessing in Arabic dictionary. It is also known as 'right side' due to its location to the right of Al-Ka'ba. It is in the Western Asia, on the Southern end of the Arabian Peninsula, nearly it is its second

largest Arab Sovereign State. It borders North Saudi Arabia, Northeast Oman, shares Maritime borders with the following three countries: Eritrea, Djibouti, and Somalia. It has 22 governorates, each governorate has its own cities and towns. Generally speaking, Yemen has four largest cities: Sana'a is its capital; however, before the re-unification of the South and the North of Yemen, it was only the capital of North Yemen. It is known for its architectural appearance by the historical buildings and walled city of Sana'a Algaedema. While Aden, the second large city, was the capital of South Yemen. Suvorov (p. 32) has stated, "in the middle of the twentieth century, Aden was the most prosperous city on the Arabian Peninsula and one of the busiest seaports in the world". The other two beautiful largest cities are Taiz and Hodeida. Yemen has also many small cities or so-called towns such as Zabid, Rada'a, Hadhramout, Ibb, Thamar, Mukala, Marib and so on. It is familiarized by its agriculture, manufacture, high mountains, valleys, old historical buildings, walled cities, dams and many other historical and modern places, and things. Most importantly, it is known for having its musical patriotic national anthem.

Yemen is the rudimentary Arabic culture, the originality of Arabism. Based on this, the other Arabic cultures were built. Furthermore, it is an Islamic and independent country attempting to form its natural, spiritual and independent unit since old ages. It could, broadly speaking, be discussed that Yemen is historically unified part and parcel irrespective of its specific historical separation between its South and North and of the historical conflict on its towns such as Nageran and others which are dominated by the neighboring Arab countries. However, they are still considered the most prominent pieces of Yemen due to their symbolic representation of our sense of

national belonging and national identity. At the same time, they do not negatively influence Yemen's identity as result of their recent absence.

Meanwhile, historically, Yemen was and is still unified having its bright vision to build and evolve Yemenis' identity regardless of its division into the South and the North in the past. The two main political histories of the South and North of Yemen as has been stated in Al-Rubaidi (p. 49) are, however, that for a specific period. Yemen was divided into 'The People's Democratic Republic of Yemen' (South Yemen) and 'Yemen Arab Republic' (North Yemen). Owing to this political division, they became two different countries. Those two countries were separate states with distinct political histories and were products of two different spatial and political formations (ibid, p. 49). The modern southern state was a product of the British Empire and had been formed within the colonial, vice-royal India model, while the modern northern state was one of the main legacies of the Zaydi Shiite Imamate of the Hamid Al-Din family which established a hybrid state that combined elements of the Ottoman state model with Sunni reformist ideology and the Zaydi legal system (Willis, quoted in Al-Rubaidi, p. 49).

Yemen was controlled from 1538-1635 by the first Empire Ottoman (The New Generation, p. 194). It was, however, liberated from the injustice and oppression of the colonialization of the Empire Ottoman when all Ottoman soldiers left through the revolution guided by the revolutionaries. From 1872-1918, owing to the internal conflict and mercenaries, North Yemen was over again occupied by the second Empire Ottoman till it withdrew from the country after the First World War (1914). Additionally, Al-Rubaidi (p. 50) has pointed out that North Yemen after the Ottoman's withdrawal became under the

rule of Al-Mamlakah Al-Mutawakkiliyah Al-Hashimiyah (The Hashemite Mutawakilita Kingdom) which controlled North Yemen until the kingdom fell in 1962. Whereas South Yemen was colonized by the British Empire.

Although Britain controlled Aden and South Yemen until since 1839, it became free in 1967 due to the two sequential revaluations: the 26th of September, 1962 and the 14th of October, 1963. However, after being independent of the British rule, South Yemen or 'Ittihad Al-Janub Al-Arabi', [The Federation of South Arabia] as it was called during the 1960s, successfully merged its different sultanates and sheikhdoms under one political entity called 'the People's Democratic Republic of Yemen' (Ismael, quoted in Al-Rubaidi, p. 49).

Consequently, the unification of both states was declared on the 22nd of May, 1990 to form the Republic of Yemen by the two leaders Ali Abdullah Saleh and Ali Salem Al-Bidh. In this regard, the prediction and dream of Abdullah Numan and the dream of every Yemeni becomes true. It is the prominent national day identifying the gladness of Yemenis and their dream of cheerfully celebrating such an unforgettable distinct day by performing the Anthem of the Republic of Yemen. One could also say during the adoption of this national distinct day, the flags of the two states are unified after being different. Furthermore, Modern Yemen started on its national day 22/05/1990 having its special positive ideological vision relating to its religion, politics, and many other aspects for the benefit of the Yemeni nation. It is, however, after the outbreak of the so-called Yemeni spring revolutions happening in 2011, the aggression of the Saudis took place on 26/03/2015. The Southern and Northern Yemenis, hence, become a bit disagreeable

owing to their different arguments particularly relevant to a few religious variations.

In spite of the different ideological representations of the South and North of Yemen taking place nowadays, they both are still attentive to glorifying and loving their homeland and expressing their devotion and loyalty to its culture and heritage when celebrating the national days or holidays or continuously chanting, repeating and listening to the National Anthem of Yemen. They are interested in the history and culture of Yemen by proudly preserving all historical antique and non-antique things as they represent their national identity.

i. **Three Rudimentary Symbols of Yemen**

Yemen is preeminently a distinguishable country owing to its three magnitude national symbols. They all were officially adopted on the 22nd of June, 1990 and signified the Republic of Yemen:

National Emblem; the national emblem of the Republic of Yemen portrays a golden eagle with a scroll between its claws. On the scroll, the name of the country in Arabic Al-Jumhuriyyah Al-Yamaniyah [The Republic of Yemen] is written. The chest of the eagle contains a shield depicting a coffee plant and the historical Mareb Dam with seven blue wavy stripes below. On the right and the left of the eagle, there are flagstaffs holding the flag of Yemen.

The sign, eagle, stands for a bird. However, its mental concept signifies, in the national emblem of Yemen, the freedom of its nation. Mareb Dam refers symbolically to the importance of Yemen's heritage by portraying the most beautiful antique historical dam and indicating the history and civilization of Yemen. Whilst, the coffee plant refers to the importance of Yemen's agriculture indicating that it is the first country well-known for coffee. They all represent Yemenis' feeling of

national belonging to their property and their national identity. They also refer to Yemenis' authority and amplitude of their freedom and democracy sprawling their wings on the land of Yemen gladly.

National Flag; Yemen flag is primarily of three horizontal stripes of colors: red, white and black. Each color has its national symbol representing the history of Yemen. The red color, on the top of the flag, symbolizes the unification of the South and the North of Yemen, the unity of their nation, their loyalty and their blood when painstakingly protecting and defending their homeland. The white color, in the center of the flag, represents the nation's bright future. The black, color on the bottom, refers symbolically to the dark past of the nation. Broadly speaking, it is designed as a clear symbol of Yemen's solidarity with the rest of the Arab world.

National Anthem; the National Anthem of Yemen is called 'United Republic' created by Al-Fadhool and composed by Taresh. It was firstly the Anthem of '*The People's Democratic Republic of Yemen*' from 1979 until the unification of the South and North of Yemen. However, it remains officially static for both sections as one country representing the unification of the Beloved Yemen. The Anthem of '*The Yemen Arab Republic*' before the unifications, on one hand, was well-known as 'Fi Dhil Rayat' Thawrity' [under the Banner of my Revolution] created by Ahmed Al-Ammari and composed by Ali Al-Anisi in 1978.

ii. Two Patriotic Pioneers of Yemen's Stars

Our loving homeland is illuminated by the vivacity of two important prolific artistic figures, the author and the composer of the National Anthem of Yemen. The first one enlightens the world culturally with his intellectual mechanism in leading us to automatically love the sand of our country either in our happiness or in our deepest

depression. The second one enchants the world with his fantastic voice in performing the anthem patriotically. They both are considered as Godly gifts presenting Yemen (Al-Fadhool's world) and having Yemeni nationality. Proudly, they were both born in Taiz, Yemen.

