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Fadia Faqir's *The Cry of the Dove*

The swimming against the currents of the past in the present

Dissertation Submitted to the Department of English in Partial Fulfillment of the

Degree of Magister in Post Colonial Woman Literature Written in English

Presented by: Miss. Wafa Kheira LASRI

Supervised by: Pr. Samira ABID

Board of examiners:

President: Pr. Fewzia BEDJAOUI

Djillali Liabes University of Sidi Belabbes

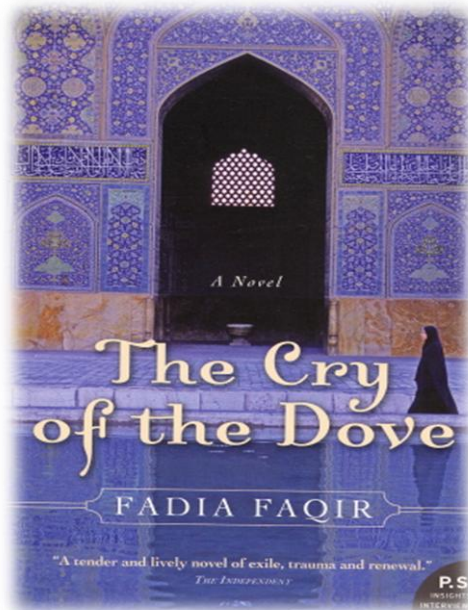
Supervisor: Pr. Samira ABID

Djillali Liabes University of Sidi Belabbes

Examiner: Dr. M.Y.BOULENOUAR

(MC-A) Djillali Liabes University of Sidi Belabbes

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“If the discourse in the metropolis aims to de-humanise Arabs and make them disappear in order to justify “collateral damage”, my fiction and writing aims to humanise not only the Arabs, but the English, the Americans, the Indians etc. It is harder, perhaps, to shoot someone you know very well”

Fadia Faqir

Dedication

DEDICATION

Words are not enough to express my honest thanks to Allah; providing me patience, and affording me the chance to be a student at this special field that really had an impact on my everyday's life, destiny.

In memory of my uncle Mustapha and Grandfather Mohamed who were the best examples of patience and love giving, May Allah affords you paradise.

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To all who know Lasri Wafa

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And last, to women all around the world who live in societies which prevent them from liberty. It happens to be my honest hope that this research might come to close the chasm separating female's social status from males. My hope turns around finding to cease any kind of oppression . . . Way to go women!

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Glossary

Abstract

Abstract

The present research work is an attempt to deal with the change that Western postcolonialism has brought to humanity, especially to women, as in the case of Fadia Faqir, the Arabic British author of *The Cry of the Dove*.

As presupposed by the title: *Fadia Faqir's The Cry of the Dove: struggle against the currents of the past in the present*, the work contains issues that the main character has faced. The main character, a woman, has faced. The novel is written in English and translated into thirty five languages which denote a huge success. Readers are eager to study a new branch of literature and want to know postcolonial writings.

The research carries three chapters: The first chapter gives details about the changes that happened within colonized societies by Western invaders, and explains that it took too long to come to a final acceptance. The second chapter tackles the study of the country where the novel took place, then, the situations where women were living in, in addition to the social laws

they have been associated with. Finally, the analysis of the novel in which several themes are dealt with, trying to link the postcolonial consequences over countries with the novel. The character is described with a brief summary with the justification of the use of Arabic use with all its forms; that is, for the sake to personify the characters and attract the readers. Besides, there is this link between the author and the main character which is enumerated among the parts of the last chapters. The contribution to this study hopes at perpetuating the message for the coming generations to be conscious enough of the consequences that a mistake can carry.

The last pages of this research provide findings and attempted answers to the questions that have been dealt with in the first pages, as well as the personal point of view of the researcher who attempts to give a solution to the main character.

General Introduction

General Introduction:

Literature has developed through the centuries. It is composed of different genres that are written either in prose or verse form. The most outstanding literary form that marked the

centuries is verse with its poetry, ballads, epics and later drama. Prose is rather devoted to all what is philosophical and religious in the late the seventeenth century. Then later, and during the eighteenth century, prose fiction has developed and given rise to a new genre; that is the novel.

The novel as a genre has developed throughout the centuries and matured speedily from the eighteenth century. It remains a European phenomenon (Cuddon 607). It is connected with other literary genres such as prose fiction, drama, epic and poetry, for the emergence of some literary genres is related to the disappearance of some others. Todorov questions the origin of genres and he replies that they simply come from other genres (Todorov 161). Besides, the development of the novel is related to the society where it has been produced. Most critics and theorists of the novel cannot dissociate the rise of this genre from the rise of the middle-class in Europe, and mainly in England. The novel emerges at a time when a new social class was born, namely the bourgeoisie.

Literature continues to enlarge its roots until it deals with issues of postcolonialism, writing to transmit heavy messages between the lines. Post colonial literature, as a new movement, is the writing which has been “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al 2). This latter includes dramatic factors that colonized countries recite it as a response hoping to resist stereotypes, inaccuracies and generalizations which have touched many fields as education, legislation, politics and social texts and settings. In this respect, many authors collaborate within literature such as Arudhati Roy whose novels reflect indigenous modes of invention and creation, and many others who characterize postcolonial literature as a literature of change, invention of new words and styles in order to shed light on how a special behaviour, in a sense, has been forced upon them.

Much of post colonial literature attempts to restore the voices that have been silenced for a remarkable period of time. Literature justifies actions as violence against those who resist colonial rules. As an answer to this, a category of human being has been gathering its strengths, a voice from Africa, another from India, and many others from colonized countries. All those voices happen to be female ones. The post colonial literature impacts not only on men but on women as well. Using the English language as means of self-expression, women write about how rude both men and life oppress them; they explain that woman has no role in society, so she is marginalized. As a result, post colonial woman literature deals with social differences between men and women in a male dominated society. Though post colonial women literature is criticized, it still attempts to widen its roots to win a status among men. Among the best known writers are Layla Abou Leila, Nawal al-Saadawi, Edna O'Brian, Fadia Faqir and Assia Djebbar.

If my vision focuses on postcolonial feminine writings is because, being a woman, I wish to express my needs and hope to see my opinions among the masculine ones, just as post colonial women writers do. Post colonial women literature is considered as a gate through which movements, battle of voices, change, theories and critics find the ability to flee from the silence and oppression women live in. It affords, through their writings, a new life for femininity practised only inside houses as households, and serves the masculine needs only, and to win places outside home, like working in offices or coping with men in different field any woman is good at.

When dealing with such research, the reader will realize that men and women are both supposed to cope with difficulties together, and that women run high risks of being whether dismissed, exiled or even being killed. My research targets on exposing the function of communicating through the attempts women use to fight for their freedom, thus, this new wave

of feminism has a huge influence on the literary texts in an artistic and fictional works. The research issue is critical because it is necessary to shed light on how women strive against walls of violence and what kind of communicative tools help to shape the post colonial women literature.

Being faithful to the stages of post colonialism, critics and authors have been looking for fresh start women can begin from; in addition, such sex explodes in different countries with different contexts that concern them (women), though the strictures approved by men in their everyday lives.

Post colonial women writers write novels and short stories using, as an instance, dialectical forms to focus on the educational background of their characters. This technique is used to highlight the cultural and sociolinguistic dimensions that language may illustrate.

As mentioned above, post colonial women literature influences many fields; Cixous and many pioneers explain, through their books, the steps women have followed in order to have a clear image about them, and prove that they really exist for something.

As a post graduate student in the sphere of post colonial women literature written in English, my research is based on an Arabic background. I have centered myself in dealing with the impacts that affect Middle Eastern societies –especially Jordan- by Western invasion that carry huge and political difference over Jordan. This means that Jordan has been trying to stick to its traditions, but Western colonialism resumes the change, especially Arabic novels.

Other countries are not affected by Westerners too, but Jordan is known by its rude applications of political, traditional and religious rules, even if it costs the dearest person of one's life; rules are rules. This country is exposed by its famous women writers like Fadia Faqir and Layla Habaly.

Yet, the exploration of postcolonial women literature has positive points that reflect the socio-cultural background. It defines how oppression, hybridity and many concepts which refer to the field I am dealing with, to reprint the history of a specific society that has scooped up a period of time which Jordanian older days have recorded.

More than that, as the title of this research, *Fadia Faqir's The Cry of the Dove: the swimming against the currents of the past in present* denotes, the story is tragic, but the novel deals with issues the character- Salma- has been through. In addition, I do not mean how popular this novel is, but how words and story are so complicated to follow within the delicate status of the main character. So, my choice has fallen on Fadia Faqir's *The Cry of the Dove*, for the international success the novel has got, and the several translations supposed in distinct languages. The main motivation resides in her strong message it conveys; indeed, it is hardly impossible to ignore it.

Besides, I can say that the novel has afforded me some answers I needed myself for my everyday life. I use it as a mean to know how much silence coasts once you lose something that can take off the right to be a normal human being. Using simple and direct words, even Arabic slogans, games, popular songs and lyrics, the novel is compressed by a new genre that attracts the readers who feel concerned.

My research concerns not only the novel but the historical background of Jordan since its women are said to be as much oppressed as they can be. So, the contribution of that study hopes to focus on analyzing the social status of women in a male dominated society, without forgetting that post colonialism has some impact on women who finally can speak about their imprisonment as the author I am dealing with, Fadia Faqir. So, as far as the methodology of this research is concerned, my research has adopted three main approaches; the first approach is the theoretical approach which defines the major changes that post-coloniality has brought to

colonized societies; positive and negative. Then, the historical approach in which I speak about a war that has reigned Jordan, attempting to enumerate whether women have rights in Jordan or not, in addition to an inch of reference of educational, socio-cultural background and culture which backbone element in the novel. I have concluded my last chapter with the literary approach in which a summary of the novel is provided, tackling the inside themes, in addition to the language use, in addition to the relation between the author and the heroine of the novel as the main character.

Hence, the following research questions are essentially exposed as:

- To what extent do the Western ideologies influence Jordan?
- How do Arab women writers resist post-coloniality in their writings?
- In what way do Arab women writers transmit the suffering of the marginalized and oppressed life?
- Is the use of dialect in writing a novel lessens from its importance?

To find suitable answers to the stated research questions, Fadia Faqir is the hand to help the studying the Western society in her novel. In this respect, five hypotheses are formulated:

- The lack of socio-cultural openness of Jordan prevents its people from accepting the change.
- Women writers use different means to transmit their messages through movements and writings.
- Arab women writers face critics from distinct theorists who do not favour their opinions.
- Dialect use in literature is to increase dialect awareness among people.

As a result to those hypotheses, I have come to the idea that Arab women who are living in Western society are not the same as the one living in their native countries, and that those movements are recently approved by theorists who argue-partially- feminine ideas.

The research work will examine such attitudes by using sources such as newspapers and books. Each of them gives an opinion to what does post-coloniality does to the world. This paper will address divided in three chapters concentrating, first, on the fruit that postcolonial women literature carries, and how the factors influence the lives of the colonized countries. In sum, it is the introduction that consists of the background of the study underlying theories that would be useful as a basis in doing the analysis.

Then, this work will focus on an overview on the historical background of the Middle East, and more specifically Jordan, aiming to transmit an idea about how Jordanian Arab women could resist the Jordanian oppression, due to the Western influence and the reforms it brought over the rights of women.

The sources represented are available to the third chapter of the common topic tending to expose the summary of the novel; *The Cry of the Dove*, highlighting the themes that are derived from post colonial Western invasion over Jordan, besides, it includes cultural aspects as proverbs, popular songs which have played role to gather this data, in addition to the fact that Fadia Faqir is somehow a reflection of her heroine; Salma.

Chapter One

Post-colonial ink

Chapter Two

Women and Jordan

Chapter Two: Women and Jordan

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2.1. Introduction:

In this chapter, picturing the Middle East to students and readers, who have narrow knowledge about it, is a bit of necessity since my main concern does to analyze its peoples and their literatures, especially feminine side.

Middle East describes a geographical area extending from Egypt to Afghanistan, in which Islam arises and develops. History belongs to all of us; when we talk about something that we encounter, to your friends, to your family, your community or your country. It is related to events occurred in the past. It covers different fields like beliefs, works of literature or art, incidents you remember and even lifestyles.

Besides, history waits upon geography: the Middle East is a land of seven seas and contributes to the diversity of its inhabitants. The interaction between human beings and their surroundings is fascinating subjects; to express and relate the already happened or felt, they express it through articles, journals, books, tackling topics already existed in the country, whether sexuality politics, wars reflected in Houda Barakat's *The Stone of Laughter*, about women like Assia Djebbar, Nawal Al-Saadawi and Fadia Faqir.

In discussion of general matters facing women in the Middle East, the life styles and conditions are often lost. Westerners are told that Middle East is passive, weak and always veiled. The oddness that might occur here turns around the type of causes women are put into, and what kind of literature that occurs in that era. Jordan, as a subject matter to study, demands answers about its context as a Middle East society.

2.2. Middle East's War and its impact on Arab women

Arab world have witnessed many wars for the most of the twentieth century. For varied reasons, Western colonial projects have had an impact on regions in Ottoman Empire

at the end of the World War I; English, French, and Italian troops have covered the period between 1918 and 1944. As a result, Palestine is annexed and the subsequent establishment of the state of Israel too. The war culminates until 1948. This period-according to every Arab in the region-marks the beginning of the reign of terror and unsettlement, characterized by displacement; geographically and spiritually.

