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Identity Making Process in Fadia
Fakir's My Name is Salma

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DEDICATION

This dissertation is dedicated to my wonderful and lovely family for supporting me along this journey. Their smiles, prayers, love and endless help pave my way till the end to accomplish my goals.

I thank them all with all my heart, and I believe they were proud of my success. To my ideal father Omar whose love and voice made me complete this work; his great support and guidance made my way easier. It is dedicated to my lovely mother Khadidja, who believes in my dream and has always encouraged me to pursue my higher studies. I also dedicate it to my brothers who were very supportive: Othman, Akram, salamo.

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DEDICATION

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ABSTRACT

This dissertation addresses the situation of the Arab Muslim woman in western society. It discusses identity formation amid the complex interplay of Arabness. This current investigation seeks to analyze these issues and characterization in Fakir's novel *My Name is Salma* in order to find out how identity is formed by a Muslim subject in a postcolonial Western context. This research enriches our understanding of the concept of Arab identity and the Diaspora and how the experience of immigration impacts identity formation for an Arab Muslim woman in a postcolonial Western environment. In this study, Edward Said's theory of Orientalism describes the West's depictions and portrayal of the "East", and Homi K. Bhabha's theories of "ambivalence", "mimicry", "hybridity" and "the third space" were applied to analyze the identity-making process in Fakir's novel *My Name is Salma*. The findings of this study reveal that a Muslim character living in the West will form for them a hybrid identity that encompasses both their Muslim heritage and that of the modern, secular culture of the West –like Salma does upon her moving to Britain, all this was creatively revealed in Fadia Fakir's writing.

Key words: identity formation, postcolonial, Diaspora, patriarchy, alienation, feminism, honor killing.

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Introduction

Introduction

The historical contact between Islam and the West has played a significant role in the process of developing their sense of self. During colonialism, the West's intellectual conquest of the East came after its military conquest. Western academics claimed that the interpretation, translation, and critical analysis of Oriental cultures and histories for themselves.

Islam and Arab ethnicity have come under increased criticism in numerous discussions around the world. Various Muslim authors have responded to this by (re)defining Arab/Muslim identity in light of the current situation in their writings. Fadia Fakir, like other Muslim writers in the West, has worked to correct this misrepresentation of Muslim women and has made an effort to give Muslim women in Islamic culture a place of equality and respect, as well as a place in the West (Canpolat, 2014). A Muslim Middle Eastern native living in the West is portrayed in her postcolonial novel *My Name is Salma* as she struggles to create her identity inside the oppressive secularism of Western culture. Most Africans and Muslims in the East have gone through colonization and post-colonization. Mimicry, hybridity, and ambivalence have come to define the postcolonial African identity, much like they do other conquered civilizations in a world that is growing more and more globalized.

In *My Name is Salma* Like other female protagonists, Selma, the main character in this book, was born and reared in traditional Muslim circumstances where she experienced tragic events that left her psychologically wounded before she fled to the West to begin remaking her life. Salma was forced to flee her home in search of safety in the West, where she starts her life over and finds some measure of success. Despite being psychologically scarred by her experience of having a baby out of wedlock, which makes her the target of "honor killing", Salma is still made the target of these crimes. Although Fakir's story is fiction, it closely

resembles the real-life experiences of many Arab Muslim women who are exiled in the West in order to escape the patriarchal values that oppress women.

The Jordanian/British feminist author Fadia Fakir is a lecturer for The Project of the Middle Eastern Women's Studies and a campaigner for human rights, particularly for the women rights in the Arab world. She is also the author of a number of well-known novels that explore aspects of Arab culture and third-world problems. One of her works is the novel *My Name is Salma*, which explores a variety of delicate subjects, such as identity formation, feminism, patriarchy, the Diaspora, alienation, and other deep issues. Contrary to Orientalist discourse, it depicts a Muslim Middle-Eastern native developing her identity in a postcolonial environment; this research examines how immigration and life in the Diaspora west affect identity development for Arab Muslim women in a postcolonial western context.

In order to assess the problems facing Arab Muslim women in the post-colonial era, this study presents several political, social, and religious themes in relation to the chosen novel *My Name is Salma*. The concepts of cultural hybridity, mimicry, and ambivalence developed by Homi K. Bhabha are utilized in order to examine how religion, gender, class, and race affect Selma's development of a migrant identity. Selma's identity in the book is multifaceted and always evolving, and the examination of Selma's otherness through her interactions with persons from many cultures and ethnic origins has an impact on how she creates a hybrid identity.

In the novel *My Name Is Salma*, a young, unmarried Muslim Bedouin woman who fell in love and became pregnant by him outside of marriage is dumped by the young man once he knows about the pregnancy. After Selma caused shame to her family, her brother became determined to kill to restore their reputation, making her a target for honor killings. Salma was forced to leave her country as a result. Due to her identification, culture, and religion, she

encountered challenges in her new home. She was compelled to create a new life and identity for herself in western civilization.

Stuart Hall makes the following claim in his book *Cultural Identity and Diaspora*:

Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a "production," which is never complete, always in process, and always constituted within, not outside, representation. (Hall, 1990: 222).

According to Hall's theory, a person's identity is always a work in progress that is influenced by their social, cultural, and physical circumstances. According to Hall, contemporary civilizations have forced the postcolonial subject to have an identity that includes a variety of identities, identities that are occasionally at odds with one another and cause the subject to experience a "identity crisis."

Hybridity in British Muslim Women's Writing by Seda Canpolat (2014) analyzes Salma's identity issue as an Arab British in Britain. "As the present in Britain grew so appealing for Salma, people began to think about ways to counteract the impact of the new lifestyle on the feeling of self caused by displacement," the author writes. While Canpolat's study focuses on the topic of hybridity, this study is more concerned with identity creation. It is evident from these overviews of the literature that identification in general has been the subject of extensive inquiry. There is a gap in the literature when it comes to exploring how a Muslim person forms their identity in a postcolonial setting, as *My Name is Salma* by Fadia Fakir does not.

Therefore in order to provide an accurately comprehensible and analytical work, , it is necessary to underline The central question that this study seeks to answer which is: how identity is formed for a Arab Muslim woman in a western society? In order to create a

thorough backdrop for the study, this research started with a detailed and comparative reading and analysis of books and literature authored by Fadia Fakir from the Middle East who now resides in the West. The arguments on culture made by Homi K. Bhabha, Edward Said, and Stuart Hall served as the foundation for understanding and analyzing the themes, the protagonist, and her character in this book. In the novel *My Name is Salma* by Fadia Fakir, identity development is the sole subject of this study. The literature review makes it evident that only *My Name is Salma*, out of all of Fakir's novels, depicts identity creation, the topic of this study.

The aim of this study is to examine how the protagonist of Fadia Fakir's novel *My Name is Selma* develops her sense of self while living in a foreign country. They also analyze the issue raised in the book, such as feminism and imagination and they seek to establish that the protagonist cultural and physical alienation is what drives her continue pursuing identity formation. To determine the most pertinent and appropriate literary techniques for this study, theoretical texts were researched. Additionally, works by academics and critics who have studied post colonial and Middle Eastern literature from books, journals, and online pieces were examined. The claims made about culture by Homi. K Bhabha, Edward Said, and Stuart Hall served as the foundation for comprehension and analysis of the novel's issue.

In terms of structure, the present study is divided along two main chapters. The first chapter will be devoted to the Socio-Historical context and Theoretical background of the study. This chapter is divided into three sections; the first and second sections deal with the theories of Edward said Orientalism and Homi Bhabha's concepts that describes the status of the Arab Muslim women living in foreign environment and the difficulties faced in order to bend. While the third section deals with the biography of the Jordanian writer Fadia fakir, in addition of a summary of the novel *my name is Salma*.

The second chapter (fieldwork) will be devoted to the practical side of this study, where we shall analyze the novel of Fadia Fakir's *my name is Salma* from a Postcolonial Feminist perspective. It will cast light on the portrayal of the protagonist Salma and scrutinize her journey to shape her identity due her transfer from her homeland to a new land throughout the novel. Additionally, it will examine the case of honor killing which is common in Middle East countries as a consequence of illegal acts of women. Furthermore, it will highlight the interaction between the east and the west and how it is difficult to blind into a new different society with different culture, language and different lifestyle, and what Salma experienced.

Chapter One

THE SOCIO-HISTORICAL CONTEXT AND THEORITICAL FRAMEWORK

Chapter One: Theoretical Framework and The Socio Historical Context

Introduction

My Name is Salma is a novel of a search for and an assertion of identity. It is about young Arab Bedouin Muslim girl undergoes a detrimental journey from the East to the West; from the Arabian village of Hima in Jordan to the western English city of Exeter. The novel is one of a physical and psychological journey from innocence to experience in a foreign western society constructed of various cultural features as language, religion and lifestyle. This novel is considered as of feminist and post-colonial literature at the same time, which analyzes the Arab Muslim women of Middle East in a western society searching for the identity; moreover, it narrates the difficulties of our protagonist from life to death.