Abdullah Abdullwahab Numan (1917-1982) was and is still one of the most important and central Yemeni literary figures. In fact, he is, furthermore, considered as the greatest national poet, great philosopher, courageous struggler, ironical writer, pioneer of journalism and the wise politician who bears in mind the affair of patriotism. Most importantly, he is the author of the musical lyric static Anthem of the Republic of Yemen. Owing to his patriotic attentions, he becomes the leader of each patriotic citizen. In addition to these facts, he is worldly considered the first literary figure concerning with patriotism in most of his literary works. He is commonly nicknamed Al-Fadhool due to the name of the newspaper that he created in Aden during the 48 Constitutional Revolution 'Saheefat Al-Fadhool' [The Journal of Curiosity] indicating the highlights of many other journals such as the journals of '*Girl*', '*Memory*', '*Yemen's Voice*', and '*Thoughts*', which they all are ironical. He is the star of Yemeni literature due to his creative literary works standing up for the majesty of Yemen and its nation and stating his Arabism. His patriotic poems, as has been stated in Saeed, (p. 178) are '*Al-watan Al-hazeen*' [The Sad Homeland], '*Al-watan Al-mudh'yaf*' [The Hospitable Homeland], '*Ya samawat beladi barkeena*' [Oh Heavens of My Country, Bless Us], '*Huttafat l'lshab*' [Acclamations for Nation], '*Amlaaw Addunia Ebtisamh*' [Fill the World (Yemen) with a Smile], '*Ommati la tafzai*' [My Nation, Do Not Scare] and '*Shualat Al-sabaeen*' [Al-Sabaeen Flame].

Before all those, Abdullah Numan starts to study the Holy Quran by his cousin Ahmed

Mohammed Al-Numan. Then he continues learning it in Sana'a mosque and finally he moves to Zabid to have enough knowledge related to Islamic religion by the great religious scholars. By learning the Holy Quran and its linguistic structures, he was greatly influenced to create and develop his poetic works and talents linguistically and develop his artistic, scientific, and ethic culture (Saeed, p. 407).

Ayyub Taresh Absi (1942) is the most prominent and distinct songster, composer, and director nicknamed the Nightingale of Trees due to his patriotism, patriotic songs and his musical voice, particularly when composing the National Anthem of Yemen. Al-Dawsari has asserted that Ayyub's relation to his country is especially deep indicating Ayyub's representation as a symbol of the symbols of the great homelands. Ayyub has striven from the beginning of his patriotic arts until nowadays for the sake of serving and eulogizing his homeland. He has sung many patriotic songs such as 'Bellah alyaak wa musafer la lagayt alhabeeb baleg salami' [O Passenger if you see the dear, pass my salutation]. In this song, he apostrophizes those who are abroad to yearn and to return to their homeland; this indicates his sentimental, intellectual and patriotic spirit to Yemen. Furthermore, his nationalistic views guide him to imaginatively see and feel the peace and the contentment of his/our homeland.

Before stating the relation of both **Abdullah Numan** and **Ayyub**, Mohia has pointed out that by coincidence, the composer Ayyub once acquainted the other Yemeni composer Muna Ali who told him that she had pieces of Al-Fadhool's works. Then during recording the voices of Muna Ali and Ayyub Taresh as the first time, they started reading and performing the first song created by Al-Fadhool 'Ruh lak baid' [Go far Away]. Muna Ali sent the disc of recording to Al-Fadhool.

When he heard the melody of Ayyub, he said that this is the very person he should perform his creative, artistic and lyric works musically. As Ayyub returned to Taiz where they met coincidentally. Hence, their artistic relation commenced fantastically. They began singing and performing Numan's literary works, particularly, the Anthem of the Republic of Yemen to keep a great and marvelous lyric heritage. Whilst Saeed has indicated that those two companions met each other in Sana'a. Irrespective of their difference of the very first day of their acquaintance, they were both born to enlighten the sky and the land of Yemen.

Al-Fadhool and **Ayyub's** relation was parallel to an imaginary story built of their amiability and artistic creations. They were special great twosome assisting each other, since Numan is the creator of the poetic and lyric songs, while Ayyub is the composer. At the same time, as Saeed has clarified that Numan modified some points related to the lengthening and shortness of strata of sounds. They both shared the artistic wit in harmonizing the situation they artistically were in. Ayyub is still alive whereas his spiritual companion Abdullah Numan passed away in 1982 by heart failure. However, he is still alive in the hearts of 'Yemenis'.

2 Conceptual and Theoretical Framings

2.1 Conceptual Framings

Regarding the conceptualizations of this paper, here are some significant related concepts so as to have a clear idea on what is going on. The researcher starts organizing and clarifying them with reference to the authors of the mentioned resources below:

i. Patriotism

Etymologically, the concept is a Latin word describing groups' loyalty and devotion to their own homeland. Al-Sber (p. 16) has defined patriotism as a title which states the tendency to the country that one belongs to it

either he/she was born there or not so as to defend, promote or to develop it, based on the rightful systems.

Patriotism could be of two types: blind and constructive patriotism. They both refer to one's attachment and commitment to his/her homeland. The main difference between these two types of patriotism lies in the nature of attachment. Blind patriotism refers to a rigid and inflexible attachment to the country, characterized by a loyalty without any criticism -and this regardless of the nature of the group's behavior. While constructive patriotism is more flexible, and refers to a critical loyalty (Schatz, cited in Depuiset & Butera, p. 76).

Social psychologists emphasize patriotism's main characteristics as loyalty, love and individual's desire of being a part of a community (Bar-Tal, quoted in Altikulac, p. 27).

ii. National Anthem

The concept of national anthem was first popularized in the 19th century in Europe. Whilst, 'Wilhelmus', the National Anthem of the Netherlands, is the oldest national anthem that was written during the time of the Dutch Revolt 1568-1572 (Wikipedia)¹. Furthermore, Cloet., Legué., & Martel (p. 14) have indicated that the National Anthem of the Netherlands 'Het Wilhelmus/Wilhemus van Nassouswe' [William of Nassau] was the first anthem created in 1574 by Philippe de Marnix and composed by Adriaan Valerui. It was, however, adopted in 1932.

National anthems could broadly be defined as patriotic songs representing the majestic symbol of the countries of their nation/nations. According to Silaghi-Dumitrescu, (p, 288), "National anthems are occasionally quoted, mostly based on anecdotal evidence or arguments, to be correlated with societal features."

National anthem is a generally patriotic musical composition- usually in the form of a song or hymn of praise- that evokes and eulogizes the history, traditions, or struggle of a nation or its people. National anthems can be officially recognized as a national song by a country's constitution or by an enacted law, or simply by tradition. Although most anthems contain lyric, some do not (Wikipedia)².

iii. Belonging

The term belonging can be often seen as interaction between a person and the environment in which he/she has a place (Capps, p. 9). It is related to social locations and individual's identification and attachment to specific groups. According to Yuval-Davi (p. 199) belonging is always a dynamic process, not a reified fixity, which is only a naturalized construction of a particular hegemonic form of power relations.