As a starter, the Lebanese civil war makes its appearance in April 1975, settles finally in 1989 under a heavy fighting. The Ta'if Agreement of 1989¹ marks the beginning of the end of the war under a committee appointed by Arab League, which formulate solutions to the conflict. To this extent, the Civil War is imposed over men and women, whether victim ones, or unwilling participants, and in this respect, comes what is called political literature outlined by interpretation of legacy of pain and displacement. As an instance to that, is *adab al-naksa* (literature of defeat) which exposes the Arab defeat in 1967 Arab-Israeli War, and *adab al-harb al-ahlîyyah al-lubnâniyyah* embodying the period between 1975 and 1991.

The Western invasion continues to enlarge its power more Arab countries, as Jordan, viewed as the most affected country by the war. Local farmers and city dwellers are joined with Palestinians and offered Jordanian nationality. Among them are subsistence farmers, lawyers, teachers, merchants, bureaucrats and few monarchists. Arthur Goldschmidt JR and Lawrence Davidson mention that: "The Palestinians might have lost their homes and accepted refuge in Jordan, but they could block any attempt to bury their claims by a peace settlement" (300) when referring to the continued subsidization of Britain over Jordan's government though becoming independent in 1946.

¹ The civil War was finally settled in October 1989, under an accord of national reconciliation, negotiated by members of the Lebanese Parliament under Arab auspices in the town of Ta'if, Saudi Arabia. This Agreement was ratified the same month by the Lebanese Parliament. Actual fighting did not completely end, however, until a year later, in October 1990.

Next, the impact over Syria and Lebanon is different for the amputation of Alexandretta. The creation of Lebanon and the decision of Western power to take Palestine and Transjordan from Syria in 1920 are resented. Indeed, the people's Party; a group of Syrian-coming back to the Great Syrian Revolution in 1920 who want to restore the Arab Unity "under Hashemite rule, in the form of an organic union of All Fertile Crescent states, including Iraq" (301), favoring closer ties with Egypt and Saudi Arabia than with Iraq and Jordan.

As a consequence, Syrian-in alliance with Egypt and in competition with Jordan's Arab Legion-fight against Israel leading to scandals in Damascus because of the poor efforts of Syrian troops and, thus, it becomes reference for instability and disunity though wanting to collect all Arabs under one Unity against Zionism and imperialism.²

Iraq, above all the Arab states, is perceived as the strongest Arab country-for several reasons-because of the split of Muslims between Sunnis and Shiites, with closer relation with Iran for the latter. Kurdish and to be governed by different Sheikhs of quasi-independent Bedouin tribes, With Wilson's 14 points creating what Penrose describes as a '*changed political atmosphere*', Britain and France were to operate as tutors of the territories, who's '*flower was independence and democracy*' As such, the mandate powers were to act through '*legal aid and moral duty*' for the interests of the territories they administered with the ultimate goal of securing their independence. This propagated nature of the mandate would ideally form the framework for how the two European powers would

² As for Lebanon-as a Christian country for the seventeen-recognizes religious sects, its system continues to reflect its situation under the French mandate, which lead to the catastrophic break down through a coup d'état guided by Christian and Muslim leaders in 1943 which give the result of weak army, unable to protect the country.

go about their task and hence would help formulate their attitude towards the people and territories they now controlled.

Running alongside this moral framework was the general attitude of the mandate powers, which too would mould their attitudes towards the administered territories. Khoury has described the French mentality following the war as '*restrictionist*', with further expansion frowned upon but the maintenance of existing territories deemed necessary, an attitude born out of the crippling effects of the Great War and the diminishing economic benefits of an empire which now absorbed only 20% of French exports. Therefore the conception of the French task was not one of gaining *further* economic benefit, as there was little to gain economically from their mandate territories. In light of this '*restrictionist*' attitude I would agree with Watson that the general overview of the task from a French perspective was of '*maintaining and strengthening ... presence in the area*', a point emphasized by the Army of the Levant's growth to some 70,000 by 1921.

In contrast, the British undoubtedly had great economic interests underpinning their aforementioned conception towards the task as shown by their vehement power struggle for the control of the oil rich territory of Mosul with Turkey. At the heart of such struggles lay the need to fuel the British navy and its subsequent policing of lucrative trade routes, which in relation to the mandate territories was principally the Suez Canal, where 9-14% of all British trade passed through. In this sense I agree with Yapp that Britain's overall attitude towards the task '*was in the preservation of peace*'; especially as such conditions would be indicative of increasing trade, the cornerstone of British affluence. Furthermore, the retention of air bases in Basra and Baghdad through the 1930 Anglo-Iraq treaty and garrisons later in Egypt helps bolster Yapp's views.

The attitudes of the mandate powers was to also differ in that the French saw their role as consisting of a more moral obligation with the protection of Christians and the spreading of French culture. The former is evident in Lebanon with the protection and promotion of Levant Christians through the promotion of pro-Maronite policies, whilst in Syria, a policy of supervising waqf land was aimed at reducing and thus weakening the power of the Muslim Ulema. The extension of French culture can be examined through the expansion of Franco-Muslim secondary schools and the creation of institutions such as the Jesuit Universite St-Joseph in Beirut. This perceived obligation of extending education and promoting French culture cannot be understated, with their efforts resulting in the number of primary and secondary school students in Syria doubling between 1924 and 1934.

Britain did not have the attitude of any such moral or cultural obligation towards her mandated territories outside those outlined by the United Nations. However, historians such as Okkenhaug have argued that supporting Zionist immigration could be seen as '*an extension of Western Civilization*', which I find insufficient given that the 1930 white paper put a cap on immigration of 75,000 over the proceeding five years. Thus, I would agree with Sluglett who writes that the British government had no particular feeling of moral purpose and that ,initially, the establishing of a Jewish settlement in Palestine was not grounded in an attitude of extending western culture but rather to create something '*secular and modern*'.

Following academic discipline, despite the fact that historians picture what has happened in the past, my focus is turning around the fact that Arabs are still failing to gather its countries under one unity. By evaluating past events, I can relate historical facts with what is still happening now, which comes out that no solution has appeared yet. What historians mention, Jordan happens to be the country most affected by terrorists of the West.

So, my deep concerns are about Jordanian context as responsible for transgression of crimes, especially honor.

2.3. Jordan speaks

Civilization is now generally used to describe an achieved state or condition of organized social life, like culture, with which it had a long and still difficult interaction, refers originally to a process and in some contexts still survives.

Jordan is bounded to the North by Syria to the East by Iraq and Saudi Arabia, to the South by Saudi Arabia, and the West by Israel and the Israeli-occupied and Palestinian-administered areas of the West Bank.

Jordan's only port is located on the Gulf of Aqaba, in a narrow crescent of coastline between Israel and Saudi Arabia. The kingdom is about the size of Indiana and only a small percentage of the land-less than ten percent-is arable. Virtually, all the rest is steppe or desert, suitable for nomadic grazing and periodic pasturage. A small forested region in the Northwest near Ajlun covers about one percent of Jordan's territory. The Dead Sea occupies the deepest depression on the land surface of the earth. The major characteristic of the climate is the contrast between a relatively rainy season from November to April and very dry weather for the rest of the year, with hot, dry uniform summers and cool variable winters during which practically all of the precipitation occurs, so the country has a Mediterranean style climate.

Within some region, there are slight differences in speech between a city dweller and a villager, and more significant ones between either of these and a nomad. Even within villagers, quarters often display some differences and each has some different Arabic sounds and different ways of expressing ideas.

After the 1967 war, guerilla commandos of the Palestinian resistance movement expanded their organizational and recruitment activities in Egypt, Jordan and Syria and used these countries as bases to assaults against Israel. Their attacks on Israeli targets captured the imagination of the Arab world .Jordan's performance during the 1973 October war, launched by Egypt and Syria against Israel on the high Jewish holy day of Yom Kippur did nothing to enhance its standing among other Arab countries.

The Old Testament recounts the settlement of present-day Jordan by Gilead, Ammon, Moab, Edom and Joshua. Others, such as the Nabataens, Greeks, Romans, Arabs and European crusaders, held way at various times until the Ottoman Empire extended its domination over much of the Arabian Peninsula and Transjordan in the early 1500's. The British and their Arab allies in 1918 ousted the Ottomans from Palestine and Transjordan, and by mid-1919, the last British forces had withdrawn from Damascus, the regional power center. Following a congress of Syrian and East Bank Jordanian and some Lebanese notables, Amir Faisal of Hejaz was appointed the king of the region.

2.3.1. Basically Muslim

Jordan is wealthy of religious history, characterized by its religious variation in spite of the knowledge that Islam is noted as the state religion, and that having a Muslim king to reign is a must. The Islamic role is given priority by the government, the no discrimination in the rights and duties shall be violated. However, the applications of Shariaa over the

government goes beyond the religious rights and freedoms stipulated in the constitution through preventing conversion from Islam, and discriminating against religious minorities when concerned with issues related to family law.

More than 90 percent of Jordanians adhered to Sunni Islam in the late 1980s. Although observance was not always orthodox, devotion to and identification with the faith was high. Islam was the established religion, and as such its institutions received government support. The 1952 Constitution stipulates that the king and his successors must be Muslims and sons of Muslim parents. Religious minorities included Christians of various denominations, a few Shia Muslims, and even fewer adherents of other faiths.

As Jordan is an Islamic state, one may explore the principles of Islam through direct interaction with the people of this monotheistic religion. As the capstone of a long tradition beginning with Judaism and Christianity, Muslims believe that Islam completes the revelation of God's message to humankind. Islam – which in Arabic means "submission" - is an assertion of the unity, completeness, and sovereignty of God. Muslims believe that God or Allah as He is known in Arabic, revealed his final message to humankind through the Prophet Muhammad (PBUH) and the Holy Qur'an, which is the divine immutable word of God. Islam focuses heavily on the equality of all humans before the one true God. Islamic tradition has crystallized five fundamental observances, or "pillars," that are as important as faith in defining Islamic identity and strengthening the common bond that ties all Muslims together. They are Confession of Faith, Daily Prayer (five times per day facing the holy city of Mecca), and Fasting during the Islamic holy month of Ramadan, Alms giving, and Pilgrimage to Mecca.

As it may be noticed, a lot of graves of Prophet Mohammad's friends are established in it and it is where the non-Arab world first contacted Islam more than fifteen hundred years ago. The constitution gives freedom of religion, presented that religious practices are reliable with 'public order and morality'. In spite of this, the government carried to oblige certain limits on liberty of religion during the period covered by this report. Islam is the state religion according to the constitution.

More than what is already mentioned, there is no change in the importance of respect for religious groups and religious converts from Islam face. Non-Muslims are prohibited from proselytizing Muslims by the government. The commonly kind relationship between religions in society contributes to religious openness. Relations between Muslims and Christians in the nation usually are friendly, but, supporters of unrecognized religions face some societal discrimination, threatened mentally and physically by their families, government, and country members, though the peaceful relation between Christians and Muslims.

2.3.2. Tribes 'Be'

In the Arab world, especially all Jordanians, speak Arabic as the official language. Arabic language, reportedly, exists in three forms: "The classical Arabic of the Quran, the literary language developed from the classical and known as Modern Standard Arabic, and the local form of the spoken language" (Metz 79).

In Jordan, the use of Arabic dialect is frequent. Its dialect is common to Syria, Lebanon, and parts of Iraq, but they rather agree that: "the written form of Modern Standard Arabic is superior to the spoken form because it is closer to the perfection of the Quranic language" (Chapin 79). She opts for an agreement on language seen by Western country as:

“highly valued, and the speaker and writer traditionally sought an elaboration and circumlocutions in both spoken and written forms that Westerners might find flowery or verbose” (80).

On the other hand, in some period, the basic form of social organization in Jordan is tribal, that is to say people live in tribes-one of the best known groups from Jordan’s population. These tribes endure the desert, though exposed to harsh climate, but learning how to survive. All throughout the South and the East of the country, they are marked by tents of the black goat hair, known as *beit el sha-ar* or “house of hair”. This social system in Jordan is still largely based on Tribalism and kinship relations, particularly in rural areas.

It is a must to know that “tribe” refers to group of people claiming to be descent from the same ancestor. “*Ashir*” is the term used to refer to these contemporary sources. Local clans are collectively referred to as “*ushrân*” which embodies peasants, herdsman, villagers, nomads and any combination of these.

A tribe is described by expert Maurice Godlier as: “form of society that arises when groups men and women who recognize each other as being related by birth or by marriage come together to act in concert to control a territory and appropriate its resources, which they exploit-together or separately- and which they are ready to defend y armed forces” (Godlier 13), that is in Jordan, the political power is hereditary: men are superior to women and the social system is based on equality between the distinct segment of the tribe. More than that, the leader, or Sheikh is a hereditary position who must be the most powerful of a group clans. The tribal system in Jordan has appeared long before Islam, or even Christianity. What makes a tribe unique from another is that they differ according to their political nature and the organization of tribe people is socially and politically organized.