Subsequently, this chapter provides the socio historical details of the period which the event of novel under study took place. it attempts to depict the theoretical perspectives of the postcolonial feminism theory. Thus, it is divided into three main parts. The first part deals with Edward Said's concept of Orientalism which is assumed to be a created body of theory and practice which constructs image of the orient, or the east, directed toward those in the west. As it represented in our novel *My Name is Salma*, our protagonist wins a voice in a foreign country and adopts a new standards of living, releasing herself from the cultural boundaries of Jordan and rejecting the double identity between the traditional and modern life. The second section deals with the general overview of Homi Bhabha's notion of identity and its major features, which maintain the search for identity for the orient in the west. The last part demonstrates Fadia Fakir's travel writing in which she succeeded in representing the Arab Muslim women's identity and culture in the west.

1.1. The Study of Edward Said's Concept Orientalism

“The more one is able to leave one's cultural home, the more easily is one able to judge it, and the whole world as well, with the spiritual detachment and generosity necessary for true vision. The more easily, too, does one assess oneself and alien cultures with the same combination of intimacy and distance” Edward W. Said, *Orientalism*

Orientalism was a nineteenth-century Western intellectual field that studied the languages, literatures, religions, philosophies, histories, art, and laws of Asian countries, particularly ancient ones. Orientalism may also refer to a general enthusiasm for all things Asian or "Oriental," since such studies inspired broader intellectual and artistic circles in Europe and North America. Orientalism was also a school of thought among a group of British colonial administrators and scholars. Orientalists began to use the name Asian studies to characterize their work in the mid-20th century, in an attempt to disassociate it from Orientalism's colonial and neocolonial connections. More recently, the phrase has been used disparagingly to denote to Western researchers' purportedly simple, stereotypical, and humiliating perceptions of Arab and Asian cultures, primarily via the work of Palestinian American scholar Edward Said.

Edward Said examines in his book *Orientalism* the idea that the way the Orient has (and continues to be) portrayed and understood by the West is not only dwindling, but also approaching mythology rather than reality. Said argues that the desire to understand a different culture in order to coexist with it should have nothing to do with an exchange of power and dominance, as it has all too often occurred, resulting in years of colonization, arbitrary border-drawing, and the over simplification of a diverse range of civilizations and cultures under one stereotypical designation: the Orient. Edward Said in his book *Orientalism* Quotes: “The result is usually to polarize ... the Oriental becomes more Oriental, the Westerner more Western.”(1978.46)

In order to grasp the meaning of Orientalism, as well as its implications and consequences for cultural notions; it examines the problematic issue of representation, including what it means and what factors influence it. We'll also try to figure out what sort of link exists between culture and representation, and how it shapes our ability to make sense of the world. In an essence, 'the other' is what we are not—the unknown and unfamiliar. Because of this “unknowability” and unfamiliarity, we build 'the other' as the source of our deepest fears, hate, and darkest desires and drives. 'The other' might be persons from a different nation, religion, gender, or race. Consider some of the comments we make about what 'we' are like vs. what 'they' are like. One strategy is to tame it, to make it familiar by pointing out similarities and eliminating distinctions so that we might assimilate 'the other' into ourselves—to make them just like ourselves. The other strategy is to emphasize differences rather than similarities, and to respond to differences with worry and anger, as we see in newspapers and on television, as well as in our daily lives when we meet prejudice.

The aim is to draw on commonalities while accepting rather than rejecting differences. In most, if not all, of the sections that follow, the relationship with "the other" will be a recurring subject in both explicit and implicit ways. Keep an eye out for it and investigate the various dynamics. Said and Orientalism: When a person tries to represent another culture or a behavior that is unfamiliar to her in moral terms, she will always employ pictures, descriptions, structures, and principles that she is comfortable with. Both films vividly depict the notion that India is old and chaotic, that snakes and elephants roam the Indian streets, and that there are hordes of wild crowds. In actuality, the visual elements are meant to represent Indian culture. We do know, however, that the film *A Passage to India* is about India during the colonial era. Both the colonizer and the colonized are shown.

It is worth noting that Orientalism is divided into three main parts. In the first part Said establishes the expansive and amorphous capacity of Orientalism. It is a discourse that has

been in existence for over two centuries and one that continues into the present. The focus in this section is to look at the question of representation in order to illustrate the similarities in diverse ideas such as Oriental despotism, Oriental sensuality, Oriental modes of production, and Oriental splendor. The book's second section is devoted to 'Orientalists structures and restructures.' Said's goal in this book is to show how nineteenth-century philological, historical, and artistic authors depended on a legacy of knowledge to textually build and rule the Orient. The colonial government benefited from this building and making the Orient visible, since it was able to use this information to build a system of rule.

The final part of the book seeks to investigate 'Modern Orientalism.' This section demonstrates how the United States absorbed and altered the established legacies of British and French Orientalism. This, according to Said, is best demonstrated in the way these legacies are manifested in American foreign policy. The book is a complicated articulation of how Orientalism's absorptive potential has allowed it to absorb influences such as positivism, Marxism, and Darwinism while remaining true to its core ideas. But to reject Orientalism as just a rationale for colonial authority is to overlook the reality that Orientalism justified colonialism in the first place (1978:39).

The separation of the globe into East and West took centuries to develop, and indicate the basic binary distinction on which all dealings with the Orient were founded. However, one side held the power to establish what the East and West's realities may be. "Because it sprang from this cultural power, knowledge of the Orient "in a way produces the Orient, the Oriental, and his world" (1978:40). This claim takes us directly to the heart of Orientalism, and so to the cause of most of the debate it has sparked. The Orient and the Oriental, according to Said, are direct creations of the many disciplines by which they are known by Europeans. On the one hand, this appears to reduce a highly complicated European phenomenon to a simple

matter of power and imperial ties, while on the other, it appears to leave no room for Oriental self-representation.

1.2. Homi Bhabha Notion of Identity

Homi Kharshedji Bhabha is an Indian critic and expert in English literature. He is the Harvard University Anne F. Rothenberg Professor of the Humanities. He is one of the most significant figures in modern postcolonial studies and is responsible for the creation of several essential terms and concepts, including ambivalence, mimicry and hybridity. According to Bhabha's thesis, these terms represent ways that colonized people have resisted the power of the colonizer.

1.2.1-Exploring the Theories of H.K. Bhabha in *My Name Is Salma* (Hybridity, Mimicry, Ambivalence and Third Space)

One of Bhabha's central ideas is that of "hybridization", which he borrows from Edward Said's work, is one of his main theories that depict the formation of new cultural forms from diversity. Instead of considering colonialism to be a thing of the past, Bhabha demonstrates how its histories and cultures persistently encroach upon the present, requiring that we change the way we perceive intercultural interactions. By utilizing post-structuralism approaches with colonial literature, his work revolutionized the study of colonialism. Moreover, the term of hybridity is a special feature in H.K. Bhabha's research in the field of translation studies is the emphasis on 'hybridity'. The term of 'hybridity' has become one of the most recurrent concepts in postcolonial cultural criticism and facilitates to reveal the understanding of the world of bilingual translators related to several cultures. Also, this approach makes it possible to explain the main consequences of the transition from one cultural environment to another, but H.K. Bhabha does not claim that translated texts are hybrid. He considers that the process of translation itself leads to hybridity.

According to Bhabha, Hybridity is one of the most widely used and contested words in postcolonial theory, referring to the emergence of new transcultural forms inside the contact zone created by colonization. The term 'hybridization' refers to the cross-breeding of two species via grafting or cross-pollination to produce a third, 'hybrid' species in horticulture.

Hybridization can take numerous forms, including linguistic, cultural, political, and racial hybridization. Pidgin and Creole languages are linguistic equivalents, and they reflect Mikhail Batching, a linguist and cultural theorist who used the word to describe the disruptive and transfiguring potential of multifocal language situations and, by extension, multifocal narratives. Thereafter, the concept 'hybridity' has lately been connected with the work of Homi K. Bhabha, whose analysis of colonizer/colonized interactions highlights their mutual production of subjectivities and their interdependence (see mimicry and ambivalence).

All cultural assertions and systems, according to Bhabha, are formed in a realm he refers to as the "Third Space of Enunciation" (37). Cultural identity constantly forms in this ambiguous and conflicting environment, according to Bhabha, rendering the claim to a hierarchical "purity" of cultures impossible. According to him, understanding this ambiguous space of cultural identity might aid us in overcoming the exoticism of cultural variety in favor of realizing an empowering hybridity within which cultural difference can operate. It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. The importance and influence of culture is why the concept of hybridity is so significant.

In post-colonial theory, hybridity has been used to refer to simple cross-cultural 'communication.' This usage of the phrase has been generally dominated, as it basically states ignoring and dismissing the power imbalances it refers to. It has been accused of duplicating

assimilationist strategies by disguising or 'whitewashing' cultural distinctions by emphasizing the transformational cultural, linguistic, and political implications on both the colonized and the colonizer; it has been accused of reflecting assimilationist methods by disguising or 'whitewashing' cultural distinctions. 1 Other attempts to emphasize the mutuality of cultures in the colonial and post-colonial processes, such as syncretistic, cultural synergy and transculturation are based on the concept of hybridity. "The theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. It is the in between space that carries the burden of the meaning of culture and by exploring this Third Space; we may elude the politics of polarity and emerge as the others of our selves" Homi K. Bhabha, *The Location of Culture*.