National belonging is the positive incorporeal trend leading an individual to sense his/her homeland. It asserts his/her attachment and relationship to it, since he/she is considered a member of his/her homeland. It makes him/her feel proud and loyal towards his/her homeland and leads him/her to concern with its issues, to pledge its principles and rules and positive values that promote its consequence, to look after its properties and to contribute in collective works (Khudher, quoted in Hamail, p. 36).

iv. Identity

Al-Rubaidi (p. 31) has pointed that the concept of identity is a concept of ontological implications containing selfhood, otherness, action and time. He has also indicated that similar to the philological and ontological implications of identity is known in Arabic as the concept hawiyya [identity] deriving from the pronoun huwa [he] to signify that the person or the thing is identical to itself. He has, further, stated, according to Skeat, "identity, in

modern European language, is derived the Latin word 'idem' designating sameness, oneness, a state of likeness. Furthermore, Friese (p. 297) has stated, philologically identity does not only refer to the structure that remain the same, seen to constitute their essence across all transformations but it also refers to the relation of the singular human being to him- or to herself, to their actions, dreams, memories and so forth.

Identity is the nation with their geographic, demographic, social, cultural and religious components. The nation representing identity are the social association fulfilling their awareness by themselves as the association signifying the distinction between itself (I am the association) and the other associations (Al-Falahi, p. 82, quoted in The New Generation, p.44).

According to Al-Rubaidi (p. 93), "National Identity a matter of practice through sacrifice in the interest of a possible good life and through loving the place where one lives and engages in work."

v. **Connotation**

Commonly known, connotation is the emotional and imaginative meanings associated with a sign, while denotation is the literal meaning found in a dictionary. Both connotation and denotation are the main factors of a sign. The existence of connotative meanings is due to the denotative meanings. Similarly, the relation between signified and signifier is the same. The existence of the signified meaning stands for the signifier meaning. As stated in Hawkes (p. 109), we traditionally term denotation and connotation. Denotation means or stand for the use of language to mean what it says. Connotation, on the one hand, means the use of language to mean something other than what said. Hawkes (p. 109), has, furthermore, stated, "connotation

is centrally characteristic of the literary and aesthetic use of language.

2.2 Theoretical Framings

Based on the nature of the study, the researcher has concentrated on framing the paper as analytical tools, depending on the Structuralist approach and content analysis as follows:

i. **Structuralist Approach**

According to Barry, **structuralism** is an intellectual movement which began in France in the 1990s and is the first seen in the work of the anthropologist Claude Levi Strauss (1908) and the literary critic Roland Barthes (1915-1980). Structuralism is fundamentally a way of thinking about the world which predominately concerned with the perception and description of the structures (Hawkes, p. 6). It is the theory that conceives of all cultural phenomena as sign systems (ibid, p.3).

Young (p. 31), has explained, "the fundamental belief of structuralist critics is that the study of literature is a subset of the study of language in general, and that the critical act should focus on the underlying systems that make meaning possible. This produces a kind of analysis that is indifferent to the cultural or aesthetic value of any literary work, but seeks instead to relate the particular form of words in a text to the structures that exist in the language system more generally, which enable the production of meaning and of literary effects".

Dinurriyah (p. 28) has discussed that Semiotics' alternative term is semiology. It distinguishes between 'denotation' (what the sign stands for) and 'connotation' (other signs associated with it). He has, further, stated that semiotic is frequently used in close association with the theory of structuralism (ibid, p.27). Structuralism is a method of investigation, whilst semiotic is known by the field of the

study which is the sign systems (Carter, quoted in Dinurriyah).

Kracht has clarified that semiologically, language could be analyzed in terms of the tool of communication consisting of a group of signs; it is a semiotic system. He has, furthermore, pointed out that according to Ferdinand de Saussure, one of the linguistic founders and the father of structuralism, signs are of two types; the first type is 'signifiant' [signifiers]- the exponents including phonetics, phonology, morphology and syntax; the other type is signifié [signified]-semantics; due to this, through structures or emotion meaning is conveyed.

ii. Content analysis

Krippendorp, (p. 18) has defined **content analysis** as 'a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use'. Texts are defined as any written communicative materials which are intended to be read, interpreted and understood by other people other than the analysts. It has several attractions. It is an unobtrusive technique (ibid, pp. 30-40 quoted in Cohen., Manion., and Morrison, p. 563). It is unobtrusive; it is not prominent, since rarely few researchers deal with a content analysis.

Mayring, (pp. 267-9) has argued that content analysis concentrates on primarily language and linguistic features centralizing on meaning, particularly meaning in contexts which is systematic and verifiable and identifying the rules for analysis which are explicit, transparent and public. (Cohen., Manion., and Morrison, p. 563)

Cohen., Manion., and Morrison (p. 559) has linked coding to content analysis clarifying that texts may be lightly coded or densely coded depending on the single piece of text which has several codes attached to it. Regarding the text of the National Anthem of

the Republic of Yemen, the researcher tries to decode its underlying codes to elucidate Numan's meanings and ideas of patriotism clearly.

3. Literature Review

To the best of the researcher's knowledge, there is no independent scientific work stating the issue of the Anthem of Yemen either with regard to its linguistic features or thematic structures. Whilst, this paper will be the first independent scientific paper analyzing the anthem linguistically and thematically to enhance the patriotic connotations. Here are only three works generally dealing with the national works of Abdullah Numan, specifically with the Anthem of the Republic of Yemen and a work generally related to patriotism which could be taken into consideration. As a result, the following four selected works have been undertaken by the following authors:

By and large, Mesbah in his study has attempted to investigate how the National Anthem of African and non-African Arab nations image a collective national identity. The author mentions 22 Arab countries including the Happy Yemen to state the commonalities and differences of their National Anthems to the National Anthem of the African countries. He has further aimed at stating that the Arab Anthems are familiar with Arabic Language and Arabic and Islamic heritage. He uses the textual thematic analysis to identify briefly the common contributes of the national identity represented in those Arab Anthems. He has stated that their thematic components are religion, history, citizens and internal and external political entities. The study has also come up with the historical theme of the National Anthem of Yemen referring that Yemeni citizens identify themselves as the sons and grandsons of their glorious forefathers.

Al-Shuweili has conducted a stylistic study based on Arabic patriotism through their national lyric anthems. Stylistically, the author has briefly analyzed the patriotic Arabic anthems of Syria, Sudan, Tunisia, Yemen, and the other Arab Anthems, for example. He has divided his study into three sections in terms of stylistic levels; the first section is about phonological level based on metering, rhyme and repetition. The second section is on a structuralist level, whilst the last one is devoted to the figurative level. The author has emphasized that the utter free meters of the Anthem of the Republic of Yemen takes one foot. He has, moreover, inserted that the repetitions of the words and phrases used in the Anthem of the Republic of Yemen make the certainty of entire meaning and symbolically refers to its majestic consequence.

Saeed has broadly talked in his book about the journey of Abdullah Numan's poetry and his life with his spiritual and patriotic companion Ayyub Taresh. The book comprises seventeen chapters dealing with different types of Abdullah Numan poems. Each chapter is dedicated to a specific topic related to Abdullah Numan's works either with his colleague Ayyub Taresh or with Abo Al-Taib Al-Mutanbi or with other literary figures or topics. Nevertheless, the most significant chapter is the fifth one totally advocated to Numan's solicitude of patriotism through his national poems and the National Anthem of the Republic of Yemen exploring how Abdullah Numan was greatly concerned with his patriotism and indicating the historical and social signifiers of this static anthem. Saeed has come to say that Numan's solicitude of patriotism is not a bureaucratic concern resulted by dominance, flatulency and fake nor decorated in papers. However, his national worry was mixed by heart flaming with days and pains, grown by patience and obstinacy,

and matured by years till getting out from the collar of the routine of love and the secondary worry to the violent collar of patriotism which is mingled by illumination and fire and lighted and shined by the sun lamp and the dawn clew.

Here is also the last study by Al-Sber. It is vitally important and wholly different from the previous three works. The author has elucidated the conditions and rights of patriotism towards citizens, and its relationship to citizenship. He has attempted to provide the rights of one's love for his/her country and his/her loyalty to it. Since he intertextualizes some verses of the Holy Qur'an and some Hadiths narrated by the prophet Mohammed peace be upon him to prove the extent right of one's patriotism. Consequently, his major results have been that Islamic Law is particularized by totalitarianism, and the prophets were the first ones who decided to take patriotism into account. The author has additionally noticed that there is a strong link between patriotism and faith pointing out that patriotism come under the control of faith.