Ottoman Control accords high level of autonomy to tribes, but are forced to register tribal land with the Ottoman Empire, and with the arrival of King Abdullah, the Tribe's force easily declines and turn to obey state laws, and in return, they are provided with voice in the national politics of Jordan, receiving modern amenities and monetary compensation. Thus, those changes mark a new relationship between tribes and the state.

There has been another influential change over the tribes during the reign of King Hussein. As a result, Bedouins are turned into stationary agriculturalists and it becomes easier to control landownership, install system of education and enforce laws. As a consequence, the tribal system is still used in Jordan officially to "smooth things over" and in an unofficial way just as a form of social identification.

Jordanians' social life lies on the family; Richard F Nyrop goes to detail its importance: "The household is composed of Kinsman, and family ties ramify into the structure of clans and tribes. In principle and usually in practice the individual's loyalty to his family . . . overrides other obligations . . . often outweighs personal achievements in regulating social relationships" (Nyrop 82). He-Nyrop-refers to the idea that good reputation of kinsmen is a must, especially when it concerns women sayings: "One's honor and dignity are tied to the good repute of his kin group and especially to that of the group's women, and the status of women in good part reflects the significance of the concept of honor in Jordanian as well as in Middle Eastern society in general" (Nyrop 83).

As mentioned already, family is important in Jordanian social life, as much as kinsmen are important, so are households "based on blood ties between men" (83). The family contains a man, a wife or wives, ". . . his married sons with their wives and children" (83). Besides, it might consist of unmarried sons and other relatives as a divorced mother or

widowed one, or a sister. Because men are given high and more powerful status than women, the 'married' son of the family can take the governance right after the death of his father: "At the death of his father, each married son ideally establishes his own households to begin the cycle again" (Nyrop 83).

Nyrop mentions polygamy as not being highly practiced, but in minority of cases for the aim to extend family household, sharing the same concern inside the household, and he – Nyrop- reports: "A common purse to which all members contribute . . . disbursed solely by the oldest male adult who is the head of the family" (83). He adds: "within the household, a nuclear family is a unit that eats from the same common plate" (83). In ancient times, a member being away from his family is a rare situation, unless he or she is an emigrant worker, or a student.

Because the family is central to social life; all children are expected to marry at the appropriate age. More than that, among villager and tribal population, Islam favors marriage as a context for life. The representatives of the groom negotiate with the representatives of the bride when it comes to interests. Husbands are to choose their wives and the latter have the ability whether to accept or to refuse. Men are highly positioned by Islam; it's shown partially when men are given the right to marry four women at time unless they can't afford equal treating between them, as for women, they are forbidden to do so unless they got divorced, and if she marries, she will only with one man.

Marriage, especially in Jordan, is a family rather than personal affair. Because the sexes ordinarily do not mix socially, young men and women have few or no acquaintances among the opposite sex, although among Bedouin, a limited courtship is permitted. Parents

arrange marriage for their children, finding a mate through either the family or their social contexts.

All in all, Jordanian society, as a Muslim country, basically relies on their men who are to behave freely in, and outside the society. Women in their turns are to help their men, whether husbands, brothers or fathers through performing wide tasks in the households and in distinct fields. During Post-colonial Era, Arab women were not given any voice or importance as they are seen as creatures that cook and raise children. The question that I am interested in is that how women are viewed in Jordanian society? And have they gained any voice among their men? In the following part, I will attempt to highlights the status of women in such male-dominated society.

2.3.3. Women in Jordan

As previously stated, Jordanian society is characterized by the deep roots in patriarchal tradition, which creates a deep fissure between men and women. Due to time restriction and scope of this paper, it is necessary to limit the dynamic feminine background. Hence, this section will maintain a focus on educational system and the occupation kept by women in order to mirror the status of women in Jordan.

The long-established roles within households, Jordanian society incite women to attain certain occupations, especially among lower and middle class Jordanian women who are maintaining the role of housewives and mothers. Deduced from an interview with Dr. Quawas, it is remarked that rarely: “the mother and the father adopt the Western trend of sharing equal child learning responsibilities and household duties” (Miller 67), “Stereotypical jobs for women in Jordanian society range from housewives, teachers, nurses, dental assistants, secretaries, receptionists and employees of the government” (Miller 67).

Despite that they are low paid and are not granted much power in the work place, she is allowed to maintain her traditional household responsibilities, but her money is totally controlled by the husband, and in rare occasion is used towards any mean that can empower her. In some cases, there are crimes practiced over women who are not highly-paid, most of them are victims because they find themselves dependent on their husbands who, in return, strike their wives of any “monetary freedom autonomous power, which directly results in her subjection in almost every other area of her life and reiterates her submissiveness to her husband and his standards.” (Fargues 38). In response to that, Miller adds –as a result- that: “Many times, this results in domestic violence, and in extreme cases involving family honor, the death of young women” (Miller 65). Lately, women are favored with some liberating movements towards the male domination and authority, but are futile, perhaps because of political representation of women in the Lower House of the Parliament.

Promoted seats in the Lower House of the Parliament, women pocket six seats reserved for their elections and thus, are given power, “while the law has retained some important qualities, such as the example of the inclusion of women in powerful positions, it has also been rather fruitless in its attempt to change many of the traditional notions set forth in Jordan” (Miller 67). Besides, many scholars remark that: “. . . the quota system, in some ways, does not work to facilitate social change in Jordan at all, in that it does not revolutionize the mindsets of the people or their voting styles, but only forces the results desired (Miller 71). In another sense, the elected women still stick to reacting traditionally then men in the government just to obtain favor rightness by the male chum.

From another perspective, and due to the Western influence over Jordanian women, many of them demonstrate their movements through gaining place among men by establishing organizations for protesting against issues related to discrimination against

them. This organization pushes the government to adopt the UN's Convention on the Elimination of All forms of Discrimination Against Women (CEDAW), giving result to two articles, for the Article 9 concerns citizenship and the Article 16 having concern with equal rights in marriage, divorce and parenthood. In addition to that, they ask for increasing the women's participation in the labor market, even in financial independence too. However, issues like honor based violence, sexual harassment are issues with no solution that women keep skeptical once being outside home.

Last, but not least, the female representation in politics is such a challenge since women are still facing severe forms of discrimination, "The government is still not willing to address the issue of violence against women in any depth", says Martha Pietrobelli, giving the reason: "Since it is arguable that the principal motive is 'to look good' at the regional and international level, and to look 'modern' and show that democracy is being 'promoted' through the adoption of gender quotas, a substantive discussion on women's right in being-by passed rights that if guaranteed would challenge the status quo", "Gender quotas in Jordan are not being adopted in response to a demand for women's right, and promotion and use of women's political participation can be seen as constituting a form of embedded feminism, or a 'soft option' that operates other political and economic aims" (Pietrobelli 89).

It can be said that the resistance of male-dominated political establishment is one of the challenges facing female revolutionary fighters which the former attempts by breaking out of gender-assigned domains. Hanadi Al-Samman, in his article explains: "Full participation in the public political arena is often sought, yet, never attained unless it is defined in combative masculine trends", He adds: "It becomes imperative, then, for female fighters to negotiate alternative forms of national participation that at once acknowledged

and heed feminine national agency” (Samman 67). In addition to that, female fighters struggle almost for their personal rather than national purposes because national commitments have not erased the personal transgression as far as family and society is concerned.

Haddadin Samar claims that women do not accede to a complete percent, she confirms: “Without doubt, the traditional and conservative ‘political culture’ that prevails in Jordan depends on a system of values and traditions that draws a stereotype of women through social upbringing religious and social define what is appropriate and inappropriate in the roles of women; they define what is appropriate for women as caring for their children, households and families, while what is appropriate for men is defined as assuming political and legislative positions” (Haddadin 89).

As a deduction, women continue to be politically active in different ways, because they still face social discrimination and government hasn’t pronounced a word about it. Since Jordan as an Arab country, Muslim, favoring male domination and decision-making, whatever women attempt to do, there will be always a sense of inferiority and difference between both genders. Though the latter is given chance to work, violence and honor issues still cooperate with women’s social life, be it inside or outside home. Women fail in competing with men in legislative and municipal elections because of the idea that women are not trusted in Jordanian society when concerning their ability in political work, so, men are better placed in such domain. According to Walid Owemer: “Because women lack the support of official and unofficial leaderships that affect the process of political participation, who do not aspire to the development of modernization due to the weak cultural, social, and religious pretexts” (Owemer 187). All in all, Political participation of women is an issue

affecting not only Jordan but nearly the whole Arab world as well, but it is crucial in Jordan because women constitute half of the population in there.

2.3.4. Honor crimes

Honor killing is a practice whereby male members kill a female relative who is perceived having damaged family honor. Her death restores the honor family. Hillary Mayell in her article *Thousands of Women Killed for Family "Honor"* says that: "So called crimes occur in society in which there is interplay between discriminatory tribal traditions of justice and statutory law".

Fadia Faqir, as a Jordanian writer, defines honor killing as: "The killing of women for derivation from sexual norms imposed by society. . . A man's honour is closely related to the behavior of his female relatives, not only in Muslim or Arab societies, but in Western societies such as Spain and Portugal" (Faqir 65-82)³. She goes to mention that family, too, is one factor that comes after societal traditional ritual: "One of the first entities linked with honour is the family". Alex Miller's *A Sociological Analysis of Crimes of Honour: Examining the Effects of Higher Education on the Concepts of Honour and Notions of Gender Equality of Jordan* points that crimes of honour: "typically occur in traditional and patriarchal societies and transpire when a woman infringes upon the reputation of her parental family (or rarely, her husband) by violating a female sexual codes of ethics, with its legitimacy resting in tribal customs"⁴. He explains: "Once the honor of a family has been

³ This excerpt is taken from the article *Third World Quarterly*, Vol 22, No 1, pp 65-82, 2001.

⁴ This quotation is taken from an interview with Musa Shteivi 2009, Ruggi 1998, Interview with Rana Hussein 2009, Fadia Faqir 2001.

compromised, it becomes incumbent upon the personal family to restore it. Patriarchal law and societal normalization of these traditional societies has dictated that the only accepted technique for restoring such honor is by way of physical abuse frequently involving the bloodshed and murder of the “culpable” female (and only female) involved” (Miller 87).

The scope of this particular research is concerned with Jordan especially. Thus, an attempt to figure out the perceptions of the concept known as “honor”, the latter is generally used as a ‘blanket’.⁵ The goal is to discover whether it is important that this imposition of killing related to honor is crucial or not. By this, each culture is regarded differently, and it should be mentioned that this particular part is only a significant as practiced over Jordan. It is imperative, the, to note that each culture is unique when regarding its geographical location, and one cannot be permitted to make global research about all cultures by evidence of one particular study.

It is noted in *Honoring the Killers: Justice Denied for “Honor” Crimes in Jordan in 2004* that in 2003, a daughter has been stabbed by her father twenty five times because of her refusal to tell him where she has been after three-week absence. More than that, in 2002, a girl killed by her brother because he saw her talking to a strange man during a wedding party and another one killed her sister after seeing a man leaving her house. Reported from the same reference, *The Jordan Times* quoted that in December 2002, an unnamed nineteen-year-old woman, after being held in prison for alleged immoral behavior, was bailed out on her uncle’s promise not to harm her, her brother killed her as soon as she arrived home, and

⁵ Generally describes and undefined concept in the Jordanian society.

relatives were quoted as thanking God they got “rid of her”⁶. Similarly, in August 2003, *The Jordan Times* reported the case of sixteen-year-old girl from Amman suburb who, released from administrative detention on her father’s promise that she wouldn’t be harmed, was murdered by her brother just minutes after returning to the family’s house.⁷

Women are considered to be a property; Hillary Mayell’s *Thousands of Women Killed for Family “Honor”* illustrates through Tahira Shahid Khan, a specialized professor in women’s issues at the Aga Khan University in Pakistan, writing in *Chained to Custom: A review of honor Killing*, published in 1999, that: “Women are considered the property of the males in their family irrespective of their class, ethnic, or religious group. The owner of the property has the right to decide its fate. The concept of ownership has turned women into a commodity which can be exchanged, bought and sold” (Mayell 2002). She goes to illustrate that through cases, for the first one, a man kills her wife just because he dreamt of her betraying him, and other one because a love ballad is dictated to her over the radio, tackling after that case of marriage where she says: “In a society where the most marriages are arranged by fathers and money is often exchanged, a woman’s desire to choose her own husband-or to seek a divorce- can be viewed as a major act of defiance that damages the honor of the man who negotiated the deal” . More than that, she discusses the tribal point of view over honour reporting: “Even victims of rape are vulnerable. In a widely reported case in March 1999, 16 year-old mentally retarded girl who was raped in the Northwest frontier province of Pakistan was turned over to her tribe’s judicial council. Even though the crime

⁶ Quoted from: *Human Rights Watch*: Interview with General Tahseen H.Shurdom; general director, Public Security Directorate, Amman, July, 16th, 2003.

⁷ The article notes that according to the anatomy, her hymen was intact. Rana Hussein’s article: “Brother kills her sister in 7th honour crime of the year”, *The Jordanian Times*, August 7th, 2003.

was reported to the police and the perpetrator was arrested, the tribesman decided that she had brought shame to her tribe, and she was killed in front of a tribal gathering”.