Accordingly, the above-mentioned critique of the word originates from the belief that theories that emphasize mutuality must minimize oppositionality and encourage post-colonial dependence. However, there is nothing in the concept of hybridity that implies that mutuality eliminates the imperial process' hierarchical structure or that it entails an equal exchange. However, some supporters of decolonization and anti-colonialism have construed the term's present use in colonial discourse theory in this way. It has also been criticized by critics such as Chandra Talpade Mohanty, Benita Parry, and Aijaz Ahmad as part of a larger discontent with colonial discourse theory. These criticisms highlight the textualist and idealist foundations of such analyses, as well as the fact that they overlook unique local distinctions. The notion of a shared post-colonial condition like hybridity has been seen as part of discourse analysis' tendency to de-historicize and de-locate cultures from their temporal, spatial, geographical, and linguistic contexts, leading to an abstract, globalised concept of the textual that obscures the specificities of specific cultural situations.

Robert Young suggests that the contribution of colonial discourse analysis, in which concepts such as hybridity are couched, to the investigation of the discursive construction of colonialism does not seek to replace or exclude other forms such as historical, geographical, economic, military, or political. Young, on the other hand, has shown a number of objections to the term's indiscriminate application. He highlights how powerful the term 'hybridity' was in imperial and colonial discourse in negative portrayals of the union of various races — narratives that claimed that such hybrids would eventually revert to their 'primitive' stock unless deliberately and consistently fostered.

In other words, Hybridity therefore became an element of a racist imperialist ideology, notably around the turn of the century. Young warns against using a term that is so deeply rooted in racist assumptions, but he also points out that there is a distinction to be made between unconscious processes of hybrid mixture or realization, and a conscious and politically motivated concern with the deliberate disruption of homogeneity. He points out that, for Bakhtin's, hybridity is politicized rendered contestatory, embracing the subversion and challenge of division and separation. Bakhtin's hybridity, according to Young (1995: 21–22), "pits diverse points of view against one another in a conflictual framework that preserves "a certain basic, biological vitality and open-endedness". Young acknowledges the power of hybridity to overturn "the systems of domination in the colonial context," which Bhabha also recognizes. More over Bhabha has transformed Bakhtin's intentional hybrid into an active moment of challenge and resistance against a dominant colonial power... depriving the imposed imperialist culture of not only the authority that it has for so long imposed politically, often through violence, but even of its own claims to authenticity Postcolonial hybridity, in contrast to imitation, which is a very rigid and limiting concept, may be quite slippery and massive.

Basically, Hybridity, at its most fundamental level, refers to the combining of eastern and western cultures. It most frequently refers to colonial subjects from Asia or Africa who have struck a balance between eastern and western cultural features in colonial and postcolonial literature. However, in his article "Signs Taken for Wonders," Homi Bhabha clearly saw hybridity as a subversive instrument for colonized people to oppose various types of oppression (Bhabha's example being the British missionaries' imposition of the Bible in rural India in the nineteenth century).

The second theory is Mimicry, it is sometimes viewed as a source of embarrassment, and a black or brown person who engages in it is frequently mocked by other members of his or her community. (There are a variety of slang insults that allude to imitation, such as "coconut," which refers to a brown person who acts white, or "Oreo," which is similar but commonly used to a black person.) "Wigger" is a phrase that is often used in reverse.

Though imitation is an essential idea in thinking about the relationship between colonizers and colonized peoples, and many people have been labeled as mimics or mimic-men in the past, it's fascinating that nearly no one ever refers to themselves in this way. Mimicry, on the other hand, isn't always a terrible thing. Bhabha viewed imitation as inadvertently subversive in his essay "Of Mimicry and Man". Mimicry, in Bhabha's view, is a type of performance that reveals the artificiality of all symbolic displays of power, as drawn from Jacques Derrida's deconstructive understanding of J.L. Austin's concept of the "performative".

To put it another way, if an Indian who wants to imitate the English gets fascinated with certain specific codes associated with Englishness, such as the British colonial fixation with the *sola topi*, his performance of those codes may reveal how empty the codes are. While it may be feasible, this specific dynamic is rarely observed in colonial and postcolonial literature, due in large part. One assumes this because a person would be unlikely to

knowingly adopt this way of subversion when there are typically many more direct ones available. Indeed, it's difficult to think of a single case in postcolonial writing where this type of subversion is present. Mimicry is commonly mentioned in relation to the "been-to," a person who has travelled to the west and then returned "home" supposedly altered.

The protagonist Selma in *the cry of the dove* (who have not had the same western trip experience find those who have returned's urge to impose their English ideals, language, and religion on everyone else perplexing and objectionable.). In *My name is Salma* an identity crisis shows up in our protagonist which suffers from dislocation and makes efforts to defragment her identity as well as the notion of mimicry, which is clearly depicted in various scenes in the story, which is torn between two identities, two regions, two languages, and two lifestyles. Her Arabic language and Arab identity are always at odds with an English language she does not understand and an English society in which she is always a 'misfit,' no matter how hard she tries to fit in and adapt. Salma complains, facetiously: "I could hear it sung everywhere in the cathedral, 'Where Do You Come From? Sometimes even the cows on the hills would line up, kick their legs in unison and sing, 'Where do you come from, you? Go home!'" (Fakir167).

Another theory of Bhabha was ambivalence, According to Bhabha; postcolonial ambivalence is the outcome of colonialism. It is related to the relationship between the colonized and the colonizer. The colonizer's people seem to reflect the colonized people. They thought they would have a better life if they followed the colonizer's example. In this way, the colonial loses their social personality and the colonizer loses their social character (6 22). Furthermore, he claims that ambivalence refers to a simultaneous appeal to an item, individual, or activity, as well as repulsion from it (6 80).

Finally, his concept of the third space which is submitted usefully for analyzing the enunciation, transgression and subversion of dualistic categories going beyond the realm of

colonial binary thinking and oppositional positioning. (Law 1997) Despite the exposure of the third space to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion that “initiates new signs of identity, and innovative sites of collaboration and contestation.” (Bhabha 1).

Postcolonial literature, the founding of the World Trade Organization and the structuring of Social Media Networks are all examples of Bhabha's Third Space. It begins with a summary of how the notion of Third Space is explained in relation to certain circumstances and experiences.

The theoretical foundation, upon which the discussion and analysis section is built, is next introduced. It examines colonized/colonizer interactions using Homi Bhabha's *The Location of Culture* (1994) paradigm, in which Third Space is the terrain that hosts the ongoing process of forming and reconstructing identity, and attaining "the beyond" is the aim that former colonies should set for themselves. Cultural identity in a global society is the subject of this exhibition. Displacement, alienation, exile, Diaspora, trans-nationalism, hybridity, and cosmopolitanism are all explored.

The Third Space is a luminal space that "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation," according to the influential cultural and post-colonial theorist Homi Bhabha. It refers to the interstices between colliding cultures, a luminal space "which gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation."

Thus, the third space is a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility. It is an ‘interruptive, interrogative, and denunciative’ (Bhabha 1994) space of new forms of cultural meaning and production blurring the limitations of existing boundaries and calling into question established

categorizations of culture and identity. According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity'. (Bhabha 1994)

1.3.Fadia Fakir Travel Writing of *My Name Is Selma*

1.3.1. About the Author

Fadia Fakir was born in 1956 in Amman, Jordan. She is a Jordanian/British author, independent scholar, and human rights supporter. She got a BA in English Literature from the University of Jordan in Amman before going on to Lancaster for an MA in Critical and Creative Writing. She completed her doctorate in critical and creative writing from the University of East Anglia in the United Kingdom. In *The House of Silence: Autobiographical Essays by Arab Women Writers*, Fakir edited and co-translated (1998). She is also a lecturer and administrator for the Project of Middle Eastern Women's Studies at the University of Durham's Centre for Middle Eastern and Islamic Studies.

She wrote *Nisanit* (1990), *Pillars of Salt* (1996), *My Name is Salma* and *Willow Trees do not weep* (2014). Her third novel, *My Name is Salma* (Transworld, 2007, translated into 12 languages). Fakir was born and brought up a Muslim in Amman, Jordan. Having lived in both the East and West, her identity is multi-cultural as she is a product of both cultures. Writing about the experiences of people in Britain and in the East is a way for Fakir to come to terms with her multicultural identity.

In 1988, Penguin released her first book, *Nisanit*, which is set in two unnamed Middle Eastern nations and tells the tale of a young girl whose father is detained due to his political activity and an Israeli soldier who captures a Palestinian guerrilla fighter. Her second book, *Pillars of Salt*, was released by Quartet Books in 1996. It has been translated into German, Danish, Dutch, Romanian, and Bulgarian. The book, which is set in colonial and postcolonial

Jordan, "stands between East and West" and "combines Arabic traditional storytelling with postmodern narrative tactics," according to one critic. Two Arab women, one a Bedouin and the other from the town, are imprisoned in an asylum as a result of the deeds of their brother and husband, respectively. This story has a strong feminist message.

Fakir uses social commentary in her writing, much like how Um Saad's story in «Pillars of Salt» transmits a powerful societal message about how men treat their wives poorly and views them merely as tools. Fakir has always set her plays and novels in a region of the world known as the Arab World, if we try to look at the geographical setting in one of her works. Since she was born in Amman, this demonstrates that she has always written about local topics. It also reveals that because Fadia tried to depict societal issues in her work.