As it has been clarified, the first two studies have partially dealt with the National Anthem of the Republic of Yemen, as the first study mentioned above has briefly studied the different National Anthem of African and non-African Arab countries to see the common similarities and differences among them stating the general thematic structures related to them, particularly the Anthems of Arabs. The second study has stylistically analyzed the Anthems of Arabs including the Anthem of Yemen. The third one is a book of the author Mahialdin Saeed stating wholly the works of the patriotic poet Numan and his partener Taresh. The last one is a study related to only patriotism and its rights in Islamic Religion. All of those four works intersect the current paper from different angle to fill the gap of its argument.

4. Methodological Framework

This paper is a critical analytical study based on the structuralist approach and content analysis to structurally and thematically come up with the remarkable patriotic connotations in the Anthem of Yemen. The researcher has preferred selecting 'United Republic' the Anthem of Yemen for studying as it is replete with positive ideological patriotic indications. Furthermore, no one has previously dealt with such a study. In respect of applying the operational terms and frameworks of this paper, the researcher also follows some current intrinsic ways of some social psychologists' emphasis on the main characteristics of patriotism as loyalty, love and individual's desire of being a part of a community by elucidating the content or structure of the anthem text and justifying the historical and cultural patriotic signifieds of the national identity of Yemenis.

The researcher also attempts to analyze this creative humanistic work through the linguistic texture to generate possible and meaningful systems and references of patriotic connotations or newly so-called signifieds.

4.1 Linguistic Texture

The National Anthem of the Republic of Yemen is written and beautifully sung in a classical Arabic language always known for 'Raddedi ayyatuha ad'dunia nasheedi' [Oh World, repeat my anthem]. Abdullah Numan verifies the style of his thoughts in conveying the patriotic connotations through his poetic or lyric anthem linking the underlying meanings to the historical events of Yemen's great men, its architectural heritage as well as its future vision when gladly forecasting the unification of the South and the North of Yemen as one country. In respect of Numan's political and literary ideologies, he could encode some images to briefly draw his and all Yemenis' love and loyalties to their homeland in the anthem. In addition to his intellect in creating

this poetic anthem with his great linguistic structures and vocabulary, any analyst could generate the entire patriotic message through analyzing the aesthetic characteristics of the anthem.

For example, he stylistically repeats some phrases and words signifying the significance and strength of the meaning of the conveyed messages and their national belonging and identity. Michael Alexander Kirkwood **Halliday**, the founder of the functional branch of linguistics known as Systematic Functional Linguistics as well as of the broader field of social semiotics (Nørgaard., Montoro., & Buse, p. 184), has focused primarily on the cohesion and the coherence referring to the combination of the sentences of a text that gives or generates meanings. Halliday stylistically emphasizes that lexical cohesion relies on the synonyms and repetitions of words and phrases in the text. Thus, the lexical items used in the National Anthem of Yemen are unity, nation, banner, and more frequently the possessive adjective 'my'. Numan employs them to create coherence and emphasize the surface and underlying meanings. He reiterates the use of 'rayati' [my banner] emphasizing his/our love for its majesty and our national identity and belonging. Furthermore, Al-Shuweili (p. 136), has inserted that the repetitions used in the Anthem of Yemen throw the light on the sensitive points pointing out the total concern of a speaker and having a valuable psychological connotation.

Semiologically, Abdullah Numan structures the overall poetic statements based on paying attention on the signs, particularly visual and iconic signs. As the Swiss Ferdinand de Saussure has viewed language as signs consisting of two types; the first type is signifiers—related to the nature of typographic, phonetic and visual views and signified related

to the nature of mental conceptual views to send his national identity, love and loyalty to his homeland to the world. To clearly illustrate, the national author Numan syntactically employs the imperative words such as 'repeat,' 'remember,' 'give,' 'save' and so forth in its correct syntagmatic relations having its powerful signifier. He also employs the words 'ad'dunia' translated into [world] signifies his great country and nation due to its connotative meaning with the association of the other signs. In addition, the structuralist critics like Roland Barthes and Ferdinand de Saussure have concerned with the underlying systems that generate meanings. For example, we, as analysts, can generate possible meanings through the underlying systems and references created by Abdullah Numan by decoding the signs that are coded to generate a code of patriotic connotations. For example, through the poetic verses of the Anthem of Yemen as follows:

Each rock in your mountains
Each sprinkle of your sands
Each dew of your seas is our property
It is our big wishes, ours
that came from glories of your exciting past

Abdullah Numan connotes a historical patriotic connotation generated by the signifiers or so-called denotations when expressing that. He uses the iconic or visual means such as **rock, mountains**, sands, dews, and specifically those are referred from the glories of our **exiting past** to transmit Yemen's culture and civilization, particularly when he denotes the visual signs rocks and mountains to connote those historical buildings such as Al-Ameria School, Mareb Dam and all historical places.

Furthermore, it could be clarified that Saeed has stated the sign *omamia* [nations] in the poetic verse 'Esht emani wa hubbi **omamia**' [In faith and love I am part of **nations**] was about to change to *sarmadia* [eternity], since

Al-Baradoni thinks the word '*omamia*' a communist word. Saeed has opposed Al-Baradoni's belief certainly arguing and philologically referring to the originality of this word from Arabic Dictionary having a strong connotation of unity. Abdullah Numan employs it to coordinate the whole anthem linguistically and thematically as shown in the textual analysis.

Last but not least, as it has been pointed out that Numan employs his poetic work linguistically correctly to represent his/our national identity and feeling of national belonging. In this paper, however, the researcher has transcribed the Anthem of Yemen in English letters then translated it into English as this paper is written in English. She has mixed among the third singular person 'he', 'him' and 'his', the first person plural 'we', 'us' and 'our' and the third person singular 'they', 'them' and 'their' in the textual analysis indicating 'we all the Yemenis', since Abdullah Numan does not only inscribe his soul, heart and mind on manifesting his patriotism in this anthem but also positively reinforces all Yemenis' souls, hearts and minds with patriotism. Whilst, employing the third person plural indicates Yemen's men and our forefathers. On one hand, the second person you, your and yours are used when directly addressing 'Yemen' our homeland in the text the third person singular she, her and hers are used talking about its majesty in an indirect way in the textual analysis as well.

4.2 Thematic Texture

Pragmatically, some verses of the National Anthem of Yemen are omitted as the summary taken into account on every occasion is more concise, having its entire great value of being created as a national anthem. It, moreover, has the overall thematic points as any official national anthems do, signifying the precious properties of Yemeni nation and

Yemen's culture through the following interrelated patriotic signifieds:

i. Religious Signifieds

Before referring to the religious patriotic signified in the anthem, Abdullah Numan primarily centralizes his/our basic component of religious belief on the anthem. In this regard, his pure faithfulness and loyalty to his country resulted from his intelligence in believing in Allah to achieve not only his own dreams but also the dreams of the Yemeni nation forever. From the very first verse of the anthem till the last one, Abdullah Numan signifies religious patriotic signifieds, since loving homelands in Islamic religion is an Islamic principles. More precisely, the following verse 'wathkri fi farhat kulla shaheedi' [Remember, through my joy each martyr] has a religious signified indicating that the word 'Shaheed' [martyr] is philologically an Arabic-Islamic word created since old ages for those who sacrifice themselves for the sake of Allah to combat against non-Muslim people famously happened in the epoch of the Prophet Mohammed peace be upon him. Even those who defend their countries are considered martyrs. Consequently, our national poet Numan mentions how glad the martyrs are, and at the same time all repeaters of the Anthem of Yemen express their joy in celebrating their joy due to the day of those martyrs who sacrificed their lives for making Yemen in peace, as Allah refers to the joy of Muslim martyrs for the sake of his orders.

ii. Incorporeal and Architectural Inherited Signifieds

The beloved and happy Yemen is the country of culture and heritage discriminated by Islamic and Arabic heritage and built historically and culturally from its intellectual sage people to awaken all the other people from one generation to another for a better future and to keep their forefather's heritage.