Besides, Alex Miller refers to familial honour as: “The Arabic title given to the traditional concept of honor retained by a woman through her compliance and acquiescence of a very rigid and socially constructed code of ethics reforming to her sexuality”(Miller 2009). Thus, women are to be prevented from any kind of sexual contact with men, whether kissing, flirting, or expressing their desire in any way. In this sense, he-Miller- argues: “It becomes a woman’s chastity and virginity that link her to purity, which in turn, sustains the honor of the family” (Miller 2009).

Furthermore, in her 2001’s article, Faqir articulates: “In Arab societies, women should remain *mastura* (hidden, low-profile), a term which implies physical and psychological confinement in the private and public space”. In this way, feminine respect is: “socially and culturally constructed to apply those who maintain passivity, selflessness, and submissiveness, especially in their relationships with men”, and with reference to Abu Odeh’s assertion: “The hymen, in this context, becomes the socio-physical sign that both assures and guarantees virginity as well as gives the woman a stamp of respectability and virtue”.

Alex Miller, as a similar idea furthers that: “The penalty for the woman is usually carried out by a close male relative and, if the punishment is death, usually a brother, or cousin for the sake light sentencing on the part of the judiciary”, he end his point view with: “. . . these punishments are conceived free of state or institutional invention, and seemingly serve to reiterate the power of familial and tribal influence in Jordan, without due press or judicial review” (Miller 2009). And Fadia Faqir in her own words says: “The head of FPU stated

that many reported suicides among women were in fact crimes of honor where “the victims were forced to commit suicide”. Another possible explanation for the dark figure is that some killings never get reported or are registered or mislabeled as other types of crimes” (Faqir 2001).

Therefore, Faqir relates the causes of honour crimes according to the level of the reputation woman is and whether there are rumors after he or not, so, she says: “Reputation and rumour play an active role in investigating honour crimes and killings for to speak of a woman’s reputation is to involve her sexual behavior. . . Women who are suspected of ‘immoral’ behavior usually end up dead” (Faqir 2001).

Dividing men from women, Faqir goes to explain that men are given too much importance in society that they go beyond the limits of their behaviour towards women, admitting that:

“The notion of honour is divided along feminine and masculine lines, with different meaning for each gender. . . Popular culture is full of saying signals and proverbs which glorify men. . . Femininity, on the other hand, is socially constructed in such a way as to favour good sweet minds’. . . They must be passive, selfless and ‘above all sexually pure or chaste’. . . She is delivered over unconditionally to the power of the husband; if he kills her, he is only exercising his rights” (Faqir 2001).

Moving from concepts to penal codes in Jordan, there are laws used by the judiciary to reduce penalties in “honour” as a crime case. Beginning with the most discussed one which focuses upon legal justification or excuse for crimes of honour. Article 340, contrary to

article 06 of the Jordanian Constitution of 1953 guaranteeing the rights of all Jordanian citizens regardless of their gender-states that: “he who discovers his wife or one of his female relatives committing adultery with another, and he kills, wounds or injures one or both of them, is exempt from any penalty”⁸. The second paragraph of the same article states that “he who discovers his wife, or one of his female ascendants or descendants or sisters with another in an unlawful bed, and he kills, wounds or injures one or both of them, benefits from a reduction of penalty”. Fadia Faqir points: “Significantly, in the reverse situation, a woman who finds her husband with another woman has no resource in law. If she kills her husband, she would not benefit from any reduction of penalty and would receive a minimum of three years” (Faqir 2001).

More than that, the article 98 provides a reduced penalty to a minimum of one year in prison when committing a crime in so called “State of fury” that results from the illegal and wild act on the part of the victim: “he, who commits a crime in a state of great fury resulting from an unlawful and dangerous part of the victim shall benefit from extenuating excuse”, thus, be reducible to a minimum of six months, since court reduces the sentence on the basis of the act being committed in a fit of rage.

Such laws can be found in Penal Codes of majority of Arab countries⁹ as Faqir includes: “As for Saudi Arabia and Qatar, they apply the rules of *Shari’a (Islamic Law)* especially the Hanbaly *Madhab* (school). As number of Arab Codes, such as the Egyptian and Algerian emphasize passion, while in Jordanian and Syrian codes emphasize honour” (Faqir 2001).

⁸ Reported from: Al-Tawfiq Press; “*Jordanian Penal Code, Number16, 1960*”. Amman. 1991. p60.

⁹ Quoted from Morocco (articles 418-424), articles 562 in Lebanon, article 334 in The United Arab Emirates

Next, Rana Husseini, a journalist in *The Jordan Times*, starts to report crimes involving “honour” which keeps enlarging until attracting the international attention and increasing domestic and international pressure on the government to address the problem. All that thanks to women lawyers who were allowed some political liberalization in 1990s and due to the establishment of Jordanian Women’s Union who hotline “violence” in 1994. From another perspective, honour killing is often wrongly regarded to the Islamic practice since it often occurs in Muslim-majority societies. In fact, killing is forbidden in Islam and it is not mentioned of this practice in the Quran or in the Hadith.

In Alex Miller’s *Sociological Analysis of Crimes of Honour*, there is a reference to the wrong image that Western societies have over the practice of Islam or honour killing, arguing that: “Most Western critics of Arab societies retain strong tendencies to fault Islamic law for the societal ills and norms surrounding honor killing ; however, the application of such Western literature is based on unfounded and misinterpreted texts” (Miller 90), “The first and most convincing evidence rests in the fact that crimes of honour are most specific to Muslim societies, but occur in South America, Europe, North America, Asia, Australia and Africa” .

I am broadly in agreement with Miller’s critical analysis in which he mentions that Islamic law does not condone murder, especially in the name of honour or without judicial review. He justifies that punishment should be practiced over unmarried adulterers through the Quranic Verse 2, Sura 24 which states: “The adulterer and the adulteress scourge ye each one of them (with) a hundred stripes. And let not pity for the twain withhold you from obedience to Allah, if ye believe Allah and the last day. And let a party of believers witness their punishment” (Quran 2:24). In this respect, Miller points out that: “Islamic law in no way states that adultery has any effect on the honour of the woman or her family, and does

not propagate the idea that physical punishment retains “restorative” capabilities for a family’s honor” (Miller 94).

Though the Quran and the Sunnah are seen as means to adhere the notion of killing adulterous women who are married, otherwise, it is compulsory to dig profoundly into the Quranic texts in order to enlarge the complete goal of *shari’a*. I endorse Miller’s representation when he justifies that: “In verse 15, Sura 4 of the Qur’an, it is made clear that absolutely no incident of adultery could be admitted without coercion witness by four believers” assenting it through: “As for those of young women who are guilty of lewdness call to witness four of you against them. And they testify (to the truth of the allegation), then confine to the houses until death take them or until Allah appoint them a way (through new legislation). (Qur’an 15:4)”. In addition to that, the Holy Quran, not only punishes the woman witnessed by four persons but also those who attempt to accuse their wives without the right assurance of four witnesses: “And those who accuse their wives but have not four witnesses, scourge them eighty stripes and never afterward accept their testimony, for they are indeed evildoers” (Quran 4:24).

Last, but not least, women, with reference to Quran also can defend themselves accused guilty, her testimony is sufficient to make she free from accusation. Both verses 6 and 9 from Sura 24 states that: “As for those who accuse their wives but have no witnesses except themselves; the testimony of one of them be four testimonies (swearing) by Allah that he is of those who speak the truth, and yet, a fifth involving the curse of Allah on him if he is of those who lie. And it shall avert the punishment from her if she bear witness before Allah four times that the thing he said is indeed false. And a fifth time that the wrath of Allah be upon her if she speaks the truth.” (Quran: Verse 6-9 Sura 24).

As a final statement, there must be reiterated constantly throughout this study is that there is no evidence from the Quran and Hadith that authorizes or acknowledges honour killing: “Neither text ever mentions the concept of honour when speaking about penalties of adultery, no they condone the practice of acting without judicial review of the accusation” (Miller 2001). Now, Jordan’s penal code really permits a man who kills his wife, daughter or sister if he catches her with a foreign man.

The law might insist that the responsible person must have surprised his target while she is in the action of doing an extra material sexual performance or action, but Jordanian courts gloss above these detailed with no objecting reason of honour. However, nothing in Islamic commandment provides such authorization and surely nothing in modern rule authorizing the fragile to suffer at the hands of the strongest; Why not repealing in full penal code article 98 which provides a reduced sentence for someone committing a crime in a “fit of fury” in a manner that is gender-neutral and that does not presume “fury” or “bad acts” in cases involving alleged “honour” crimes and may be establishing a commitment to pursue “honour” crimes on a par with all other violent crimes, that is to say, eliminating discrimination in the prevention, investigation and prosecution of “honour” crimes and attacks.

This focus underlines the disaster that women face in everyday’s life of all forms of violence, whether physical, verbal, sexual or economic violence women are subjected to. In this respect, I shall certainly give it my backing, as it seems the last hope, the next part will discuss the general violence over women. That is not to say that Jordan is the only one concerned about the only transgression of crimes. On the opposite, this picture of violence is reported in all parts of the world and there is nothing honorable about killing

2.4. She is a prey to grief

Violence against women touches the whole global, not just few people and differs from size to size, though the fact that all religions emphasize respect for human rights, but all forms of discriminations against women still exist. International human rights instruments goes to urge the working towards changing the beliefs, practices and stereotypes that look for adding protection and rehabilitation for the victims. National documents of Jordan put light on equality and the need for safe regarding and make sure to afford secure livelihood for the family as a whole.

Reported from the Arab Human Development Report 2005, published by Arab States Regional Office of UNIFEM (United Nations Fund for Women), a slogan is published by the report under “Towards Rise of Women in the Arab World” states that: “The spring Arab has not blossomed yet”. It claims that recent elections in the Arab region are: “. . . tarnished with flaws . . . and are not sufficient to empower enjoyment of freedom and good governance, while the reforms introduced are cosmetic and hide the continued suppression of freedom through continued violation of human rights”.

By this, it is to be understood that it is necessary to critique Jordanian society in certain aspects of its being and not adhere to common method of closing eyes over such characteristics.

This excerpt of study of status of violence against women in Jordan aims to shed light on the size of the problem of violence in Jordan, exploring the opinions of decision-makers

and key informants. Let's be clear that violence against women and girls is a social health problem. It varies according to its distinctive definitions which focus on the various forms of violence. The most outstanding definition cited in *Status of Violence against Women*, a 2008^s National Council for Family Affairs WHO collaborating Center for Family Violence Prevention focuses on the definition of 1993 which states that: "Violence against women means any act of gender-based violence that results, or is likely to result in Physical, sexual or psychological harm of suffering to women, including threats such acts, correction or arbitrary deprivation of liberty, whether occurring in public or in private life." Here, the chief feature of this scheme is its emphasis on the physical, sexual and psychological violence which hunts families and society, including rape, perpetrated violence by someone else than the husband, threats in workplace and institutions, in another words, it stresses on the negligence and denial that are forms of violence against women.

A single, but striking example of this tendency is enumerated in the distinct forms of violence that results in injury, death and deprivation identified by the National Framework for the protection of the Jordanian Family against violence which introduces the physical violence known as the deliberate use of physical force or the threats of its use against the individual himself or against any member in the family. Next, comes the emotional violence which refers to any result in attempt to weaken a person's ability to deal with the surrounding including rejection, insults, neglect, scorn and intimidation.

Besides, the physiological violence that includes calling by names, insults, harassment and isolation from family and friends, it is important to speak about the sexual violence as a man and big issue touching approximately each home in every society. The latter is the most common form of violence experienced by women globally in physical violence inflicted by an intimate partner with women beaten or abused acts.

The United Nations Secretary-General Campaign, Unite to End Violence against Women's article puts its emphasis on it, mentioning that one in five women will become a victim of rape or attempted rape in her lifetime: ". . . long been used as a tactic of war". So, it can be said that rape is a kind of revenge in certain context: "The rape and sexual violation of women and girls is pervasive in the conflict in the Darfur region of Sudan". Another case insists the dowry murder where the woman is killed by her husband or her in-laws because her family can't afford the demands for dowry¹⁰. More than that, it is mentioned that there is violence during pregnancy which leads to miscarriage; pre-term labour and low birth weight are estimated. Another case is that indigenous women in Canada are five times more than other women of the same age die as the result of violence in addition of over half of women in Europe, North America and Australian women with disabilities are abused. In most, if not all cases, men are the pioneers of violence against women.

In 2002, WHO's World Report on Violence and Health refers to distinct affects of violence against women, among them that women who are abused and children suffer from anxiety and depression in addition to the difficulty in forming relationships with others, weak personality, isolation, feelings of inferiority and unloved by parents.

Violence is regarded, according to many theorists, as a: "learned behaviour" which is learnt while growing up in an environment and is wrongly seen as a normal behaviour to solve problems. Others see it as inherited beliefs that men are highly positioned than women. Added to that, there is this remarkable violence as a response to racism which considers such issues such as oppression, and a lack of self-esteem and inability to identify needs. Another theory maintains that family violence differs from sub-culture prevalent in

¹⁰ Dowry is a payment made to a woman's in-laws upon her marriage as a gift to her new family.

the society and that violence is more acceptable in societies with lower social and economic levels, and from this, family violence takes place in lower societies than the middle classes.