Overall, we can see that Fadia's work has received widespread acclaim; she never writes a lighthearted story or fable, instead focusing on serious issues of society and the economy, especially in her novels and articles that are primarily about the Arab world because she feels strongly about her native country and the situation there, possibly as a result of her upbringing and the things she may have witnessed. She was born in Amman but moved to the UK to pursue her education so she was inspired to write about them because she had observed the disparities in how women are treated in these contexts.

My Name Is Salma (USA, *The Cry of the Dove*), a book by Fakir, was released by Doubleday in 2007. The narrative chronicles the life of the titular Arab woman from her early Bedouin days until she is forced to leave her home country as a refugee to Britain after giving birth to an illegitimate daughter and fearing that her brother will carry out a "honor killing" on her. She longs to go home to find her daughter despite experiencing racism and indifference as a migrant. However, "faith and motherland are both connected for Salma, both judgmental and merciless; at the same time the places of public shame and individual guilt". 13 different languages have editions of *My Name is Salma* published in 16 different nations.

Along with short tales and theatrical screenplays, Fakir has also written "The Separation Wall," which was initially published in *Magnetic North* by New Writing North in 2005. She was the editor and contributor to the 1998 book *In the House of Silence: Autobiographical Essays by Arab Women Writers*. This was a part of the acclaimed series *Arab Women Writers (from Arabic)*, which was released by Garnet and for which Fakir served as general editor. At the Centre for Middle Eastern and Islamic Studies at the University of Durham, Fakir served as a lecturer and the project coordinator for the Project of Middle Eastern Women's Studies until 2005. She has since mostly focused on writing fiction and has also started to teach creative writing. Currently, she is a writing fellow at St Aidan's College in the University of Durham. She takes the lead and co-founder of the Banipal Visiting Writer Fellowship.

Fakir's work, which is fully written in English, is the focus of a lot of current academic inquiry and debate, notably because of how it "translates" elements of Arab culture. It is praised for its innovative artistic choices and inclusion of themes relating to the lives of Third World women, migration, and cultural ambiguity.

1.4. About the Novel *My Name Is Selma*

Regarding the novel; *My Name Is Selma* tells the story of a young unmarried Muslim Bedouin lady from Jordan who goes to England from the Levant. The main character of the book, Salma, is a free-spirited young farmer's daughter who falls in love with a young man and has an illegitimate child with him. Since she has damaged the reputation of her family, this is illegal in her hometown of Hima. Her partner rejects her and walks out after she informs him she's pregnant, and her brother is ready to kill her to restore their family's honor.

When Salma informs her amiable, veteran teacher of her predicament, the teacher drives her to the police station, where she is taken into custody. In the prison, Salma performs cleaning and sewing duties. She encounters other women who experience patriarchal society

in a similar way to her. She then gives birth to a baby girl, who is immediately taken from her. Salma learns about a religious group that has assisted other women in same circumstances. She is hauled away to a convent in Lebanon in the middle of the night after being released from prison.

When the nuns at the convent learn that Selma's brother has located her and is pursuing her, they adopt Salma, give her the name "Sally," and take her to live in England as a refugee. Salma is detained in the port prison for two months before being allowed entry to the UK because the immigration officers doubt the legitimacy of her adoption documents when she lands in England. While residing in an Exeter hostel, she befriends Parvin, a second generation Asian-British who has fled an arranged marriage.

Salma is forced to leave the hostel and move in with Liz as a result. She also finds employment as a seamstress and a part-time job at a bar, learns English, and enrolls in an Open University course in English literature. She becomes good friends with Gwen, a former Welsh headmistress. As Liz gradually spirals out of control, Salma tries to take care of her. Finally, Liz dies away. Salma later weds her university professor, with whom she had a son. Salma seems to have loved England and created a life there, but she constantly wonders about her home in the Levant.

Conclusion

The feminist literacy works have begun to reflect many social, cultural, political beliefs which basically have built limitations on women's freedom. It has been a voice against the patriarchal society and it shows how women gain the freedom of expression and physical movement in Middle Eastern societies in particular. Fakir, the postcolonial Arab feminist, who has examined the status of Jordanian women both under religious background and customs, She gave insight into the traditional culture of male society in Jordan and the western standards that support women's liberties.

In relation to postcolonial studies that have been debated in this chapter, H. Bhabha theories hybridity, ambivalence, mimicry and third space shape the notion of identity. he suggests the concept of hybridization that shows how colonialism is constructed by the European as caviling mission in which a superior culture of the metropolitan west comes in contact with the inferior culture of the colonized periphery furthermore, he sees ambivalence as culture with consisting ,opposing perceptions and dimensions.

Also, the mimicry's effects on identity; the disciplined where the observer becomes the observed and partial representation articulators of the whole notion of identity. Moreover the third section, theory explains the uniqueness of each person and it refers to the interstices between colliding cultures, a liminal space "which gives rise to something different, something new and unrecognizable. This chapter has also dealt with the concept Orientalism of Edward said (1978) which is revealed as a psychological exercise in the self-affirmation of "European identity"; not an objective exercise of intellectual enquiry and the academic study of Eastern cultures. All these theoretical positions take place in fakir novel *my name is Selma* to convey her message. Fadia fakir, the feminist writer could gain a successful journey of writing serving the female character in general and the Arab Muslim women in particular in order to have a voice of freedom and identity in the west.

Chapter Two

IDENTITY MAKING PROCESS

IN MY NAME IS SALMA

Chapter Two: IDENTITY MAKING PROCESS IN *MY NAME IS SALMA*

Introduction

The second chapter is purely analytical; the first part discusses the concept of “honor crime” as it presented through the diverse experience of the characters especially the protagonist Selma. Fakir depicts the protagonist’s tragic journey in order to get a safe place of her new lifestyle in a western culture and standards .it also portrays how Arab Muslim society is not tolerated with such kind of misdeed out of customs. Moreover, this part analyses the vision of the Islamic laws toward Honor crimes and setting serious laws to eradicate it besides the feminist perspectives. The second part of this chapter highlights the process of communication between the orient and the west ideologies through the event of the novel *My Name is Selma*. The last point to be examined is the theoretical position of the multicultural and hybrid identity followed with the importance of multiculturalism in shaping the double identity.

2.1. Honor Crime In *My Name Is Salma*

With its themes of honor killings, exile, and personal reinvention, the third book by Jordanian-British author Fadia Fakir, "*My Name is Salma*," seems destined to garner significant interest among readers on both sides of the Atlantic and beyond.

Salma is a seventeen-year-old Bedouin girl. She is forced to flee her village in the Levant after having sex outside of marriage and being pregnant out of wedlock. Miss Naila, her teacher, will aid her in departing in order to save her life, since Salma's brother, Mahmud, has attempted to murder her by shooting a bullet between her eyes. An honor crime seems to be the only way to restore the family’s reputation. Salma has been having a shamelessly passionate affair with a young guy she has fallen in love with, but when she informs him she is pregnant, his charm is replaced by hate."You are guilty."You have lured me with your

pipe's longing sounds and swaying hips," he adds. A midwife's crude attempts to abort the baby using metal instruments fail, and her teacher has Salma placed into protective custody in order to spare her from an honor killing. Salma's jail mates include Nora, who has been accused with prostitution, and a lady who was detained after going out nude into the street after being driven insane by her husband's second wife.

Salma is imprisoned for several years before being freed by a nun who brings her to a monastery in Lebanon. But her brother is still searching for her, and a Miss Asher arranges the papers for her to adopt Salma and bring her to England under the name Sally Asher. Salma is imprisoned in immigration detention in England and is released thanks to the efforts of Miss Asher and a Quaker man who believes that she is entitled to political asylum since she would be murdered. Salma has witnessed abuse in her own country's patriarchal system, As Salma struggles to live in England, a foreign place to her, and she faces many failures and partial successes.

Salma quickly masters the language, pursues an education, and decides to marry an Englishman. As her life appears to become more stable under her new "identity," she begins to hear her daughter's voice screaming for protection. Salma's final scene brings her back to her hometown of Hima, where she is shocked by the terrible news that her daughter had been murdered by Mahmud, the brother-uncle. Salma is shot by her brother, ending her life on the same ground where she born and raised as a little girl and was uprooted in her struggle for a life and an identity as she holds Layla's grave, the burial place of Layla.

2.1. Honor Crime In *My Name Is Salma* Through Islamic Perspective

Global crisis is domestic abuse against women. Numerous forms of violence against women are committed by family members, including "crimes of passion," "dowry deaths" and domestic abuse. One horrible example of this global problem is the 'honor killings' of women

and girls in several Muslim countries. These crimes, which are shockingly common in some regions of the Middle East and South Asia, target women whose real or suspected acts are believed to have violated their families' honor, which is regarded to depend on the female members' sexual purity.

Anything can trigger an assault, which is frequently carried out by a father or other male family member, including interacting with an unrelated guy, rumors of pre-marital virginity loss, and extramarital affairs. In certain really terrible cases, even raped women and girls are slaughtered in order to cleanse the family honor. Perpetrators of interpersonal violence against women, like other types of violence against women, are seldom prosecuted. Honor murders have been considered by some as a logical continuation of traditional Islamic gender customs, the natural result of a society that promotes sex segregation through veiling and female seclusion and violently punishes transgressions of these boundaries.