Abdullah Numan mixes between Yemen's cultural, incorporeal and architectural heritage in the anthem. He proudly and gloriously talks about the bravery, solidarity, and the unity of Yemen's men embodying by their cultural and intellectual mature. Through, the verses of the anthem, he in a magnificent manner, promises his/our world which is 'Yemen' that all Yemeni people will attempt to do the impossible to protect everything related to it through its dignity when he songfully calls the world " Oh my country, we are the sons and the grandsons of your men-we will protect all what we have owing to your majesty". In the entire sense of Yemen's incorporeal heritage mentioned in this poetic verse of the anthem, the poet also addresses continuously his homeland that the immortal light of each route will stay forever by the intellectuality of Yemen's men by the poetic verse 'The immortal light will remain on each path'. While the verse 'Each rock of your mountains' implicitly has a connotation of Yemen's architectural heritage, signifying both of the natural artifacts and the human-made-artifacts which are the antiquities of the beautiful old historical buildings and dams such as 'Aljamea alashar' [Al-Ashar Mosque] and Aljamea alkabeer' [The Big Mosque] both located in Zabid city, 'Qalat algaheera' [Algaheera Castle] in Hajjah, 'Qalat yahraesh Rada'a [Yahraesh Rada'a Castle] in Albaydha Governorate- Rada'a, 'Sed Mareb' [Marib Dam] and many other historical buildings and places. All those antique buildings and cities are considered as the inherited cultural history, culture and civilization of Yemen.

iii. Historical Signifieds

It is of vital significance that Abdullah Numan historically mentions the cultural heritage of Yemen remembering the glory and the past of our forefathers as pointed out above. The magnificent historical point mentioned in our anthem is when Numan signifies the

martyrs who passed away or were martyred in the battle to bravely defend their country happened in different events before and after the 48 Constitutional Revolution. He does not only remember or mentions the history of past but also mentions the history of the great contemporary Yemeni men who make history. Cleot, et al, (p. 17) emphasize that hearing the national anthem of a specific country is as hearing its history.

iv. Ideological Signifieds

The concept of ideology does not only stand for politic entities but also for anything happening around us. It is everywhere since anyone or anything could be controlled either positively or negatively when listening, learning, performing, speaking, thinking and so on by ideological signifieds. The Anthem of the Republic of Yemen is filled with positive ideological indications or signifieds by its magic, aesthetic, linguistic vocabulary, structures and by its musical melody guiding all Yemeni citizens to respect and glorify their Arabism. Politically, it is government's orders and dominations to make their soldiers protect and defend their homeland. Thus, Numan employs the martyrs in the anthem signifying their loyalty to their country and their entire patriotism. This automatically generates ideological signified when the Yemeni government empowers the anthem to dominate positively its citizens to spontaneously love their homeland, as they belong to it. It could be assumed that due to the author's smart ideology, he dominates the whole world (Yemeni citizens) to love their country and their nation and to be loyal to every rightful thing around them related to their fatherland, moreover, indicating their sense of national belonging.

v. Nationalistic Signifieds

Numan's patriotism reverberates his nationalism. He loves and exalts his nation

stuffed with remembering and reminding the world with the good deeds and bravery of his nation. The basic component of the anthem is our nation, too. He sequentially mentions his nation as a general, the whole nations including Arabic and non-Arabic people owing to his portrayal of Yemen as the world. Then he mentions his nation, the Arab nation, as though he wants saying 'we are Arabians'. Finally, he particularizes his Yemeni nation (the nation of the beloved Yemen) signifying that it is the best nation that anyone could love and strive for. Any good loyal deeds done by the forefathers, sons and the martyrs of Yemen are historically unforgettable, since all the Yemeni nation attempt to achieve the independence of the best country (Yemen).

vi. Predictive Signifieds

The incorporeal spirit of Numan is filled with predictable hope, enthusiasm and brightness in fulfilling the bright future for the beloved country despite of his depression at that time when his father, brother and other martyrs were killed. In addition to this, the South and North of Yemen were separated. Nonetheless he, in an optimistic condition, predicts the unification of the two states to become as one country singing repeatedly the anthem 'Wahdati wahdati' Ya nasheedn ra'ae yamlau nafsi [My unity, my unity Oh marvelous anthem fills my heart]. The unification of both the states thus comes true as optimized and well forecasted. One could get that through his/her sight and trust in Allah. It could be assumed that Yemen is and will be the best country and has and will have the best citizens forever by preserving the moral principles of Islam.

vii. Belonging Signifieds

The whole anthem also concentrates on the Yemeni citizens' feelings of national belonging. The poet creates it as it belongs to him and his nation. Stylistically, the repetitions

of the words such as my unity, my flag and my nation symbolically refers to his/our country and our feeling of belonging to it and its nation. Similarly, the repetitions of the possessive adjective or so-called personal reference 'my' in the anthem surely signify to all the Yemenis' sense of national belonging. It could be summarized that the mentioned patriotic significations are interrelated to each other. They all are related to our national belonging signifying our pride, joy, success, love, loyalty, devotion, optimism, and so on to our homeland.

4.3 Textual Analysis

The Anthem of the Republic of Yemen is known for its symphonic music and its moral, positive ideological, historical patriotic connotations. The skillful poet Abdullah Abdullwahab Numan composes it at the time of his deepest depression and at the end of his life, floating in a psychological, and predictable vision for a better future for Yemen. He, furthermore, opts for choosing his spiritual, intellectual, artistic and patriotic colleague the musical composer Ayyub Tareh to inscribe his patriotism to the hearts and the minds of the Yemeni nation. This repeatedly is stamped in our minds and hearts when listening to the voice of the nightingale of tree through the patriotic lyric verses of the National Anthem of Yemen every day; either every morning in schools or every special day on different occasions. Yemeni presidents, director, students, or any other citizens wholly take the dignity of this lyric anthem into consideration. In a glorified and respected manner, we all automatically stand up and repeat the anthem while hearing it.

The poet Numan's love for Yemen makes him portray it as the globe manifested in some of the analyzed verses. Moreover, all Yemenis' love and loyalty to their homeland is indicated as our entire interest lies in our national

belonging and our society. Consequently, here is the analysis of the summary of the anthem studying the content analysis of this text so as to decode some surface and underlying meanings and references to generate the production of patriotic connotations:

Raddedi ayyatuha ad'dunia nasheedi

Raddidih waaedi waaedi

[Oh World, Repeat my anthem

Echo it over and over again]

Naturally, each magnificent writer or poet has his/her own linguistic structure and style of attempting to create literary works depending on the strength and depth of his/her language to carry the overall intrinsic meaning of his/her message. Similarly, Numan (Al-Fadhool) has his ideal in order to produce creative and generative meanings in the texts of his literary works. However, his creativity is entirely different to any other great authors in creating this musical, rhetorical and rhythmical song-anthem witnessed by many artistic qualified analysts. At first, by his addictive love for his homeland 'The Happy Yemen' as shown through the verse above, he starts consecrating and imperatively addressing her by calling her the globe which naturally stands for its denotative meaning or so-called signifier as the poet was calling the globe as a whole not his/our homeland. Meanwhile, by the association of the other signs and Numan's greatness tendency towards his majestic patriotic connotation, he calls Yemen the globe saying gladly to her to repeat and echo his song again and over again to fill the whole world with joy signifying her important stature in our hearts. In addition to this, he makes the world (Yemeni citizens) twitter repeatedly and gladly whenever we perform and listen to our anthem.