In Al-Jazi's words the feminist theorist maintains that family violence is inflicted against women as a result of traditional gender specific expectations in the social system within the society based on mannish role which refers to the case where men are allowed to use distinct shapes of violence to deprive them of their independence and undermine their existence and strength. Thus, husband's dominance is supported by the social system. Such bodily reputation of women through violence can be explained through Cockburn's words in 1988 who argues that primordial gendered forms of violence evolved in struggles such rape, murder of husbands, sons and babies and expulsion from homes:

“As well as defining a relation between people and land, they shape certain relation between women and men. It is a relation of male dominance, in some cases frankly patriarchal. It is constituted at best in refusal to challenge the exiting balance of power enforced by male violence, at worst in an essentialist discourse that reasserts a supposedly natural order and legitimates violence” (Cockburn 13).

A sixty years old woman asserts that women, of all types and ages may deal with violence in their lives: “I have a sense of pride that I survived and started over. I had to give up the outward appearances and realize that this can happen to anyone, no matter who you are”¹¹. As a reaction, women have found no solution, but according to Diab M. Al-Badayneh's *Violence against Women in Jordan*:

¹¹ From Kaiser Permanent *Silent Witness Display*.

“Women’s reaction to violence was passive, Even a high percent of them reported trying to call for help (81%) and most of this help came from her family of origin. . . Protection is offered by the family of origin, since the victim (wife) needs to continue to fulfill her roles as a wife, mother, sister or daughter. An abused woman is characterized by negative self image, “she deserves it” taking the blame for an abuser’s actions, guilt, anger, inability to protect herself and physical pain” (Al-Badayneh 43).

As reviewed on documents about protection and prevention of family violence against women, it is witnessed that Jordan did and still making efforts about bettering laws and regulations, trying to abolish the practices that constitute discrimination against women. Thus, women are allowed to practice their own rights and the provisions of penal code that constitute discrimination against women are abolished. And among the most important Jordanian accomplishments in the area of legislation deal with the reporting of cases of family violence under Article 06, 07, 08, 09 and 10 as follows:¹²

Article 06 of this law states that: “A (1): Committees called Family Reconciliation Committee shall be established by a minister’s decision, in coordination with the Family

¹² Reported from: “*Status of Violence Against Women*; National Council for Family Affairs WHO Collaborating Center for Family Violence Prevention.”

Protection Department. The decision shall specify the members of each committee and name one of them as chairperson”.

Next, Article 07 stipulates: “Committees before taking any of the protection measure stipulated in this law provided the interest of the family is taken into consideration”. The following article states that: “Medical, social or education service provide from the public or private sectors shall notify the relevant authorities as soon as they become aware of, or witness effects of violence and are being informed that they result from the Family Violence”. In addition, the ninth article mentions: “Judicial police officers of the Public Security Directorate shall move to the claimed Family Violence scenes in any of the following cases: A/ when there is a report that Family Violence case is in progress or is about to take place. B/ when there is a report of violation of a current protection order according to the provisions of this law” The last law shares: “Commissioned employees, under legal responsibility, shall guarantee the protection of the informant of the incident by keeping his/ her name and identity confidential”.

The whole matter, in a nutshell, is that an activity is created by faculty members specialized in research about violence against women that afford services to abused women ad training programs for dealing with those women. Paradoxical though, it may seem that looking for reality itself for Arab countries as a whole still attempt to put the laws of gender equality that liberates women from violence through establishing associations and councils, in cooperation with CSO’s because there have been no expansion to the scope of freedom or legislations and real activities. Obstacles come forward this improvement since women are still regarded inferior, and their rights are not recognized enough to fight discrimination against women.

It is easier enough, on the other hand, that the international practices, stating UN, UNICEF, UNDP, UNIFEM and ILO support the development programs that reduce the quality gap and improve regulations and laws that allow access to wealth and services. Many of these institutions emphasize on the target of violence against women, and that, by affording access to justice for women.

Finally, there is the related problem of how to explain that such Islamic country as Jordan in which Islam is practiced. Though this latter urges people to be kind with each other, even with the animals when slaughtering them for food, violence is still dominated, not too much, but still, and that is due to the Jordanian Heritage which regards violence against women as a matter that affects large number of children and adults across their lives span. This brings us to the deduction that Jordanian women are victimized physically, psychologically and sexually by wide range of behaviours occurred in a variety of cultural and social context.

2.5. Arab isolated echoes

Nothing hunts a woman but an act that marks her feelings, as a result, some change their ways of looking, some sing, some establish institutions to help women and some include their words into history; becoming writers, all of them, believing to share their lived experiences and narrate their stories in a way or another, hoping to transmit a particular message, and for some, imagining a better world. What I am mainly concerned with here is what do the Arab women writers try to say and what they don't.

To live into Arab women's writing in the twentieth century, going back to the latest half of the nineteenth is needed; The cultures over the Arabs heartland their worlds characterized by a climate of openness and acceptance of the new. Egypt, as an instance

becomes a source of attraction of the Arab intellectuals, including women like Lebanese Zaynab Fawwâz(1850-1914) in 1870, Wardah al-Yazij (1838-1924) in 1899 and the Palestinian-Lebanese Mayy Zyâdah (1886-1941) in 1908.

It is in my contention that, ache like violence cannot be understood with benefit of time only. They must also be dealt with as they happen. The appearance of the novel or the short story just after a fact is a truer guide to the dynamics of the situation that once written years later in the dull fearless of a paneled study. Writers, with their distinct use of genres, create themselves as subjects within their transformed social context. Women, as a result, begin to write, as they belong to the urban upper and middle class, they find it easier to get into contact with Europeans, thus, have the capacity to compare themselves with their European counterparts.

Hence, because of their insufficient economy, they are excluded and oppressed as women cut across class lines, so that their expressions mirror the experience of others, and in that, consciousness of injustice and gender suffering are raised into their writings. History says that those Arab women writers are educated and have the capacity to write.

It is worth stating at this point that the Lebanese writer Hinfî Nasif in *Bahitat al-Badyâh* (1886-1918) and co begin to speak in restrictive circles (that is in private homes) and write in newspapers like *al-Jaridâh*. Among the writings are the lyrical poetry of love and death and some of the best poetry consists of elegies written. Fadia Faqir's *Cry of the Dove*, in addition to her three other novels *Nisanit*, *Pillars of Salt* and her late *Willow trees do not Weep*, speaks of her own experience reflecting it in a heroine named Salma. This novel pictures the Jordanian way of life at her time as their cultures and traditions, in addition to her struggle with her own hidden pain. By way of larger literally definition,

women write to be published, that is to be made public. They refuse the private status of place to which they belong from birth, rejecting the belief that women's voices are *awrah*, a shame, and dishonouring. From all this, it follows that women challenge patriarchy placing themselves on the margins of both worlds.

Easy to share Miriam Cooke's belief that male's writings differs from female's one, for the former write about reflective of reality that demand reform, while the latter's being less graphic, less violent and perhaps for that reason less known. It appears, then, that the sense of rejection is included in Arab women writings. Using violent terms, Layla Ba'albaki's *Ana ahyâ* (I live) exposes the hollowness of the Middle Eastern women's life and the prison at home, and proudly proclaiming that she needs no one and not her family in particular. For her, the liberation of the woman needs to be matched with the nation.

Benaouda Lebdaï in *Arab Women Lives* (2007); she mentions that today's Post-colonial African Literature has evolved by including themes such as duality, hybridity and self-analysis for ultimate purpose of (dis) covering and defining one's individuality and one's positioning in the course of "History" . He cites many women writers dealing with distinct topics as confirms Bill Ashcroft in *The Empire Writers*: "Contemporary accounts . . . are beginning to assert the hybridized nature of postcolonial experience" (Lebdaï 35). This refers to the harshness of migration that causes both physical and psychological aches because of the impossible adaptations to new environment. As a result, post-colonial women writers tackle such issues and become the leaders.

An instance to what is previously mentioned is Nina Beauvoir's *Garçon Manqué* (2000): "An impressive `punch and openness of mind questions that deal with dual identities and hybridity." (Lebdaï 35-6), she explains: "A first reading gives the reader an intimate feeling

that the whole that comes from the heart, written with emotion and sensitivity, line after line, the author faces her own life, her own “self” trapped in a complicated world where politics intrudes, where war interferes” . It is reasonably supposed that this “look” reflects the identity of the writer demonstrating the co/coordination of her personality since Mina takes place in Yasmina: “The novel delves into family alcoves and secrets. Questions, memories, remembrance of people who helped to express the first emotions and opinions are related without any inhibitions. This work presents itself as a disturbing account of an author’s initiation into the world” (Lebdai 37).

It remains to be seen that women are finally captivated by uprisings that mark both the Middle East and the Arab countries. Sarah Abbas’s *Revolution is Female: The uprising of women in the Arab world 2002* says that: “The moment was poignant one for the Arab feminists. Though few outside that the Arab world knows it, women’s radicalism in the region has long and deep roots that span more than a century”. Besides, it cannot be erased that Arab women’s writings are critiqued, though, but from a feminist perception, they feel a must to fight hard to gain recognition as artists. However, some kinds of Arab women are seen to be more feminist than others, since they engage with extra feminist themes than others. Literature written by women themselves brings to another dimension since the real experiences of life and hardship have a touch of femininity, not only in the Arab world but foreign one also.

To be more precise, Dr. Bedjaoui Fewzia in her distinct articles, tackles gently a novel which mirrors all what echoes of women sound like. Among her best works are: *Trying to Belong*: Monica Ali’s *Brick Lane* in which she refers to it as a story that answers the perennial of how the individual can remain constant and change, exploring the challenges that exist in identity and “femininity” thorough keeping the Indian traditional discourse. She

also goes emphasize on “*Indian double marginalization* which means being both a woman and a member of ethnic group” and “conflicts between the *homogenization* by patriarchal and post-colonial ideologies of Indian women and representation of *new Indian women and their sense of belongingness to their original culture*” and beside all this, a text in her pen on emigration which she entitled “*Politique Britanique vis-à-vis de l’entrée des immigrants*” in page fourteen, fifteen in 2001. In addition to what the topic is about mostly-Indian Women Cries of the Other India- she truly acknowledges what a real woman’s writing is about.

She –Bedjaoui- goes to argue that: “Writing for Indian women among other is a way of expressing feelings of suffering, loneliness, frustration, fear, alienation as well as hopes and dreams” while she sheds light on how men see the women writings: “The argument that women writers were not active in literary production is simply untenable, for the illustration of Kali publishing shows the opposite. Indian male critics may quickly point out that Western literary awards are not reliable indicator of the artistic achievement of women writers” (Bedjaoui 2011).

As an appropriate way to sum up al what is said is that feminine writings and more precisely Arab writers tend to open doors to silenced voices, capable of saying a lot, hoping a better expectations through their writings, using whether “harsh” direct words or most of the time killing the beast by their sweetness of lines. Though the attempted works, male domination still remain, and though the Arab women writers still fight with their words. They may encounter some problems in dealing with stereotyped world, trying to belong, feeling urged to be adopted with social change. And that is what I will try to enumerate in the following part.

2.6. Intricacy to belonging

From the beginning, Arab women writers have had to assert themselves in male-dominated arena, from audience to publishers, from critics to literary traditions. Women writers can be distinguished according to an anthology that refers to those from Arab East (Mashriq), and those from the Arab West (Maghrib) and each have developed differently.

The domination by European colonial powers in the nineteenth and twentieth centuries contribute to this division, and the countries of Arab East are, mostly colonized by the British policy which did not impose the English language and culture on the colonized, unlike the French colony. Narrations told from distinct women writers across the Arab world, offering testimonies, observations, reflections, visions, memories, criticisms and commentaries about life from the female perspective, reveal one a of kind texture of women's lives, both private and public, throughout the many cultures and countries of the Arab worlds, shedding light on the status and lifestyles, as well as the way they view the world through addressing the challenges of modern life, and cope with daily dilemmas. So, the question that I am concerned with is what kind of dilemmas has Arab women writers dealt with while putting ink on their white papers.

As A starter, the issue of gender relations serves as a basis for a feminist discourse; they are deeply concerned with the inequality between the sexes, which is manifested in male domination and the oppression and marginalization of women. Among topics they are dealing with is their fictional works abound with female characters that are trapped in abusive situations; which their male in kin-husbands, fathers, brothers or uncles-act as the authors of their destinies. *The State University of New York Press, Albany (2005)*, reports that: "Suffering is the sole origin of consciousness", in depicting controversial aspect of

sexuality in *My Mother's Friend* by Nura Amin, in which the story recounts a lesbian relationship between the mother of a young girl and an unmarried woman, provoking the topic of female sexuality in which the mother finds comfort and intimacy in the arms of another woman.

Next, *A Virgin Continent* deals with the male hypocrisy and irrational expectations of women, by Samia Azzam. In this story, the protagonist boasts about his romantic adventures to his fiancée, but insists on her purity without a past. Besides, *The Woman of My Dream* by Fadila al-Faruq, the man displays a seemingly progressive attitude, but in reality, his action is deceptive and manipulated, so women are prey to sexual exploitation.