Others have contended that honor killings are the complete antithesis of Islamic morality. A detailed examination of the relevant scriptures reveals that this latter viewpoint is fundamentally true from the perspective of the Qur'an, prophetic traditions (hadith) and Islamic legal thinking. Certain aspects of traditional sexual ethics, on the other hand, contribute to the milieu of severe scrutiny of female behavior, which finds one extreme form in honor crimes. There is a high presumption of women's chastity in the Qur'an, prophetic tradition, and law, as well as several protections to avoid any imputation of unchastity.

Honor murders are completely illegal in this scenario. When asked about a husband finding his wife with another man, the Prophet agreed that the husband must have three other witnesses to her conduct before the public authorities may assess her guilt; otherwise, he would be liable to whipping for publicly accusing her or to death if he murdered. If a woman caught in flagrante cannot even be publicly charged unless there are four witnesses to her conduct, then murdering a woman cannot be justified by mere suspicion. The inference is that

the rules established by God for dealing with illicit sex must take priority over human ego and emotion.

This is not to say that human honor is essential. The emphasis on protecting women's reputations and penalizing slander shows recognition that such person claims can have severe effects for those accused. Sex outside of a legally binding relationship is termed as (zina) or in English fornication and is punished for both men and women, according to the Qur'an, prophetic traditions and law. Though there is a double standard in that males are able to have several legitimate sexual partners under specific conditions but women must always stay monogamous, when it comes to penalty for unlawful intercourse, men and women are punished precisely the same.

In this sense, the customary system for dealing with unlawful sexual activity is equitable, as opposed to honor murders for actual or alleged sexual misbehavior, which primarily target women. Nonetheless, while honor murders are not sanctioned in the Qur'an, prophetic traditions or legislation, these sources cannot be freed of all culpability for putting a higher demand on women to preserve communal virginity. Despite the fact that the Qur'an orders both males (24.30) and women (24.31) to "cast down their gazes" and "guard their virginity," it solely governs women's attire (Q. 24.31; 33.59). However, it is a long way from these commands, which have the stated intention of protecting women from harassment (Q. 33.59), to the legal rules that allow men, particularly husbands, to impose seclusion on women, prohibit them from leaving the house, and restrict their access even to other relatives.

These seclusion laws were never fully enforced by anybody other than an elite few, and they are still not widely followed today. However, the fundamental viewpoint they represent—that the division of men and women is to be reinforced by keeping women separate from men, and that women who transgress these limits are suspect—remains influential. Some argue that the greatest way to fight honor killings is to insist on a rigid

interpretation of customary law, which states that only the public authority has the capacity to punish unlawful sexual intercourse, and only with irrefutable proof of crime. The evidentiary criteria for zina conviction (four eyewitnesses to the actual act of penetration or confession by the criminals) ensure that punishment is almost never carried out. By claiming the Islamic "high ground," such a move might have an impact on how Muslims see honor and punishment.

To sum up, honor murders are objects on the surface of this culture. A Muslim feminist sexual ethics must contribute to provide the conditions for Muslim women and men to follow the Qur'anic and traditional principles of modesty and chastity in ways that are truthfully chosen and equitably sustained.

2.2. Feminism; the Status of Women in Patriarchal Society

"I declare to you that woman must not depend upon the protection of man, but must be taught to protect herself, and there I take my stand". Susan B Anthony Fakir actively challenges the patriarchal social conventions that undermine women in the Muslim and Arab countries by writing specifically about the woman issue(s). She fights against any system that marginalizes and oppresses women as a feminism activist who seeks the complete freedom of women. It is clear that Fakir is challenging the masculine domination of Islamic men over women. Her orientation as a feminist influences her opposition to patriarchal oppression of women. Fakir joins the feminists who believe that Islam is to blame for women's subjection to men in the Arab and Muslim world by asserting that "Islam identified women with chaos."

Salma is still in the care of her father and brother Mahmud because she is a woman living in Muslim Hima. Even as an adult, Salma is not left to her own devices, and if her brother Mahmud discovered her speaking to strange men, she would put her life in danger. Even the

act of interacting with strangers puts Salma's life in danger. Mahmud would not only get away with such a horrific act but also be seen as a hero for upholding the family's reputation by killing his sister since the strict Hima culture accords enormous power to men over women.

It is clear that males in "Hima" are independent individuals who respond only to themselves. They can freely contact with people of the other sex without worrying about negative repercussions. But in Hima, women do not enjoy the same liberties. Fakir wants to free Muslim women from oppressive men by bringing attention to the situation of women in Muslim societies through Salma, who speaks for all Muslim women. By featuring a variety of strong female characters who reach their endeavors despite doing so in opposition to the society's long-established patriarchal system, Fakir highlights her feminist cause. Shahla, Selma's grandma, is one of them.

Shahla, a progressive woman, counsels her granddaughter to "always follow your heart always, daughter of mine" (31). By encouraging Salma to choose a partner for herself instead of entering into an arranged marriage, as is customary in their Muslim society, this amounts to sowing the seeds of disobedience in her. When Shahla marries a man from an opposing tribe that is continuously at war with her tribe, she serves as an example of this kind of resistance. Complicit Shahla decides to sleep in the guests' tent after knowing from her lover about the plans to kidnap her at night in order to avoid waking up her mother when her lover comes to collect her (32).

On the night of her intended escape, Shahla lies in wait in the visitors' tent, pretending to be cleaning her brazier, until she hears her mother snoring. She then sits up dressed and waits for her lover. She willingly elopes with him in the middle of the night when he shows up (32). Salma feels empowered by Shahla's story since her grandma chooses her life mate in obvious defiance of social conventions. With reference to her choice to wed John, an Englishman from a far different culture than her own, later in life, Salma thinks and behaves autonomously. By

showing independent-minded women who are against planned marriages, Fakir enters the discussion around these relationships. She seems to be advising women to reject arranged weddings since they impinge upon their individual choice to select their spouse. Salma's successful marriage to John after moving to England and falling in love with him may be evidence that Fakir is in favor of love weddings as they are practiced in the West.

Salma believes that Hamden feels the same way about her as she does about him, but Hamden seems to be in the relationship just for sexual fulfillment as he says, "You are mine, my slave girl." "My whore is still here," he said (36). This indicates that he views her as a sex object whose main purpose is to satiate his sexual wants, just like a prostitute does to men who have no respect for her. Salma's love for Hamden is unappreciated because he just sees her as helpful in terms of satisfying his sex needs. Hamden becomes upset when Salma tells him that she is pregnant with his child and refuses to accept responsibility.

Therefore, Hamden accuses Salma for seducing him instead with the sounds of her pipe and the sway of her hips. He says to Salma threatening with violence, "I've never laid a finger on you. I've never seen you ever before. Do you understand?"(203). She is rejected by Hamden, who then vanishes. Salma is a "slut," "cheap" and "damaged goods", according to Him. (289). Hamden no longer needs Salma because he never loved her in the first place and is not interested in being married to her, so he chooses to discard her once she has satisfied his desire for sex. It is demonstrated that Salma and Hamden's romance is advantageous to the male at the expense of the lady. Salma, the woman he loves, is sexually assaulted and taken advantage of as a result of her love for him. Salma having premarital sex with Hamden is viewed as a heinous crime given the inferior status of women in comparison to men in Hima's Muslim society, whereas Hamden having the same with her is not. Hamden participated with Salma in the extramarital sex act for which Salma is being sought out and assassinated.

The society does not view Hamden as having done anything wrong, he is secure, and no one is seeking to kill him. Salma must be hidden in protective police custody before being smuggled out of the country because she is solely responsible for the sex act that involved both of them. If not, the men of Hima could murder her. Salma is, then, forced to flee Hima because it is a man's world and a nightmare for her. Salma's only hope comes from the other women in Hima because the males there are determined to kill her. She receives assistance from Miss Naila, a female teacher, who drives her to the police. Another female jail official, warden Naima, agrees to save the woman by taking care of her.

The fact that only the males in Hima want to kill Salma because she had an unmarried kid paints this fight as an instance of male domination of the female gender. Fakir depicts the predicament of Muslim women who die at the hands of men in "honor killing", which are crimes against honor. When Salma escapes Hima and is taken in by the Lebanese nuns of the Ailiya, she discovers warmth and Christian charity despite being a condemned woman who the community deems unfit to live in their midst. Salma informs Minister Mahoney (34) that she has done shameful things, and he reassures her that everyone has done shameful things, and that doing shameful things is part of being human, to comfort her when she feels unworthy of love. Fakir's message is that everyone has the capacity to change, and that women who indulge in premarital sex like Salma seek love and compassion just like all other sinners, rather than being put to death.

Numerous female characters in the author's book are shown to be victims of both the human condition and the patriarchal structures of the societies in which they are depicted. In *My Name is Salma*, a number of female characters live in prison, either literally or figuratively. When Salma is put in protective custody in order to save her from being killed for having premarital sex, this is her first experience with prison. The two months she spends in port detention before being allowed into England are her next experience with jail. Salma

encounters other women who have been incarcerated for a variety of misdeeds while she is in jail in Hima. Later, Salma lives in a metaphorical jail because of her dark background, which is still present and lingering, and her challenging present-day circumstances. She claims that ghosts were following her “The noise of the crowd, shunting and the whistles managed to frighten off the ghosts that stalked me” (158).