Saeed (p. 175) brings to light that the Anthem of Yemen is the Universal Anthem or the Anthem of all Anthems. He also points out

that Abo Al-Tayab Al-Mutanbi said 'ma addaheru ella min ruwwat qasaedi' [the only world is on my poems' repeaters]. Whilst, Abdallah Abdullwahab Numan said Oh world, repeat my anthem or so-called song. Saeed, in this case, wonders how intelligent Abdullah Numan is when showing the world which is the real world when replying to Al-Mutanbi's poems. As a consequence, Abdallah Numan 's anthem activates the world, age and people to repeatedly echo it with happiness and joy.

Wthkuri fi ferhati kullu Shaheedi

Wamnahihi hulaln min dhaua waidi

[Remember, through my joy each martyr
Drape him with the light of the garment of my
festival]

In the verse 'Wthkuri fi ferhati...' [remember, through my joy ...], the poet feels completely proud of the loyalty of the all great martyrs who sacrificed their lives for their country and citizens. He addresses the world to remember each of our joy and victory as a result of the martyrs martyred in sequential events from 1942-1977 and to echo their joy in making the world brighter and brighter due to their sacrifice their blood for their homeland and see the coming warriors who will sacrifice their lives to defend and to unify their country. He indicates that it is the time to celebrate the festivals of the world 'The Happy Yemen' to show the whole generation the magnificent work of our great warriors in protecting and defending our homeland from the colonization of foreigners, particularly the British colonizers. This verse has a strong patriotic signified in indicating the nobility and strength of the Yemeni great warriors and our feeling of national belonging and national identity.

The national poet Numan syntactically employs those imperative words such as 'remember,' and 'drape,' in their correct syntagmatic relations having their powerful signifier to stand for his linguistic features and

to convoy their semantic relation as indicated above.

Ya beladi

Nahnu abnao wa ahfado rejaluk

Sawaf nahmi kulla ma bian yadayna min
jalaluk

[Oh my country,

We are the sons and grandsons of your men

We will protect all we have due to your
majesty]

Here our great poet is over again apostrophizing the beloved country due to her majesty. He promises her that the sons and grandsons of her men will do the impossible for everything related to her majesty. He indicates the strength, bravery and virility of her men as powerful and incorporeal signifieds. Since he trustfully thinks of the gallantry of the people of his nation, and they will never ever blackball her. Each verse has its own patriotic signifieds or connotations. By this verse, relating to Yemenis' identity, Abdallah Numan indicates the historical patriotic signified of both of the power of our forefathers and the power of the coming generations, to confirm our national belonging and national identity.

Syntactically, the repetition of the second person singular you, particularly the possessive adjective 'your' indicates the majesty of Yemen. Further, the poet employs the vocative form when addressing Yemen by calling her his/our country in the case of the nominal addressee-referential form.

Wasayabga Khaledu adh'dhua ala kulli

Imasalek

Kullo sakherin fi jibalek

Kullo thrati rimalek

Kullo andaae dhilalek milkuna

[The immortal light will remain on each path

Each rock in your mountain

Each sprinkle of your sands and

Each dew of your seas is our property]

Numan over again employs his figurative language to aesthetically convey his patriotism and loyalty to the gracious majesty of Yemen and to clearly indicate the cultural heritage signifieds. Certainly, based on the actual words, the reference and deep analysis on how the poet philosophizes when composing this anthem, the patriotic signifieds are generated. In the poetic verse 'Wasayabga Khaledu adh'dhua ala kulli lmasalek' [The immortal light will remain on each path], the poet virtually intellectualizes how we/Yemenis will enlighten our path eternally by keeping our freedom in making our homeland great and independent. The light also arises from Yemen's illumination. Numan also intellectualizes about the world of national belonging and one's interest to be a part of a community when singing 'kullo sakherin fi jibalek...' [Each rock in your mountains ...]. It could be decoded that he specifically mentions the small units of Yemen's property. For example, the iconic means of the smallest unit of the mountain is rock, the smallest unit of sand is its sprinkle and the smallest unit of the sea is its dew indicating that everything even the smallest units of those valuable things is related to our property; they belong to us. They all illuminate and will illuminate each path of our life. He entertains the repeaters, listeners and the readers of the Anthem of Yemen with the beauty and the nature of Yemen land.

If we come to analyze the symbols of nature in the signs 'mountain, sands and dews and sea', for example, it will image the poet's philosophy of life rising from his love for nature reflecting on his patriotism. It could be illustrated that Numan employs the words rock and mountain to symbolize his/our immutability love and loyalty to our country. The sand of homeland naturally symbolize one's inclination towards his/her country. Meanwhile, the dews are generally symbolic of

beauty. It, hence, refers symbolically to the beauty of our homeland. Such expressions signify patriotic connotations owing to our feeling of national belonging.

Ennaha milku amanina alkabeera, Hagguna
ja'a min amjadi madhik almutheera
[it is our big wishes, ours
came from the glories of your exciting past]

A historical and inherited cultural patriotic signified can be produced by decoding the underlying reference. Numan historically, as it has been said, refers to our all beautiful old buildings, dams, walled cities and many other antique buildings by mentioning even the smallest unit of both the natural and human-made artifacts which belong to us. The underlying reference is that our antique buildings symbolize the great work of our forefathers and our cultural heritage. They are inherited from the forefathers to grandsons.

Each rock in your mountain
Each sprinkle of your sands
Each dew of your seas is our property
It is our big wishes, ours
came from the glories of **your exciting past**

Thus, to generate a historical patriotic connotation through the five vertical poetic lines above, we can see the way that the French literary critic Roland Barthes, by different signs, analyzes how to acquire meanings. Similarly, the structuralist Ferdinand de Saussure who makes up structures by signifiers and signifieds. Michael Halliday, on the other hand, focuses on acquiring meaning by the textual meaning which could surely be based on the content analysis. It could be elaborated that structuralism approach is interrelated with a content analysis based on semiological studies. In this regard, the researcher/viewer decodes multiple meanings encoded in the images that the politician and poet Abdullah Numan draws. The visual means of the sign or so-called cataphoric reference of "each **rock** of

Yemen's mountains associated by the other sign which is the anaphoric reference of our **exiting past** in the verse "ours came from the glories of your **exiting past**". By this, structures are made up related to our cultural heritage which are our all antique buildings and places. There are thus many magnificent antique walled cites, buildings and dams underlyingly signified in the verses above. For example, here are brief glimpses on a few of beautiful antique historical Yemeni, walled cities, buildings and dam:

a) **'Madinet Sana'a al-gadeema'** [Old Sana'a City] is well-known for its architectural buildings. The city is walled, having its main entrance door which is called 'bab alyamen' [Yemen's Gate]. Inside the beautiful large wall are many antique buildings. There are some Al-Musned writings written on the wall of those buildings. In old time, it was the capital of the Sheba kingdom. Al-Ahnomi (p. 4) has additionally stated, "Old Sana'a City is populated for 2500 years. It is characterized by its unique architectural art and special towers having their multiple floors and beautiful soft designs". It is also listed on the Universal Heritage for UNISCO (ibid, p. 4).

b) **'Madinet Zabid'** [Zabid City] is generally regarded as the city of science and scientists. It is a beautiful historical walled city characterized by its architectural buildings of beautiful houses, mosques and schools. It is located in the middle road after the Tehama coast between the Red Sea and the heights region in the heart of Zabid valley (Keal, p. 53 quoted in Al-Qaisi p. 170). Al-Qaisi (p. 170) has also elaborated that this antique historical Yemeni city dated back more than twelve centuries notably expanding its promotion. Its remarkable buildings become a part of Yemen's cultural heritage, its mosques like aljamea alasher [Al-Asher Mosque] and aljamea alkabeer' [The Big Mosque] and schools which

indicate the depth of faith and the science of Islamic Religion. It is a tourist city, one could enjoy sitting and looking at its historical buildings and meeting places.