The institution of marriage, reported from *The State University of New York Press, Albany*, under the title of Arab women writers, on page twelve, is a subject to a close scrutiny, highlighting that the girl has no say, and that the marriage represents the transfer of a girl from the authority of her father to that of her husband, and that the virginity is becoming such a right of man over his woman that is raised in *Questioning* by Fawzia Rashid. To some extent, the status and lifestyle is reflected in the background of almost each story, in addition to the level of modernity that varies from one Arab country to another.

As another instance of feminine issues, *Women at Point Zero* happens to be the inside story of a woman condemned to death for having a man. The narrator, Nawal al-Saadawi goes to the prison to talk to this woman, Firdaus, and through this, the former attempts, through her writings, to indict society and show the need for change and reform. The Algerian writer Assia Djebar, in her turn, gives voice and presence to distinct women forgotten by the recorders and transmitters of Islamic tradition through her fiction.

The changing of profiles of women in the Arab society is portrayed in many different types; through *A Successful Woman* by Suhayr al-Qalamawi, transferring the idea that a single woman can take care of herself and achieve a sense of well-being since the heroine sets her goal, pursues it with great determination and shapes her own future.

Besides, *Arab women's literary inscriptions-a note and extended bibliography*, Nawal al-Saadawi is a reference to her brave use of her experiences as a doctor and a psychiatrist to express the internal and external conflicts women exercise, adding to her Ghada al-Salman as a woman striving for her self-realization through her plots. This latter writes about the romantic revolt against puritan attitudes towards love, and shows-in her latest works-women revolting against their subordinate positions. More than that, Layla Halaby's *One in a Promised Land* set in early years of post September 11th America, draws its structure from Arabian folklore and the Western fairytales, turning both inside out to illuminate the Mythic search for home and identity. "The universal hunger for the genuine and the wounding yet redemptive nature of love itself. In this timely and utterly original novel, Layla Halaby has crafted deeply resonant tale of our tangled and common humanity".¹³

Linguistically speaking, Fadia Faqir seems to represent a suitable example with her book *Lost in Translation*, when referring to the difficulty of publishing in their countries and problems of translation while living in the West, trying to adopt the language of the other. So, Arab women writers living in the West feel urged to create a new shape of pen for writing, in another sense "an Arab book" in the culture of the other, since they are displaced in exile. *Pillars of Salt* is the instanced novel in which she inhabits transcultural and translinguistic position using proverbs, translated Arabic words, phrases as well as culturally specific moments and actions in her English texts. In this respect, Layla Maleh's *Arab*

¹³ Point of view of: Andre Dubus III, author of *House of Sand and Fog*.

Voices in Diaspora: Critical Perspectives Anglophone Literature, says that: “What Faqir’s *Pillars of Salt* attempt can best be described by what Miriam Cooke has identified in the work of other Arab women writers as “multiple critique” in which authors critique simultaneously the global system, their own political regimes and religions and family contexts and the patriarchal vein that runs through them all and still remain wary of other ‘desire to coopt their struggles’”(Maleh 242). She confirms, thus, that: “Although the text empowers the Arabic reader, it does not mean at all to sugar-coat Arab women’s oppression, while the West is already certain that such oppression exists and exults in seeing it displayed” (254) when dealing with Western Arab issues.

Anastassia Valassopoulos’ *Contemporary Arab Women’s Writing: Cultural Expression in Context*, deals with problems and prospects feminist Arab writers face, arguing that: “In her article “Publishing in the West: Problems and Prospects for Arab Women Writers”, Amal Amireh argues that it is often easy to discern why certain works by Arab Women Writers succeed in the West and are embraced as somehow ‘enlightening’ . . . What has also been interesting is the way in which women writers have been critical for each other in terms of whom their work appeals to and why”(Valassopoulos 23). In her turn, Amireh uses Nawal el-Saadawi as an example of an established author and feminist, argues- pointing out the difficulties that Arab women writers have had in avoiding certain predictable responses-that:

“I agree that el-Saadawi is popular in the West partly because her works have played into Western prejudices. But I do not think this fact should be merely used to dismiss her achievements. This current generation of Arab women writers faces the same problems of reception she has faced and will be better of reflecting as the

historical factors behind this kind of reception than evaluating themselves at the expense of their predecessor” (Amireh 56).

In a nutshell, the telling of Arab women writers display a variety of themes, among them the delicate one about wearing the veil. Whatever approach, these women find finally the capacity to say that they are responding creatively and vigorously to the existed dilemmas, and that they can challenge the rapid social change through exposing abusive situations, raising controversial issues and criticizing many aspects of Arab society, with the goal of generating a constructive dialogue by both men and women. They gain their places in interpreting their personal experiences in sight fully and offer authentic accounts of realities of their lives. The use of their reasoning voices rise above the male-dominating space, and all this, believing on the ink falling down from their pens with an inch of distinctive, especially inner talents.

2.7. The bleeding of pens

The coming of age literature within specific framework categorized by the recent impressive boosting narratives, produced in English by women authors who are Arab British/ American immigrants, or daughters of early Arab American/British immigrants. This category is widely recognized by Western critics and interested in by many academics and researchers.¹⁴ From Long years of British colonization in most Middle Eastern countries, ‘Anglophony’ did not make its appearance as it is the case with other South Asian and South African countries. Hybridity writings and the emergence of hybrid identities are favored after Bhabha. The list of writings produced by Middle Eastern Arabs-compared with the literature in French produced by North African (Algerian, Tunisian or Moroccan)-

¹⁴ It is the case of Lindsey Moore (University of Lancaster), Dr. Geoffrey Nash (University of Sunderland), Dr.Dalila Mostafa(University of Illinois) and others.

become one on the whole unimpressive challenges after that, by increasing of English production by Arab writers, mainly like Ahdaf Soueif, Leila Aboulela, Fadia Faqir and others who either live in Britain, in the USA or between the US/Britain and the Arab world.

The methodology applied in the following literary analysis is the feminist-qualitative research approach in literary studies with specific reference to Arab immigrant writers. The challenges faced by Arab women have been interpreted throughout their lines, attempting to give voice to the voiceless. How do they envisage their revolution of these challenges? Why women are challenged? The purpose of this paper is to provide a framework that can give an adequate account of challenges through evaluating solution found between the Arab women writers in the UK's lines.

To begin, it is necessary to say that the narratives of Arab women immigrant writers exhibit a tendency toward instigating dialogue with other minority and ethnic groups. This trend of Arabic literature is considered as the favorite influences on contemporary international literatures; the post-colonial, with theorization of intercultural relations by reference to the impact of colonialism and imperialism on non-Western literatures. Therefore, it is in this sense that narratives which are produced by this category of Arab women writers, have often been classified under the few label of post-colonial, feminist, non-native, hybrid or Anglophone literary discourse.

The production of Novels, short stories, poems and even plays in English written by Arabic originated have contributed to the emergence of an independent literature, which is neither Arabic nor English, but, linguistically and culturally hybrid. Through the distinct works of literature, divorce perception of *home* is identified differently by Arab women writers writing in English, since it reflects the private sphere of patriarchal hierarchy,

gendered self-identity, shelter and comfort. In this respect, it is necessary to stress that the hetero genetic of the literature produced by Arab women writers in Diaspora rises from the different politics of location.

More exactly, the literature produced by Arab British writers must be of a different cultural expression than that produced by Contemporary Arab American writers. In the works of Layla Almaleh: “Arab British literature as mostly female, feminist, Diasporic in awareness and political in character” (Almaleh 13), while Steven Salaita (2007) argues in discussing Arab American literature that: “Anglophone Arabs are no less Arabs than anybody-else, they merely carry different cultural values as a result of their different social circumstances”. Thus, Arab women writers hold a specific on their *home*, the adoptive culture, their cultural identity and how to bring closer the two cultures; depending on their politics of location. An instance to that, in Faqir’s *My Name is Salma*, in which the story is set between the Middle East and Britain, dealing with immigration to a Western country-Britain- not only as a new theme in terms of central character Salma, who is an unskilled Bedouin woman, but also in terms of raising questions about the future of Arabs who live in Britain.

In the story, Salma is cut off from her homeland-Jordan- and arrives in Britain for a permanent stay; as such, the novel portrays conflicts of forced dislocation, integration, racism and the settlement experience. As a result, it is in Exeter, that Salma goes through a process of forming a new identity with a new name “Sally Asher”, and a new language with which she refuses Arabic and her identity gets changeable to the point of fragmentation: “A few years ago, I had tasted my first fish and chips but my mountainous Arab stomach could not digest the fat. . . Salma resisted, but Sally must adapt” (Faqir 9). To sum up, what is quoted mirrors a long process of dislocation, acculturation and assimilation Arabs might go through.

As two other Arab British women writers, Soueif and Aboulela-themselves first generation Arab immigrants to Britain- engage with issues of living in Diaspora in a productive way, reflecting on their proper experiences of being Arabs in Britain, trying to explore the possibility of creating similarities among women from different cultures. Nevertheless, the thematic overlaps between the two authors eclipse their differences valorizing different forms of feminist activism as fields for alliance building.

They (women writers) choose to write in a foreign language like English is said to be- for Anglophone women writers of Arabic decent- a choice of liberty that satisfies their literary needs or natural choice. Ahdaf Soueif in his produced fiction and non-fiction books and essays are both in Arabic and English, which have carved out an important space on the stage of world literature, as in *The Map of Love* and *Sand Piper*, there is a certain *in-betweenness*, namely a borderland than separates and gathers at the same time two worlds, two cultures, two languages and above all two consciousnesses, and all are witnessed to be different on opposing to one another. In the former Novel, the main character Amal El-ghamrawi represents a borderland woman who brings closer the borders of generations, geographies and cultures.

Another Muslim writer Leila Aboulela is widely recognized by Western readers, since her fiction depicts the experience of practicing Muslims in Britain, particularly in London, and her works have challenged not only the English literary traditions known by Islam-phobia,¹⁵ but also modern Arabic literature which has been characterized form many ages,

¹⁵ *Those in Peril* (2011) ; The hero is a security man, and the first victim is the heroine's daughter who is kidnapped and held for ransom, tortured, raped, and all this done by "Muslim" pirate as part of an obscure vendetta against the hero and the heroine.

predominantly secular.¹⁶ More than that, in *Minaret* (2005) and *The Translator*, different attempts are noted to answer questions when dealing with the Muslim identity in the West through experiences reflected in different characters , particularly Nadjwa in *Minaret*, who encounters a sense of re-territorialization and dislocation when she wears the scarf, and finds refuge in the purity of her faith.

In his thesis *Cartographies of Identities*, Yousef Awad pictures his point of view on Arab British women writers and transnational feminisms, saying that:

“My readings of The Map of Love and Minaret come within the larger picture of delineating thematic differences between Arab British and Arab American women writers. . . In this context, I suggest that Arab Women authors who live (in part) in Britain and use English as a vehicle of expression have shown a tendency in their fiction to go beyond the ethnic borders and barriers in order to facilitate dialogue with other groups. This tendency, while it varies in detail from one woman author to another depending on her social, political and ideological stance, can be found in the works of most Arab British writers” (Awad 112).

He adds:

“As I will argue, the works of Soueif and Aboulela show, through their plots, structures and characterization, how transnational

¹⁶ As in the case of: Fadia Faqir, Ahlam Mostaghanemi, Nizar Qabani and others.

movements need to be attentive to the interconnectedness of social, economic, political and historical issues that contribute to the oppression of women in various parts of the worlds at various levels. This approach helps feminists better understand the local forms of resistance against multifaceted and interconnected forms of oppression . . . The Map of Love seems to engage with the question of representation cautiously; The novel gives space for the less privileged women to speak” (Awad 120-1).

He ends with: “The novel *Minaret* presents Islam as the basis for a feminist movement which enables Najwa ‘to fight off the anonymity of being a migrant in Britain. Margot Badran urges us to consider the socio-historical conditions that contributed to the rise of Islamic feminism.” (150) Thus, the two different novels, the writers highlight the significance of trans-cultural issues through expressing their thoughts about the intersectionality of gender identity and Diaspora in the context of their hyphenated identity as Arab British women writers. those women writing in English- as a universal one- are more faced with issues like taboos themes and find it easier to express it in English which make their writings more likely vivid, authentic representation of the Arab world with its distinct specificity, and trying to link bridges between the West and the Arab world.

To conclude, those women are dealing with such writings since they feel a kind of displacement, so they speak articulately to the diversity of Arab women wherever they are – to their ideas, desires emotions and strategies for survival. The works of those writers do not, in the name of unity and solidarity, gloss over socio-economic and political differences among the women they represent. In fact, difference becomes a site for investigating commonalities, since the works cited show a commitment to approaching the politics of

location as a site for understanding particularized experiences within a global framework. Broadly speaking, all novels tend to enumerate characters through which the reader is given a chance to examine different context in which characters live, and all this, in order to shape contemporary Arab cultural identity.

2.8. Conclusion

The scope of this anthology extends over several facts, from middle Eastern War to the social Jordanian conditions over Jordanian women, which give the birth to a brand new movements after a long period of silence, which is writing; from pioneers to the younger generation to the present whose literary output, providing such a broad spectrum of novel works by Arab women. The focus on the Jordanian social life and its changing have been, in fact, hiding distinct successful writers who could deliberate themselves from the danger they have been through, and which is, for most, the fact that novels have become the most popular forms of creative writing in the Arab world and the favorite genre among women, who often have to jungle the demands of a family. In addition, the pen's brevity as well as its ability to dramatize concrete issues and convey pithy messages, renders it uniquely suitable for an album that aimed to expose unabridged texts, and a large number of them at that.