These ghosts symbolize her traumatic history in Hima, which she tried to escape but was unable to do so since it followed her. She is plagued by visions of her daughter Layla, whom she was forced to leave behind, as well as a lone assassin—her brother Mahmud—constantly on the lookout for her with the purpose to kill her. Salma once had a dream that her brother Mahmud had come to kill her while they were staying at the hostel with Parvin.

Salma also experienced a new culture in England that is very different from the orthodox Muslim culture she was nurtured in while living in Hima and into which she was born. Hima is a fundamentalist Muslim, whereas England is a secular Christian country. In contrast to England, where men and women practically have equal standing, Hima is patriarchal. Salma must change her identity to fit the society she now lives in if she is to flourish in her new nation.

Her decision to relocate to England is an effort to rebuild her life after experiencing social exclusion in Hima as a result of her unwed pregnancy. Salma is given a fresh start in England so she can move on from the rejection she had in Hima. She starts the project; she starts the process of rebuilding her life by taking English classes, finding a work, and later enrolling in a university program for a BA in English Literature. She marries her university tutor, with whom she had a son, to complete her assimilation into English culture.

Feminism is fundamental because Fakir wants to completely free Salma from the patriarchal domination she endured in Hima. All women in traditional Muslim societies are

portrayed by Fakir as being oppressed by men. Salma is a gendered underdog in Hima whose life is controlled by males. Salma finally gains full liberty in England though. She gains autonomy and can take charge of her life. She is no longer required to cover her face and she is no longer evading her brother. Salma finds a devoted, encouraging, and equal partner in her English husband John that she would not have found in Hima's patriarchal society.

2. Communication Between the Orient and the West In *My Name Is Selma*

Communication between individuals from different cultures, who are in contact, as well as between their cultural spokespersons or spokespeople, is typically conceived of as cross-cultural communication. Intercultural communication, which refers to interactions between people from different cultures, and intra-cultural communication, which takes place between members of the same culture, are both distinguished from cross-cultural communication. Intergroup communication, according to William B. Gudykunst, includes both cross-cultural and intercultural communication.

While written in English, *My Name is Salma* can be regarded as an Arabic novel. The story is primarily told in English, but its core and content contain traces of Arabic and Arab culture as well as references to and expressions of Muslim practices and beliefs. Arabic phrases, ideas, foods, plants, herbs, and clothing all contribute to the book's unique atmosphere.

The mention of chamomile, sage, mint tea, thyme, musk gazelle roses, and jasmine as well as references to falafel, kebab, Turkish delight, and ghee butter-sugar sandwiches as various Arab-Oriental food types that add their own unique taste to the story all serve to heighten the overall Arabic-Oriental mood. The writer and narrator make significant use of the phrase "milk and honey," which can allude to basic dietary ingredients or, more crucially, to the paradisiacal state of joy that genuine believers are promised. The story employs Arabic

expressions and quotations, nearly always with the English translation or interpretation following: Allah (God), imam (a Muslim religious figure), yakfi (enough), najas (impure), and/or Il'aar ma yimhiyeh ila il dam (dishonor can only be wiped off with blood.)

Salma is consequently conflicted between two separate identities, two different religions, two different languages, and two different nationalities. When she is threatened with being expelled from England if she does not use her English name, Sally Asher, she would insist on being called Salma Ibrahim El-Musa and state categorically, "I want an Arab name." (p. 161). The latter signifies a nationality, an identity, and a sense of belonging in addition to being a name. In other times, Salma/Sally is appalled by the western culture's unwillingness to embrace her as a member of it. The phrase "I am English" was like a curse placed on her head; it was her fate, along with her accent and the color of her skin. Where Do You Come From was sung throughout the Cathedral, and I could hear it everywhere. Even the cows that grazed on the hills would occasionally form a line; kick their legs together, and sing, "Where do you come from, you?" Head home! (p.167)

"Many names I. Salma and Sal and Sally" is a phrase used to describe the several identities that are imposed upon Salma by others (Fakir, Salma 103). She goes by the names Salma in her home country and Sal and Sally abroad. Each name symbolizes the confusion she carries, which is distinct in Hima and England. She becomes a "rootless wind-blown desert grass" (35) who have no place since she has lost her sense of self. In Hima, "Miss was reserved for virgins, Mrs is for married women or widows, but there was no title for those who had sex outside of marriage because they just got shot" (214). Salma admits, "I stopped locating myself," confused by her multiple identities and confronting hatred. I didn't change into Salma, Sal, Sally, or anyone else.

Salma, who is an outsider, makes an effort to fit in with mainstream British culture by discussing British politics. She joined part-time English classes at an open university in an

effort to speak proper English in order to fit in. In college, while reading Virginia Woolf's *A Room of One's Own*, she comes to the realization that "My mother had nothing of her own, her brother took her share of the farm; when her husband died Shahla was thrown out of her house so she came to live with us; and all I had was a daughter of my own, who cried and cried for me" (210). This depresses her so much that she uses the conclusion her tutor assigned for her essay to write about her own experience as an alien.

2.1. Alienation in *My name is Selma*

This chapter explores the relationship between physical and cultural estrangement in the book by suggesting that Salma experiences both cultural and physical separation when she moves from her native Hima to her adopted home, England. This study looks at how identity development for a Muslim character in a Western context is impacted by cultural alienation through the idea of the "Other," which condemns the less fortunate and powerful to a life on the outskirts of society. It will also be discussed how physical alienation affects how people shape their identities.

A physical separation from home occurs from Selma's escape from Hima. Salma leaves Hima and arrives in Lebanon. When she looks out of her bedroom window for the first time, she notices the unfamiliar surroundings and wonders, "Where was I? How far was I from my mother? How far was I from her?" (82). Salma expresses her homesickness for her native land as soon as she hears that they are distant from it by saying, "I shall go back one day" (84). Only a few hours after leaving her home, Salma feels as if she has lost it because she is in unfamiliar circumstances far from her own country.

Salma has been in England for several years and says of her mother: "I miss her horribly" (289). Salma experiences a physical displacement as a result of this transfer from one geographic region to another, specifically from the East to the West. She feels alienated in

her new circumstances, which makes her long for home. Due to the diverse cultural experiences she has and the new people she meets, Selma's journey from the Levant to England has an impact on how she forms her identity. Salma must change her identity to fit her new environment by removing her veil in order to get employment because this country has become her new home.

Salma sees herself an unwanted foreigner who does not belong in her newly adopted home of England but is an outcast in her native home of Hima. Salma is unaware that in order to keep her body concealed from men while living in Muslim Hima, she must completely cover herself up. Having failed to do this, her father prompts her: "Your breasts are like melons, cover them up!" (13). This incident demonstrates Salma's failure to identify with the society's dominant Islamic and conservative values, which call for women to be fully clothed in order to avoid drawing attention from men. Salma starts hunching her back to cover her breasts for fear of provoking her brother Mahmud's wrath. She cannot challenge the dominant male social order because she is a woman. Salma and her lover Hamden can only meet in the vine bushes away from the prying eyes of the society in order to not offend Hima, a conservative Muslim.

She faces the possibility of being put to death by the tribe's men because of her sexual encounters with Hamden. If he discovered her talking to strange guys, her brother Mahmud would tie each of her legs to a different horse and make them run in various directions. Salma ignores Mahmud's warning and continues to engage in extramarital sex with her lover despite his threat. Salma lives in Hima, but despite its conservative culture and limitations, she does not fit there. Salma clearly feels culturally out of place in Hima. Her existence in Hima turns into a nightmare, and she is ultimately compelled to leave for Lebanon.

When Selma arrives at the convent in Lebanon for the first time and dresses up in attire that is different from the free-flowing apparel she has become familiar to wearing while in

Hima, Selma's cultural alienation outside of Hima starts. She remarks, "I put on jeans and a bra, which I had never worn before, I put on the pair of blue jeans and the T-shirt Françoise had given me, tied my hair into a ponytail, tied my white veil around my head and walked out of the 47 bathroom: a new, clean, awkward woman, conscious of the tight elastic around her hips and breasts" (87). Salma feels out of place in clothes that has tight elastic around her hips and breasts because she is used to the conservative style of dressing in loose pants and large gowns.

Additionally, as a Muslim female, she is required to completely cover her hair anytime she is in public. However, for the first time, she defies the Islamic law that calls for all women to cover their hair by wearing it in a ponytail. She becomes alienated from the traditional Hima culture as a result of her meeting with the modern secular society of England. She describes herself as "new" and "awkward" since she has never dressed in this way before and because she feels uncomfortable in her new, unfamiliar attire. She believes that her new sense of style has given her a new identity. When Salma eats with the sisters at mealtimes, the nuns tease her because she eats swiftly with her hands, to which Françoise retorts, "Nobody is chasing you with a stick in his hand, eat slowly" (92). . While the nuns, who are Arab like her but have embraced Christianity and Western culture, are used to dining with crockery, Salma practices her Eastern culture of eating with just her hands. The nuns therefore find Salma's presence odd; Salma draws hilarity for displaying her Arab culture.