c) **'Madrashat wa masjed alameria'** [Al-America School and Mosque] is one of the most important antique and archaeological schools, located in the historical town in Albaydha governorate- Rada'a. Broadly speaking, it was established nearly in 1500 in the age of the king of 'dawlat attaheria' [the Al-Taheria country] Al-Dhafer Amer bin Abdullwahab. It is an example of Al-Taheria architecture in Yemen.

d) **'Dar alhjer'** [Al-Hajer Building] or the palace of stone building is historically and worldly known for its architectural shape. It is located in 'wadi Daher' [Daher Valley], Sana'a. It consists of seven floors based on the formation of the rock. It was built in the eighth century by the famous writer and architect Ali Saleh Al-Ammari. Dar alhajer is called by this name due to the Rock of Al-granitih that the building was structured on.

e) **Sed Mareb [Mareb Dam]** is historically known for its antique geometrical work. Its location is in Wadi Thanna' [Thanna Valley], Marib City. Ahmed Fakhri, as stated in the New Generation, has described that Marib Dam is considered as the most famous Yemen's Archaeologies and the greatest geometrical work in all Arab countries. As it has been noticed when decoding the visual signs created by Numan, one can evidently recognize all what Numan means when indicating underlyingly all the historical places and buildings we own, as few mentioned above. Our interest, love and pleasure of the beauty of all antique buildings of our homeland indicates our national identity. As those beautiful old buildings are depicted as symbols of our history and civilization.

Raddedi ayyatuha ad'dunia nasheedi

Raddidih waaedi waaedi

Wethkuri fi farhati kulla Shaheed

Wamnahih hullan min dhaua waidi

[Oh World, Repeat my anthem

Echo it over and over again

Remember, through my joy each martyr

Drape him with the light of the garment of my
festival]

Here are the first two verses repeated over again. Based on the poet's own creativity, he casts the light on the majestic world by singing and happily ordering the world to repeat with him/us the anthem again and over again. He stylistically repeats the verses to enforce the meaning which signifies his/our devotion and love for our country. As most stylisticians generate or create possible meanings through the theories or linguistic models as their analytical tools, the repetitions of these poetic verses of the anthem particularize the phonological level of stylistics indicating the poet's skills of creating an aesthetic work.

Wahdati wahdati

Ya nasheedn ra'ae yamlao nafsi

Anti ahdn alegun fi kulli themma

[My Unity My Unity

Oh marvelous anthem fills my heart

You are the promise of all to come]

Abdullah Numan creates this humanistic literary work at the time when the South and the North of Yemen were separated due to the deception of the British colonization. In those three vertical lines, semiologically, the actual word of wahda [unity] is a signifier standing for exactly the unification of two or more separated things or people. Whilst through the text by its mental concept, the poet indicates his/Yemenis' country in the case of unifying; it symbolically refers to our homeland. He repeatedly predicts the unity of the two states to become a unified country. In fact, he does

not only predict the unity of the two states but also the unity of the Yemeni nation. Thus, the repetition of the lexical words of the poetic verse wahdati, wahdati [my unity, my unity] signifies both our belonging to the country and to the nation assembling by our Islamic religion, Arabic language, great history, culture, civilization, specially our original Arabism; it has a strong patriotic signifieds of our national belonging. Moreover, he continues singing and forecasting the unity of Yemen and calling the magnificent anthem to fill him and the whole world with smile and joy to justify the unification of the country by undertaking the contracted promise. This indicates that every Yemeni is responsible to make and also preserve the unity of the country after being unified.

Abdullah Numan's knowledge, experience and philosophy of life lead him to increasingly love his homeland and to spontaneously inscribe his concerns and love of it to the minds and hearts of each Yemeni from one generation to another. In that regard, the essence of the anthem is embodied in cultivating them with patriotism and in unifying the nation before the country. Since the concept of unity related to Yemen is not a national concern pertained to only Yemen. It is, nevertheless, a promise related to the whole world to stand up for her unification.

Rayati rayati

Ya nassejn hktahu min kulli shamesn

Okhledi khafegatn fi kulli qemmah

[My banner my banner,

Oh **textile** knitted from **every sun**

Raise forever on every top]

We could analytically and critically decode the underlying meanings encoded to clarify how intelligent our poet is in casting some magnificent light evoking the feeling of Yemenis' patriotism. The actual word (sign) of Rayia [flag] is a signifier standing for a piece

of cloth representing a country. However, Numan repeatedly uses the iconic and visual sign of Rayati [my banner or flag] to indicate Yemen presence emphasizing her majesty. A banner, such a human-made artifact symbolically refers to our pride, dignity and independence from any injustice. By using his scientific imaginative capacity in expressing his ideas, he aesthetically portrays Yemen's banner as a weave knitted by the light and shine of all suns to flap freely and to immortalize forever upon the top of each peak. His patriotism guides him into the use of this marvelous image to signify the freedom of his/our homeland and nation even it was not justified well at the poet's time, it, however, comes true at any time depending upon Yemenis' faith, dreams and their contract in keeping their promise in protecting Yemen and making her unified by land and nation.

In addition to this beautiful image, he also philosophizes about his/our homeland when referring to our banner, as in a general, the iconic sign of banner signifies a country as it associates with other signs in this anthem to generate a patriotic signified. He likens the cataphoric reference **textile** to the world when referring to the anaphoric reference **every sun**. Thus, he cleverly employs the natural artifact sun signifying that he is not only interested in nature and its beauty but also interested in showing all people how much he and all Yemenis love the real world 'Yemen' when calling her a textile knitted by the light of every sun. Although we have only one sun for the whole world, he metaphorically employs the signifier **every sun**; this surely indicates that the sun of Yemen does not set completely; it rises from the east of Yemen to her west without leaving her, preserving the light of Yemen 24 hours. In fact, this strongly indicates that Abdullah Numan portrays Yemen as the whole world.

Ommati ommati
Emnahini albbasa ya msdera baasi
Wathkhrini laki ya krama ommah
[My nation, my nation,
give me power, Oh the source of my power
Supply me with munitions for you, Oh the best
of nation]

In these three lines, he talks about his nationalism, the attachment to his/our nation, and our identity. He addresses our nation including the soldier, and the great warriors naming them the source of our strength and power, the best nation to donate him and all Yemenis strength and supply them with strength, bravery. As he sees different kinds of injustice of the British colonizers in South Yemen, he and his literary colleagues such as Mohammed Mahmood Al-Zuberi and Zaid Al-Mushki and all Yemenis attempt to cooperate with each other to achieve the independence of Yemen. As a consequence of their unity in protecting Yemen, several Yemeni martyrs were martyred at that time including his father and colleagues. This increasingly darkens his life. It, nevertheless, encourages him to greatly and proudly show our patriotism to the whole world including Arabic and non-Arabic people in order to see how patient, strong and cooperative Yemenis are.

Phonologically, the repetition of the signs 'ommati' [my nation] sounds the greatness and the significance of the nation of Yemen. Semantically, the lexical item of ommah is stylistically repeated to signify the concern of the poet and Yemenis in glorifying the great deeds done by them from the forefathers to the grandsons.