As said previously, history belongs to all of us, and conveys different fields. As a result, it did cover the works of literature, reflected in Middle East women writers as Layla Halaby and Fadia Faqir, discussing any hypothesized matter that may face the Jordanian women.

As an answer to the oddness, Fadia Faqir pictures a perfect and creative silhouette through which its shadows inform the reader how painful the circumstances this silhouette

has been through. Taking colors and a new spirit, the next chapter will help to clarify the imposition of Jordanian beliefs and whether those changes have helped to free from its original shape.

Chapter Three

Post-colonial Novel

Chapter Three: Illustration of postcolonial novel in *The Cry of the Dove*.

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3.1. Introduction

The post-colonial novel is a genre that deals with studies that have the greatest influence. To some degree, this focus on the novel reflects a general shift of attention within literary studies away from poetry towards narrative. The moving commitment to the novel as a humanizing form may reflect optimism about generating change literature, particularly with ones which construct empathy and compassion. Silence is transformed into speech sounds and words, the silence must go through female bodies, which have to be discovered in its turn and lead to women's liberation, using their inner voices that are not only singular voices of the "self", but also communal that connect women with past and future generations. So, if someone is to explore Muslim oppression through the work of Arab women novelists, it is better to bear in mind that those writings have no boundaries in time and place, through gathering the victims of the same traditional oppression in patriarchal societies.

Essential to this exploration of the novel as an illustrative form is an interrogation of the whole question of woman representation. This concern with representation as such is to be found in many branches of literary studies; in postcolonial studies we might narrow our questions down to three general areas: authorship and origin, genre, and language. Moving deeper to the world of voices, different styles of colonialism carry the weight of suffering of all types of women, by reflecting it through each character in the Novel. Fadia Faqir's *The Cry of the Dove* seems to expose the Middle Eastern society where women are to face severe traditions and law impositions. A timely and lyrical novel, the story of one woman and an evocative portrait of culture, informs about distinct postcolonial issues in the body of the hidden Salma in Sally. Due to the scope of this study that emphasizes the postcolonial

women writings, I will attempt to shed light on the themes discussed in the “left-overs” of Salma through her unexpected “sejour” of her life.

3.2. Arab women’s tone:

Born in Amman, Jordan in 1956, Fadia Faqir was raised by a conservative Muslim father who required that his nine children practice Islam as he did. After her mother’s liberal support, Fadia Faqir learned to haggle with her father attempting to free from wearing the Muslim veil, which is intended to protect the family from shame. She got married at the age of 19, and after a miserable life she got, her father removed her from it after she had her son directly, which was the biggest heartbreak, since the government revoked her custody of her son. Thus, she starts to mend this emotional fracture in her own life through writing, and always makes a note dedicating her novels to her son.

Despite her father’s commitment, he made sure that his nine children are provided education opportunities, and allowed Fadia to go to Britain where she received her M.A in Creative Writing from Lancaster University. Fadia’s characterization was her long tempting hair that her father wanted her to promise him to cover it, so she did along the seven years she got her studies in Britain. Fadia’s dynamic relationship with her father helped her to speak openly as a writer, including some of the secular perspectives that helped her to engage in dialogue never opened before within her family, especially her father.

Faqir chooses to write in English rather than Arabic, but maintains a “conscious connection to Arabic native forms” through Arabic idioms, phrases and mythological references. Interestingly, Fadia is declared feminist, since her works focus on the advocacy

and promotion of Arab women rights and the open critique of the colonial, orientalist and misogynist discourse in both Arab and Anglo societies, addressing issues of marginalization of Arab women by both colonial and patriarchal systems.

Her novels are *Nisanit*, published in 1987 in which she tackles many themes such as the violation of human rights and honour crimes, *Pillars of Salt* in 1996 as a portrayal of Gender equality, then *The Cry of the Dove*, which she starts writing in 1990, “but a winter of despair had set in, I finally emerged from under the yew tree and picked it up again in January 2008” (Faqr 281) in addition to her latest *Willow Trees Don't Weep* in 2013. She invariably presents ordinary women in varying states of cultural alienation, in which they are to struggle within the obstacles of the oppressive patriarchy to find a safe space in order to exist. *The Cry of the Dove*, generally entitled *My Name is Salma* was published in nineteen countries, and translated into fifteen languages. In 1989, the University of East Anglia awarded her the first Ph.D in Critical and Creative Writing, and currently holds a writing fellowship at St. Aidan's College, Durham University, where she teaches creative writing and often writes on issues of gender, identity and culture.

In *Lost in Translation: The Arab Book in the Language of the Other*, Faqr justifies her personal writings being so exceptional by saying that:

“As an Arab writer, writing about the Arab Culture in English, I find myself preoccupied with themes of exile and representation that reflect the condition of an ‘expatriarch’ a writer who has crossed from one culture into another because of her father. This trans-cultural position is reflected in the intricate process through which my writing is composed, and through my endless attempt to carve a small territory within the English language for myself: Behind the all-embracing problems of creative duplicity, from a post-colonial position emerges one writer’s struggle to comprehend an alien world and cope with the profound consequences of living a bicultural identity” (Faqir 25).

In this respect, trying to enumerate the walls, the creative writer has passed through the same descriptive style as in her novels, Faqir describes her memory about her village in *Arab authors and literary institutions: Interview with Fadia Faqir*, as:

“One of my earliest memories of hills covered with wheat and a large English club nearby, with a wine fence, dogs, guards and gardens. . . This image of an affluent, exclusive colonial space has remained with me and keeps reappearing in my writing. I also lived

with Bedouins who were semi-nomadic then, herding the goats and sheep, reaping crops, and travelling to wheat threshing floor”

Fadia Faqir’s works are deeply embedded in her experiences as a woman in Arabic culture since she gives voice to the woman and immigrants who are marginalized in all societies. In *Fadia Faqir: A Voice for Arab Women*, it is mentioned that in the 2007th article for *The Guardian*, Faqir speaks of her experience of refusing to wear the veil in the West, since this latter has become a highly politicized topic which emerges with issues like multiculturalism and religious tolerance, as well as the rights of women, and that, according to her, taking off the veil is a matter of choice to get separated from her father and deny his authority over her.

In addition to that, and from the same reference, it is reported that almost all her novels treat such issues, picturing marginalized people in society, particularly women. It is mentioned that:

“Although she is Jordanian, Faqir is first and foremost a spokesperson for the women of the Arab World who are linked by their shared experiences in a largely patriarchal cultural landscape that remains. Faqir’s own experience as a woman writer born in Jordan before immigrating and settling in Britain are deeply embedded in her works which give them the immediacy of a memoir”

From this quotation, I can say that *The Cry of the Dove* has marked Fadia Faqir’s personal point of view. Rachel Bower’s *Arab authors and literary institutions: Interview with Fadia*

Faqir, attempts to emphasize on Faqir's Between the lines which aim-according to Bower- to humanize not only Arabs, but the English, the American, the Indian etc.

Hoping to get engaged with feminine issues, she-Faqir- comments on Arab women writers that they write in a myriad of genres and forms, from social realism through to postmodernism, and those writings portray Arab women as victims or oppressed: "The Arab Women Writers series, which I edited, was an attempt to bring important and sophisticated novels to the attention of Anglophone Western readers". She refers to literature as an outlet for expressing views when political views are repressed, and that human being find him or herself under monolithic, monological autocracy, referring to her works that show how writing political fiction can change, and through her novel *The Cry of the Dove*, she refers to the constraints of the human condition, migration and otherness, by adding a touch of "minute descriptions of daily life to construct a whole". She adds: "Novels are windows to the world; they humanize, bring injustice to the readers' attention, and act as cultural bridges". Thus, her writings aim to represent the case gently, subtly and without any anger or self-righteousness.

Fadia Faqir pictures her traditional life in order to show how traditions are used to justify patriarchy, and that the narrative of the story teller is in conflict with the narrative of the woman. In this respect, she confirms about herself that:

"I was brought up partly with the Bedouins and their simple harmonious and noble way of living tugs me back, but to survive in a modern Western world, I had to learn how to negotiate an urban jungle. I first arrived in Britain, I examined and re-examined my sense of belonging, adjusted the mirror and drove on exploring a

new map . . . I am a cross-cultural, transitional writer par excellence . . . I belong to a rootless multi-cultural community that feeds on blogs from Iraq, books published in America, French philosophers, and, of course, Latin American novelists. Perhaps this community can only exist and communicate in cyberspace. It is a precious place to be, but quite exiting”

Faqir’s use of English wishes to bring in their distinct cultural-flavours “to turn the ear to the voices that sing at a different frequency. To recover what is ‘written in white ink’, in the Western context, and excavate what was repressed in the Arab context. The writers in the Arab Women Writers series were not well-known when I chose their texts, they were off the radar. I want to put their texts under the spotlight.” So, in this respect, there is attempt for bettering the situation. In Her *My Name is Salma*, she –Faqir-writes about honour crimes, mainly about immigrant experience in Britain today, and she writes about a character who is torn between her past and her present in England, that is to say, between Arab and English cultures, putting emphasis on imprisonment which she links to her personal life as a child, since she felt that she was living in prison as well as the time she got married the first time. As a result, the majority of her characters are victims of human condition; Salma finds herself in a situation she is not supposed to be, and since born in a village where the rules are strict, so she had to be punished, and her friend Liz who couldn’t get married to the Indian man she felt in love with because she is English.

More than that, in *British Muslim fictions: Interviews with Contemporary Writers* by Claire Chambers, she mentions that the question of identity is an issue that Muslim women get asked to theorize more than other groups, Faqir affirms that: “We’re typecast . . . we are

oppressed, we're 'covered' we can't speak for ourselves, but must be represented" (Chambers 60), she adds that:

"I stand on the podium and say, 'I am a Muslim woman and I can speak for myself' and then I start my talk. You have to overcome the barrier of being cast as a silent other, a mute subaltern. But what is identity? It is a fluid process. One day, I wake up craving Arab coffee and jokes, and wanting to wrap myself in the beauty of the Arabic language. Other mornings, my English education kicks in, and I crave English books, the English language, may be even an afternoon tea. So identity is composite and is dependent on context and positionality, it's fluid . . ." (Faqr 60).

Told in such a stream of consciousness, Faqr's writings overall a sad and beautiful, many critics which, by her inner pretexts- could answer distinct, and sometimes strange questions. And though using flowing, engaging prose interwoven with the stories, it turns

out to be heartbreaking and kindly written stories. She shows how she initially resisted change through her writings glancing from one story to another.

The cry of the Dove, known by *My Name is Salma* is one of her biggest experience that has marked her life. Through cups of tea and long cold weather nights, Salma fights her dual identity as well as Fadia did during her life. Faqir concludes in *Lost in Translation: The Arab Book in the Language of the Other*, that:

“As an Arab writer, writing about the Arab culture in English, I find myself preoccupied with themes of exile and representation that reflect the condition of an ‘expatriarch’, a writer who has crossed from one culture into another because of her father. From a post-colonial position, emerges one’s writer’s struggle to comprehend an alien world and cope with the profound consequences of living a bicultural identity.”

So, it is assumed that a person’s identity changes over time, believing that the situations that the situations where the person is located in, the events that happen, the feelings and emotions lead to inevitable undergoing of identity changes every now and then.

3.3. Hints from the novel

This is the story of *My Name is Salma*, published in the United Kingdom in 2007, and subsequently reprinted in the United States under the title of *The Cry of the Dove* which contains issues related to home and identity. Faqir's novel tells the story of a young woman; Salma Ibrahim al-Musa, living in a traditional Bedouin society, being brought up very sheltered in a strict Muslim society with her father Hadj Ibrahim, her mother Hajja Amina and her brother Mahmoud under a severe, but happily copes with the situation as long as family honour is well kept clean.

Salma falls in love with a man named Hamdane who belongs to the same village: 'I saw Hamdane, a reflection of dark face, white teeth and dark curly hair covered with a chequered red and white headdress. I felt in love when I saw the reflection of his shoulders in the water' (Faqir 13). The love that Salma carries for Hamdane pushes her to allow herself a personal freedom, and as a sequence, she got used to meet him and make love with him and becomes pregnant at a very young age. She informs her lover, but he refuses, and this latter denies all responsibilities and replies in an unexpected and awful chauvinistic manner, shown in page 203 when Salma says:

"I swallowed hard then I said "I am pregnant". His cookiness collapsed and turned into a man troubled with a bent back and trembling voice "you cannot be, how?" "I don't know" I replied and staffed the last morsel of bread into my mouth. When he finally looked up at me he was a different man. His brown eyes burning with anger rather than desire, he cleared his voice and said "You are responsible. You have seduced me with the yearning tunes of your pipe and swaying hips" he said and raised his arm to hit me "I've never laid a finger on you, never seen you before, do you

understand?” he said, wrapped his Kuffiya around his head like a mask and walked off into the dust” (Faqir 203).