Salma's statement that "No, it was not easy living here in England as an "alien", which was how the immigration officer had described me", makes it evident that life is difficult for her as an immigrant. The cultural shift she has experienced after migrating to Exeter is demonstrated when she says: "The painful and sticky sugaring belonged to the past, together with marriage, my black Bedouin madraqa robe, money hats, all shelved there at the end of the horizon, overseas" (12). All the items she highlighted stand in for the traditional life she

experienced in Hima, which she has been obliged to fast abandon in favor of the modern, secular existence in England. Salma is experiencing cultural shock as she is still adjusting to life in her new home.

When she checks the newspapers for employment listings, she is more confronted by her isolation: "A sales girl required. Presentable with good command of English... I looked up "command" and "presentable" in the dictionary. Nothing that would suit a lady like me, with my lack of appearance, education, experience, and letters of recommendation, made me look presentable or speak English well (17). Salma is not regarded as "presentable" in a society that follows Western standards of beauty because she is Arab.

When Salma first encounters Jim at the bar, he has problems identifying her nation of origin, which she attributes to her Arab identity, which makes her feel invisible in Britain: "Where do you come from?" "Guess?" The list as usual, included every country on earth except my own. "Nicaragua? France? Portugal? Greece? Surely Russia?" (68). When Selma states, "In a cloud of smoke, and among the clink and clank of glasses and clatter, I became invisible to the customers," she is also alluding to her invisibility in England (164). She doesn't exist for them. "They, and I, think I do not live here, but I do, just like all the women who were ignored in those tales", Salma writes on her experience as a foreigner in England in the conclusion of her university essay for Dr. Robson (221). Salma tells a lie to hide her true identity: "I'm originally from Spain" (30). She had to conceal her Arab background in order to blend in with British society to avoid becoming the target of this discriminatory stereotype: "Had I told him I was Arab he probably would have run faster" (249). Clearly, the Englishman has an Orientalist attitude on Arabs, where people from the East are seen as less valuable than individuals from the West.

Salma, who has spent her entire life in Hima surrounded by mosques, feels out of place in Exeter's cathedrals and churches. As she puts it, "Whenever I entered a cathedral or a church I

would feel cold as if they had their own hidden air-cooling system circulating the smell of mould clinging to the old stones." They were always dark, hushed, and lonely places (44). This description demonstrates Salma's hatred of the churchgoing experience. She finds churches to be incredibly unwelcoming, so she cannot understand why anyone would choose to attend one without being forced to.

She is named Salma Ibrahim El-Musa in accordance with Islamic naming customs as a Muslim Bedouin Arab. Salma is renamed "Sally Asher" in regards with Western naming customs after being adopted by Miss Asher, one of the Little Sisters from Lebanon, which abnegates her Muslim status. She dislikes the way people in England refer to her, calling her "Sal," she says: "I did not like being called „Sal“ which sounded like a man's name in my native language" (83). Salma claims, "I did not answer, my name was not Sally," in response to her university tutor calling her "Sally" (197). Sal also distances her from her female identity and makes her think of a man's name in her Bedouin tongue, which is why she despises the name. Salma cannot accept the idea that she will lose her identity if she loses her name, which is a crucial component of who she is, including her past and Islamic heritage. This proves John Earl Joseph's (2004) claim that a person's name is an essential component of their identity.

3. Multicultural and Hybrid Identity In *My Name Is Salma*

Identity formation and ideological pressures presented in the writings of exiled writer Fadia Fakir's *My Name is Salma*. There is a vibrant evidence of cultural diasporic predicament and alienation with the postcolonial perspective. Protagonist of this novel tries to know her identity at a new place and struggles to gain a new multicultural identity, Fakir was raised as a Muslim and Arab, She has lived in both the East and the West, and thus her

identity is multicultural since she is a hybrid of the two, Writing on the experiences of people in the East and in the west. It is vital to examine the experiences of multicultural people in our various populations. People from diverse backgrounds frequently have to negotiate the many norms and values connected to their diverse cultural identities. Recent studies on multicultural identification have concentrated on how people manage their many cultural identities inside themselves and how this process affects wellbeing.

Cultural identities and multicultural identities are based on socially constructed categories that teach us a way of being and include expectations for social behavior or ways of acting (Yep, 2002). individuals in multicultural settings are exposed to multiple cultural influences, or have backgrounds in more than one cultural group, they may develop and manifest identities that reflect and even combine more than one source , Cultural identities' ways of being and societal standards for conduct might vary over time, but their historical foundations set them apart from most social identities. for example how African Americans' ways of being and doing have evolved since the civil rights movement, or how people with disabilities have changed since the independent living movement and the passage of the Americans with Disabilities Act in the United States. Even if certain identities are basically eternal, salience—the degree to which we are aware of something—can increase. Earlier, we discovered that identity is changeable and alters according to circumstance.

This implies that depending on the circumstance, the degree to which we identify with a certain identity might vary. For instance, an African American woman would not struggle to choose which box to select on a survey's demographic section, but if she is elected president of her college's Black Student Union, she might have a stronger connection to her African American identity. On the other hand, being African American is more prominent If she spends her junior year studying abroad in Africa, African pupils could mistakenly think she is

American rather than African American. The visitor's identification as an American is probably more prominent for the Africans than her identity as someone with African ancestry.

The resources and power of dominant cultural identities have increased historically and now, whereas those of non-dominant identities have decreased historically and recently. It's critical to keep in mind that these differences are being formed at the level of society, not the individual. There are undoubtedly exceptions, with members of non-dominant groups receiving greater resources and influence than a member of a dominant group; nonetheless, the general tendency is that distinctions based on membership in cultural group have become institutionalized, and exceptions do not alter this reality.

3. The Study of Multiculturalism

“The increasing tendency towards seeing people in terms of one dominant ‘identity’ (‘this is your duty as an American’, ‘you must commit these acts as a Muslim’, or ‘as a Chinese you should give priority to this national engagement’) is not only an imposition of an external and arbitrary priority, but also the denial of an important liberty of a person who can decide on their respective loyalties to different groups (to all of which he or she belongs).” — Amartya Sen, *The Idea of Justice* multiculturalism is a concept known as multiculturalism advocates for the institutionalization of multicultural communities.

It often refers to the organizational level of a location's demographic composition, such as schools, companies, neighborhoods, cities or countries. In a political context, the term can have a wide range of meanings, from the promotion of equal respect for all cultures in a society to a policy that encourages the preservation of cultural diversity to policies that define how people of different ethnic and religious groups should be treated by the authorities. Psychologists can analyze individual differences in self-concept dynamics via the perspective of multicultural identity, which opens up yet another viewpoint “... increasing numbers of

people find that the conflicts are not between different groups but between different cultural values, attitudes, and expectations within themselves” said by Phinney (1999 (p. 27; italics added).

That means multicultural identity offers special instruments for methodology. Multicultural people provide researchers a quasi-experimental design that is suitable for the study of how culture influences behavior since they have two or more cultures that can be independently altered. For reasons that differ from country to country, multiculturalism has been legally accepted as an official policy in countries including Canada, Australia, and the Netherlands. Government structures and choices are influenced by multicultural policies to guarantee that political and economic resources are distributed fairly to all represented cultural groups.

Dual citizenship and government backing for media outlets (such as newspapers, television, and radio) in minority languages are examples of government-endorsed multicultural policy. Recent socio-cognitive experimental work demonstrating that bicultural individuals switch between their two cultural orientations in response to cultural cues, a process known as "cultural frame-switching," lends additional support to the idea that people can hold two or more cultural orientations at once. (CFS; Hong et al., 2000; Verkuyten & Pouliasi, 2006). There is evidence that bicultural people can participate in CFS across a variety of behavioral domains, such as attribution, self-construal and cooperation. It happens when a certain cultural paradigm affects behavior to the point that it is cognizable.

It is important to realize that the acculturation approach does not imply that multicultural people assimilate and apply their many cultures in a universal and consistent manner. Changes in language usage or choice, social affiliation, communication style, cultural identity and pride, and cultural practices are just a few examples of the various areas of life where

acculturation may occur. Intercultural misunderstandings) that frequently define the acculturation process. Multicultural Identity 22 (Padilla, 2006).

It's crucial to remember that intergroup ties and groups have a part in diversity; it's not always an individual choice. Using the integration/biculturalism technique, for instance, could be desired, but if one is never welcomed into mainstream culture, it might not be attainable. Similar to this, it can be impossible to integrate one's cultures if one lives in a neighborhood without people of the same ethnicity, or it might be difficult to regard one's cultures as harmonious if one frequently experiences prejudice. In reality, studies have shown that perceived discrimination predicts higher levels of cultural identification, associated with negative intergroup interactions and the belief that the dominant group is invulnerable. Multiculturalism is definitely a reality.

People can experience various ways of seeing, perceiving, and responding to the world via exposure to and internalization of various cultures. These people's cultural identities become more nuanced and complicated as a result of this experience, which also expands their cognitive and behavioral toolkits. According to recent studies, these psychological processes promote greater cognitive complexity as well as more imaginative and tolerant thought. These qualities are a necessary ability in today's interconnected society.