Eshto emani wahubbi **omamiya**
Wa maseeri fawqa darbi **arabia**
Wa saybga nabdho galbi **yamenia**
[In faith and love I am part of all **nations**
And my journey is marched among the **Arabs**
And my heartbeat will be in tune with **Yemen**]

More precisely, the following three vertical lines are also about Yemenis' nationalism. Due to Numan's love for his beloved country and his wide imagination and capacity, he from the very first verse till the last one, coordinates the verses according to their meaning having their surface and deep meanings. He, in a sequenced way, identifies the national identity of his nation. As the structuralist critic Barthes confirms that connotation is a second order system of signification based upon denotation. Thus, through the mental concept of the verse of this anthem made up of the visual signs and references, the production of meanings is generated beyond its normal meaning. It could be said that through the visual signed used from the beginning of the anthem by Numan Yemen is depicted as the whole globe; it is naturally for him to gradually start to generalize his nationality (Yemenis nationality) indicating that we are part of nations (humankind) as a whole either as Arabic or non-Arabic. He, then by these verses, determines that our journey is marched among **Arabs** including Sudanese, Omanis, Egyptians, Saudis, Libyans, and many other Arabs to indicate that we are Arabians. Whilst the last line of those verses, he particularizes to the best country (Yemen) in which our hearts will pulse in tune with **Yemen**, certainly reinforcing our sense of belonging to our national entity.

Lan tara ad'dunia ala ardhi wasiya
Raddedi ayyatuha addunia nasheedi
Raddedi waaedi waadi
Wthkuri fi farhati kulla Shaheedi
Wamnahih hullan min dhaua waidi
[No foreigners will take over Yemen
Oh World, repeat my anthem
Echo it over and over again
Remember, through my joy each martyr
Drape him with the shining mantles of my
festivals]

The verse 'Lan tara ad'dunia ala ardhi wasiya' [No foreigners will take over Yemen] is created to emphasize the solidarity, bravery and strength of Yemenis. Numan proudly and intrepidly signifies our strengths in doing the impossible for not allowing any foreigners to control and colonize Yemen. Our loyalty to our country leads us to keep achieving the independence of our country and keep us seek our freedom in justifying our dreams to show the whole world who are Yemenis without interfering any other countries. By the verse, Numan employs his patriotic connotation very well indicating that as the peace, loyalty, love, devotion of Yemenis lies in believing in their faith of homeland, Yemen will not permit any foreigners or any colonizers' enmity to destroy or take over her and her nation. Here is a type of patriotism 'blind patriotism' applied by Yemenis great warriors characterized by their loyalty towards their homeland without criticizing it. This verse also signifies that Yemenis could do whatever they want for the benefit of their nation and homeland by themselves. Since Yemen is the globe controlling her own global kingdom.

The repetitions of the last four verses of the poetic anthem add a predictive meaning for the poet's sight on the beloved country. It also affirms the importance of unification for both Yemeni citizens and Yemen's country.

5. Conclusive Statements

As of special importance, this paper has come to conclude that the great national poet Abdullah Numan is a scholar and politician in his patriotism. He unwinds the umbrella of his nation's patriotism around the world employing both of his multiple surface and underlying meanings, as well as the historical references in the Anthem of Yemen that is full of patriotic connotations. He centralizes all Yemenis' patriotism on the three main characteristics of patriotism. Firstly, due to his/Yemenis' love for

Yemen, he portrays it as the whole world when expressively connoting that Yemen's light is continuously knitted by the weave of the shine of the sun. He, further, philosophizes about its gracious majesty speaking underlyingly about its land, mountains, seas, buildings, on so on, which they signify the beauty of nature and the beauty of human-made related to our properties and our feeling of national belonging. And most significantly, he concerns with the unification of Yemen, since it has the central and prominent patriotic connotation signifying not only ones (patriotism) love, devotion and loyalty towards his/her homeland but also signifying his/her (nationalism) love, respect and sacrifice for his/her nation to complete the feeling of belonging. Regarding this, the great Yemenis by their hearts and minds build Yemen authenticity and culture when unifying and cooperating among each other. Deductively speaking, according to Numan's view of the concept of unity related to homeland, it is not a gelatinous unity but a far outlook unity for receiving the freedom of the nation of Yemen and their bright future. The unification of the happy Yemen is the world's responsibility to keep it, as they undertake the contracted promise knitted by the weave of the shine of the sun that signifies the promise of the lightness relating to the whole world. Secondly, his/our loyalty to our homeland guides us to remember with joy the whole good deeds of the Yemeni martyrs martyred for their homeland. Lastly, our interests and desires of being a part of the community of Yemen come in account of our loyalty and love for the sand of its lands.

It could be semiologically accentuated that according to the structuralist's point of view, this humanistic literary work impresses many Yemenis as it positively ideologically controls them to love and to be loyal to their homeland. It leads them to float in the world of

patriotism as well as transmitting Yemen's culture through its surface and underlying philosophical patriotic connotations. For example, it has been inferred from the text of the Anthem of Yemen religious signifieds in which the poet Abdullah Numan refers to when gladly performing the verse 'Remember, through my joy each martyr, drape him with the light of the garment of my festivals.' He reminds the whole world with the joy of martyrs who martyred in the events before and after the 48 Constitutional Yemeni Revolution for the sake of their nation and homeland. This similarly signifies the Almighty's reference to the Holy Quran of martyrs' joy when striving for the sake of his orders. Moreover, the nationalistic connotations/signifieds have been inferred through the text; Numan, in a glorified manner, remembers proudly and gloriously about the bravery, solidarity, and strength of our forefathers and their sons and grandsons when singing 'My nation, my nation, give me power, oh the source of my power'. This signifies that Yemeni people form the best nation trying to do their best in improving their homeland as those nationalists want their homeland to be the best. They are not only loyal champions in defending their homeland by obeying the positive ideology of their government but also they are loyal in building Yemen's culture. One could find their power and loyalty in building their antique architectures. For example, the Yemeni writer and architect Ali Saleh Al-Ammari whose loyalty and perfection of his architecture adds a beautiful colour to the history and heritage of Yemen when building the beautiful antique building (Dar alhajer), for example.

This has been also inferred from analyzing the text that all old beautiful Yemeni buildings such as Mareb Dam, walled cities and many other antique buildings are indicated by decoding the underlying historical reference

when reminding the world, from the verses 'each rock in your mountains ... it is from your exiting past' for example. Owing to Numan philosophical thinking, the verses mentioned have not only historical, cultural and positive ideological patriotic signifieds but they also have national belonging signifieds through the association of the signs stood for by the signifiers. Since these patriotic signifieds lead us to sense Yemen's authenticity, heritage and civilization.

It is of primarily significance that the researcher has come up with two significant patriotic annotations happening nowadays. The first patriotic annotation is that the Yemeni great warriors attempt their best to protect and defend their homeland. They do not allow any other countries or states to take over or oppress the beloved country. Certainly, the poetic verse of the Anthem of Yemen 'No foreigners will take over Yemen' greatly influences their spirits and loyalty, since they give a promise to the world that they will not allow any oppressors to work against their desires. The other patriotic annotation is that the two bisectors of the North and the South of Yemen are in alliance with keeping the dignity of the national anthem despite of their different ideology. They both take into account the golden words of their anthem and respectably celebrate each national day happened historically with performing and listening to it in a glorified way. The men of Yemen are great champions, they do not accept any loss easily. Although the Southern and Northern people of Yemen are in argumentative conflicts, they are brothers. They will reconcile soon or later. One could think it seems, to a certain extent impossible to take the dispute of those two brothers off. However, the depressive time Numan lived in indicates that the historical transformation changes to better gradually, specifically when such educated people do

their best and look everything from the bright sides for saving their country.

Last but not least, when investigating, the researcher has semiologically generated and structured patriotic connotations inferred through the text and historical references and through analyzing the aesthetic use of Numan's language. She has also evaluated how creative and patriotic Abdullah Numan is. Virtually, Yemen's culture is large having its own great men who attempt to build and preserve all our valuable and antique things. This paper has dealt with the summary of the anthem briefly indicating Yemenis' patriotism, their culture and their national identity. However, the coming book will be dedicated to the analysis of the entire anthem indicating Yemenis' culture, identity and incorporeal and material heritage in details.

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