3.1. The Formation of Hybrid Identity in *My Name Is Selma*

This research goes beyond these concerns and analyzes the distinctive identity formation that occurs among Muslim subjects in a postcolonial setting, in contrast to postcolonial inquiry that has mostly focused on the loss of identity and the marginalization of minority subjects. Numerous people continue to live in post-colonial societies, despite the fact that

colonization affected millions of people worldwide. Therefore, it is important to research how post-colonization and the Diaspora affected the development of identities.

J. Earl Joseph's book *Language and Identity: National, Ethnic, and Religious* 2004, the answer to the question "Who are you?" is not just your name but also who you are on the inside. (Joseph 2004). Joseph asserts that there are consequently two fundamental components that make up a person's identity: their name, which emphasizes the need to distinguish them from others, and the deeper intangible quality that makes up who a person truly is. This claim guides this study's analysis of Selma, the protagonist of Fakir's novel *My Name is Salma*, since it shapes her identity.

In *Identity, Culture, Community and Difference* (1990), Stuart Hall makes the following statement regarding cultural identity: "Along with the many points of similarity, there are also critical points of deep and significant difference which constitute „what we really are; or rather - since history has intervened -what we have become. Cultural identity is both a matter of "being" and "becoming". It belongs to both the past and the future equally. It is not a preexisting phenomenon that cuts beyond space, time, history, and culture. (ibid, 225). "Cultural identities come from somewhere and have histories," continues Hall. But they always change, just like anything that is historical. They are subject to the ongoing "play" of history, culture, and other factors rather than being eternally fixed in some essentialised past. Identity is the label we give to the various ways we are positioned by and position ourselves within the historical narratives, not merely a mere "recovery" of the past that is waiting to be found and, when found, will ensure our sense of ourselves into eternity (ibid., 223). The claims made by Stuart Hall on cultural identity are crucial to this investigation because they will be used to evaluate and comprehend the changes a subaltern subject goes through when creating an identity within the context of a culturally dominating postcolonial experience.

In *The Location of Culture* (2004), Homi K. Bhabha explores "hybridity" as a source of ambivalence and anxiety in those who are presumed to be in positions of power toward those who are perceived as "Other" in the colonial relationship. In light of this, "hybridity" questions the predetermined terms of the postcolonial interaction between dominant and dominated individuals. The principal character of the novel, Salma, is examined through the lens of Bhabha's idea of "hybridity" because the creation of her identity is influenced by both Muslim/Oriental and Western cultural aspects after living in England for many years.

Conclusion

The analysis that has been conducted in this chapter has revealed that Fakir constructs incidents that highlight the plight of the protagonist Selma through the honor crime and its

effects on a Muslim Arab woman in a male society which is controlled by unjust customs from ancient times. Fakir focuses on how the Jordanian woman could be exiled and threatened by killing when it comes to breaking the law of the Bedouin customs. In doing so, she criticizes the situation of the Jordanian Muslim woman in the patriarchal society of the twentieth century.

In addition, in the light of the communication between orient and west and being as an alien, Salma suffers in her host land. Additionally, Fakir's storytelling ability and the memories from her life that serve as the foundation for this literary work enable her to portray accurately the features of the multicultural and hybrid identity, the protagonist alienated Selma trying to get used with the western culture which is totally different from her Bedouin lifestyle. Fakir, the feminist activist used authentic way through giving her a literary voice, and independent character through the challenges that she faces in order to adopt a new identity in a western society.

General Conclusion

General Conclusion

Fadia is one of the writers who embrace feminist perspectives as a literary weapon to draw attention to the inequalities of the society. Fakir, the feminist activist through her novels tries to make a change and exposes the tragedies experienced by Arab women in general and Jordanian women in particular.

The study of the novel "*My Name is Selma*" is a debate process of the author's novel from a variety of viewpoints to understand all the conditions that resulted in the birth of this awe-inspiring novel. As well as reviewing the novel's characters and events. The research underlined the difficulty of the postcolonial Jordanian woman and the links between that position and patriarchy. As well as the reasons for Fakir's thematic subjects including the most important feature, this is clearly portrayed through the process of Salma's identity formulation. Regardless of how firm, conservative and limited Salma's original identity was, as we have stated throughout the whole examination of this dissertation, her forced exile to England has an influence on the creation of her identity based on the new cultural experiences she has and the new people she meets.

As a result, Salma's quest for identity formation is the outcome of her brave choice to leave the patriarchal, authoritarian culture that denies female freedom and rights while giving them to men. The major focus of this dissertation has been on the patriarchal structure of Salma's family as well as the socially imposed gender roles that are prevalent in Arab societies and contribute significantly to the oppression of women.

On the theoretical level, H Bhabha's theories created a significant overview of the identity issues related to the culture of other (the west) and pointed the two cultures in a way that maintained the colonized values under western subjugation. An addition applying Edward Said's Orientalism concepts to Fakir's literary work has revealed the comprehensive

understanding of the nature of west and east relationship in terms of culture and social issues. Identity formation has been Fakir's important point to focus on. Fakir, in her novel *my name is Selma* depicts deeply the journey of Diaspora and immigration of the protagonist Selma, Fakir seeks to highlight that patriarchal system may cause Diaspora. Due to an unstable situation, it is a global problem that is almost becoming worse. As a result, people move abroad in search of better living conditions, but once they arrive in a new country, they yearn for their old lives. For them, this nostalgia has a profound meaning.

It assists people in maintaining their identity and contributes to the creation of a new identity that may take the place or combine with their native identity. Selma runs from difficulty to something worse than problems, from one death to numerous deaths throughout the day, Selma agrees to change her name to an English name in order to adjust to the new society. Thus Diaspora and identity can be seen as one of the dominant themes in Fadia Fakir's *My Name is Selma*.

As matter of fact, Fakir's concentration on representing the image associated with the result of double identity through the protagonist Selma. Muslim Arab Women are locked between the need to build a fresh life in a strange new environment and their painful shattered history. In order to negotiate between two different locations and cultures, diasporic women, they live in a new space in-between, where these two cultural circles are effectively combined to create a double identity, though, when none of the settings are able to welcome them. Fakir focuses on depicting the various distinctions between the western and eastern culture like the attempt of imitating of lifestyle, the representation of other's language and traditions.

In other words, Fadia Fakir, in her novel *the cry of dove*, has revealed the Arab women in exile face a distinct environment whose components are very different from their own in a socio-cultural encounter. The diasporic is placed in a difficult situation by the new language, culture, society, and religion since they cannot continue to live in the new environment with

their original rooted beliefs and mother language. Arab women's hybrids identities will therefore inevitably emerge given their multi-cultural background. They create a multicultural Identity in-between for themselves in order to get rid of the metaphysical instability and discomfort of self-identification. In general, many Arab women have experienced patriarchal power and as a result fled their country in search of liberty, only to experience more discomfort and alienation in the west.

This research has designed demonstrates how, in spite of these cultural customs, Salma finally defies the image of Muslim women being passive and the impact of male domination and denigration on the identity and emancipation of women. Consequently, the tough times Salma had spent to try hardly localizing herself to establish a luminal space for her, where she keeps two at one; neither Salma, nor Sally.

Fakir is an Arab Muslim woman who protested against her oppressive father's demands that she follow his religion. As a result, her works reflect her journey. She opposes any system that denigrates and weakens women and criticizes patriarchal rules in Arab nations. *Nisanit*, *Pillars of Salt*, *Willow Trees Don't Weep* are Fakir 's works have a common themes to give a voice for women , fakir succeed to write a timely and lyrical novel *The Cry of the Dove* is the story of one young woman and an evocative portrait of a culture whose reverberations are felt profoundly in our world today.

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الملخص:

يتناول ويناقش هذا البحث وضع المرأة العربية المسلمة في المجتمع الغربي بالإضافة إلى تشكيل الهوية وسط التفاعل المعقد بين العروبة والإسلام والنسوية في سياق ما بعد الاستعمار. يصف هذا البحث هذه القضايا في رواية فاديه فقير اسمي سلمى ويناقش كيفية تشكيل الهوية من قبل شخص مسلم في مجتمع غربي فترة ما بعد الاستعمار. كما يثري فهمنا لمفهوم الهوية العربية والشتات وكيف تؤثر تجربة الهجرة على تكوين هوية المرأة العربية المسلمة في بيئة غربية. في هذه الدراسة تم تطبيق نظرية الاستشراق لادوارد سعيد لوصف وتصوير الغرب للطابع الشرقي الشائع، أيضا طبقت نظريات هومي بهابها التناقض، التقليد، التهجين والفضاء الثالث لتحليل سير عملية تشكيل الهوية في هذه الرواية.

يحتوي البحث على فصلين، الفصل الأول يتحدث عن الخلفية النظرية والسياق الاجتماعي والتاريخي بينما الفصل الثاني يوضح رحلة البحث عن الهوية وجريمة الشرف في مجتمع الشرق الأوسط، كما أنه يسلط الضوء على التواصل بين الشرق والغرب في رواية اسمي سلمى. ينتهي البحث معتبرا أن الشخصية الإسلامية التي تعيش في الغرب ستشكل بالنسبة لهم هوية هجينة تشمل تراثهم الإسلامي وتلك الخاصة بالثقافة العلمانية الحديثة للغرب كما تفعل سلمى عند انتقالها الى بريطانيا. كل هذا تم إحياءه بشكل إبداعي في كتابات فاديه فقير.