Her actions put her life in jeopardy, as her brother intends to invoke the custom of honour killing, restoring the family “honour” by murdering his sister who has supposedly tarnished it. Salma has to flee and seek shelter to avoid being killed by her brother. With the intercourse out of wedlock, she shamed her family and tribe and “only blood” can rectify their honour. With that, her long journeys of self-loathing, unhappiness and depression begin.

Initially, she has no idea how to react, as her first thought make her believe that the only person she asks help from is her teacher Miss Nailah, to whom she tells all what happens saying: “I place myself in Allah’s protection and yours, Miss Nailah”, and tells her that she is pregnant. Miss Nailah says: “First of all, you must hold your tongue. Do not tell a soul” (Faqir 48). Miss Nailah helps her by turning her over to the prison arguing that: “The best thing to do is to hand you over the police and pray that they keep you in protective custody forever” (52). After her first year there, she gave birth to a baby girl who was immediately taken from her arms: “I began writing a letter in my head: To whom it may concern: My name is Salma Ibrahim El-Moussa, I have been in Islah prison. During the first year, I gave birth to a baby girl and she was instantly take away to a home for illegitimate children” (313).

After that, she was rescued by Khayriyya; an English woman, she offers to take her on z convent in Lebanon. Khayriyya says: “I am a civil nun from Lebanon; I have saved many young women like you” (64). Salma is satisfied with the idea, she heard that her family has traced her three mentioned in page 97 that: “Your brother Mahmoud is looking for you”, so,

Khayriyya offers her to accompany Miss Asher to England, but Salma refuses: “England? Where England? I do not want England”. Being convinced that there is no solution but escape, she accepts to go but under the name of Sally Asher instead of Salma Ibrahim El-Moussa.

In England, Salma meets Parvin; A Pakistani lady who happens to be her guide to this new life in England. Salma finds it hard to get used to England, and Faqir, in her turn, manages to show that though Salma’s eyes how lost she is between the often-what I consider-superficial Western culture and her Muslim upbringing in a small tribal village:

“I looked again at the veil, which my father had asked me to wear and my mother had bought for me, folded on the bed. I rubbed my forehead and walked out. It felt as if my head was covered with raw sores and I had taken off the bandages. I felt dirty as a whore, with no name, no family, a sinner who would never see paradise and drink from its river of milk and honey. When a man walked by and looked at my hair, my scalp twitched. I sat on the pavement, held my head and cried and cried for hours” (Faqir 246).

She adds: “They stripped me of everything, my dignity, my heart, my flesh and blood. My mother’s face was lit with love when she told me the story of Jubbayna.¹⁷ She kept telling me that I was better than everyone else until I believed her, then, I fell and fell” (246).

Long years, far from her tribe and her daughter Layla, there comes a day when she meets John; a rich white English man and got married with him. She gives birth to a baby named Imran,¹⁸ but the image of her daughter is always in her mind, so she decides to look for her saying: “I have to go, look for her, she is calling me, she needs my help.” (Faqr 311)

Once in England-another issue in her mind- Salma cannot shake of her past since she is paralyzed from the idea that her brother would kill her wherever he finds her, and by the ongoing cries of her lost daughter. But it is too late, she –her daughter- has been shot and buried for bringing shame to the tribe.

Through time, Salma is wondering how she can forget her past that followed her all the way from her village into England, while all the changes happened in her life and all this was because she has violated the laws of her tribe. She feels a lucky prisoner for her own protection, she finds herself living under the survival guide, but a hopeless prisoner in trying to cross the cultural gap between liberal and racist of Western society and traditional Muslim education. Salma tries to do her best to afford a better life, but her daughter’s voice couldn’t stop yelling into her ears between nights and mornings, seeing her reflect on the window or

¹⁷ Jubbayna is a story of a girl with a fair and white skin that her name as a reference to her whiteness, and Salma’s mother used to narrate this story for her before each time she goes to sleep.

¹⁸ Imran in fact is the name of Fadia faqr’s baby boy who was taken far from her once her first marriage came to an end, and that was a deep fissure that she dedicates each book she writes to him.

in the mirror of her shower, in the dust that wears the coming sun or up the mountains covered with white sheep and sparkling grass.

Keeping silent all this period makes a deep dig in her soul that she decides to return to her village in an upsetting day that will change everything and nothing at the same time, since once back home, her brother shows off and says: “Dishonor can only be wiped off with blood” (Faqir 279), he, then, throws a piece of stone in Salma forehead, leaving the blood over Salma’s face: “When I turned my head, I felt a cold pain piece through my forehead, there between my eyes, and then like blood in water it spread out.”(279). Salma’s reaction is explained through her being partially used to the British lifestyle from the sight of liberty and changing that happened though all this time in the world, believing that the same thing did in Jordan. She finds her mother on a terrible situation; ill and very old, her father was dead.

This novel reflects the major characteristics of post colonial writings such as obsession with identity, home and belonging. *The Cry of the Dove* is an attractive novel that makes readers depict the distinction between Arabic and English cultures in which Salma lived through. On the other hand, this novel is published in two versions and under two titles as such Faqir declares in one of her interviews that *The Cry of the Dove* was named like that because she used the words of prince song when Dove cry, then she had to delete them because of copy right rules, so, she gave it a second title *My Name is Salma* which was near to what Salma’s use of different names when she emigrated to England under the name of Sally.

Finally, it can be said that *The Cry of the Dove* happens to be a novel that talks about women and their fight for the new point of view over women’s rights, including the ancient

beliefs about honour in such Bedouin countries following a special rule systems. This novel treats also cultural experience and it gives the reader a view about differences in cultures between Arab and European societies, shedding light on all what makes this novel exceptional through the writer's way of jumping from past to present.

3.4. They are under the influence

The Cry of the Dove contains many characters; each one differs from the other, and all refers at the same time to something depicted from the main character's personality, from the less mentioned one in the village of Hima into the prison, going to Lebanon arriving to UK. In all steps of the story, I have discovered distinct characters in different situations from good into bad ones, beginning with the heroine named Salma who embodies all characteristics of Bedouin Arab and conservative who gives a great importance to what is called traditions, customs and religion. Many other characters in this novel reflect something behind, such as Hajj Ibrahim, Hajja Amina, Mahmoud, Hamdane, Miss Nailah, Khayriyya, Miss Asher, Parvin, Liz, Little Sisters, Minister Mahoney, Gwen, John and Mrs. Henderson.

To begin, According to Fadia Faqir, Salma in *The Cry of the Dove* or *My Name is Salma*, is the protagonist who plays an important role in this novel, many readers are attracted by this character who suffered from many ambiguities and difficulties from all sides. Thus, when reading the novel and when picturing the story, I find Salma in all steps through the whole story from the first page until the last one. Indeed, Salma is a victim of many circumstances outside her control that is caused by a system of honour code imposed by her environment, so, in this novel, Salma is considered as a representative of a young Arab Bedouin woman, adopting a new culture that is too different from her own.

The main character is Salma, grown up protected in her home village and living a simple life full of happiness with some roles imposed by her surroundings from an ancient time. Unfortunately, she breaks the laws by becoming pregnant out of wedlock, which is why she runs into hiding and keeps under the protection for years. Her baby is born and taken from her arms when she was in Islah prison. Eventually, a word arrives that her family are still looking for her to kill her in order to revenge their honour, so at that moment, she escapes in a hurry into Lebanon, then into England, a foreign country totally different with an entire new culture.

In such obvious environment which has no relation with her pure and lovely village, she has to learn how not to attract attention and show that she is a foreigner that is rather difficult to do it, especially when she finds herself obliged to remove her veil, in addition to her need to learn the language which is different and difficult from her native, as she also tries to adopt this new culture: "I wore blue jeans and t-shirt and tied my white veil under my chin tightly, I looked again at my reflection then I slowly began untying the knot of my white veil: I slid it off, folded it and placed it on the bed. I pulled my hair out of the elastic band, brushed it and tossed it around" (Faqir 129).

Salma, in this novel, represents with her personality all things related to the Bedouin life on one hand who prove that Bedouin people need to be perfect, on the other hand, she portrayed the importance of traditions and customs that lead to a strong punishment if someone breaks them such as honour crimes that is extended over Arab and Muslim societies. Fadia Faqir's *The Cry of the Dove* has chosen Salma as the main character because she reflects her personality and she sees herself as a Bedouin girl who passes part of her childhood surrounded by nature through Salma.

Throughout the story, while Salma has passed through vertical changes in her life, when adopting a new culture in the UK, and when getting married with another person, but she has always missed her daughter, that is why she decides to come back to her village and save her even if this step hand risk to lose her life because of Bedouin justice. Unfortunately, victims of honour crimes couldn't escape from death, that is why Fadia creates Salma to send her back to shed light on how some societies never apologize and forget people mistaking on honour, in addition to this, to clarify that Western countries, still, do not protect people who have left their own country because of the danger they are aware of.

Generally, this heroine turns out into a Sally Asher, but deep inside her, she wants to come back to her rural life, as the author shows through this novel in retrospective way (looking back on the past). Salma is living in European country which is not like hers, it is, thus, difficult to cope with; new people, new religion and cultures. All problems she has faced drove her into loneliness and otherness.

In her turn, Parvin plays an important role in exposing the changes and the integration happened to Salma in the novel. While reading the story, I have discovered that Parvin suffers also from Otherness at the beginning, exactly like what is happening to Salma. In addition to that, she serves as a guide to Salma in this new country.

Parvin; as a second generation immigrant Asian woman from Pakistan, she escaped from an arranged marriage, because her environmental oppression leads her to behave as such. She also suffered from many difficulties almost similar to Salma's, which is why she was the only person who gained Salma's confidence. She attempts to teach Salma how to accept and to be aware about her rights using them whenever necessary as a British citizen, she is also the defender of Salma whenever they encounter racism and teaches her the need to be

similar to the British citizen when mentioning that on page 108: “I must first ask you about the scarf you keep wearing, it will be much harder to get a job while you insist on wearing it”.

Salma's parents are terribly disappointed in her when she got pregnant, so they banished her from their home. While Salma's mother shows a glimpse of sympathy from time to time, her father was relentless and never forgives her for the pregnancy. Salma's parents are strict to the expectations of society and make no exception for their own daughter.

Salma finds herself drawn to her tutor John. They eventually find themselves married and with a son, however this still is not enough for Salma to be happy. John is persistent in not wanting Salma to return to Hima, but she returns anyway, against her husband's wishes. Salma only felt the need to get married because it was a societal norm¹⁹.

Fadia Faqir finds it important to use Parvin as a character for the aim to show the contrast between the different immigrant groups, and also show that the strength of Parvin does not mean that she is happy, but she suffered also from otherness and loneliness in some situations while facing this new country.

Liz, as a character, has suffered tragedy in love at a young age as well as Salma done. Fadia Faqir's *The Cry of the Dove*, Elizabeth, or Liz, who is an English lady and again victim of a long story²⁰ remains a victim of her past that lead her to take the wrong path by

¹⁹From: *Social Constructs: Cry of The Dove Characters*:
<http://honorsworldlit.weebly.com/characters1.html>

²⁰ Elizabeth, generally called Liz in the novel, has fallen in love with an Indian man but she couldn't get married to him because of the hierarchy impositions.

becoming alcoholic person in order to escape from her reality, and forget everything related to her past.

In one of Faqir's interviews, she declares that the use of Liz –the landlady- as a character is for specific purpose; she wants to show that tradition whether they are in England or Arab world are both covering and can influence badly the individual. She also attempts to humanize both the Arabs and British, therefore, through this character-Liz-Faqir represents women from two different cultures which are confined and oppressed by powerful structures of gender, history, geography and cultural idioms.

3.5. Haunting and imprisonment

If a novel hasn't got a theme, it will be worthless to read it, either the reader will get annoyed or they will be lost in not understanding a word. Theme is associated with the truth of the story, generally a writer's truth, related to the way the author views the reality for the sake of answering questions that are already existed in the society. The artist should be conscious of themes since there is a precise message through establishing a focus and serves as a reminder to the artist what the story is about.

The novel *The Cry of the Dove* is narrated in an exceptional way, using flashback technique. This novel deals with different themes in an artistic manner. For instance, diaspora is one of the major themes discussed through the characters of Faqir, who are in their turn suffering from situations where they can find themselves paralyzed in front of delicate situations. Identity is also an important theme treated in this novel; where Salma travelled to England, and this fact represents a new culture too different from her own. Thus, this change imposes on her rude principles that lead her to lose her identity.

Then, oppression as one of the themes found in this novel, when Salma was oppressed to exile and finds herself far from her daughter, and furthermore, the novel has also treated two important themes, the first one is Honour crimes which was the main cause that lead Salma to exile by escaping from killing, and otherness; the inside feeling when Salma flees into England. This new culture is totally different from her natives made her feelings different from this new people she is living with. In this respect, More themes will be discussed as follows.

3.5.1. Identity

It is too important to know that *The Cry of the Dove* is partly about honour crimes, but mainly about immigrant experience in Britain that reflect two different cultures; Arab culture which is some source, and British one which is adopted. Initially, the novel contains a numerous conscious and comprehensive examination of issues relating to home and identity.

Salma becomes pregnant before marriage, in a society that sticks to its traditions and laws. As a result, her brother decides to kill her. In *Transformation of the Liminal Self: Configurations of Home and Identity for The Cry of the Dove*, Alaa Alghamdi confirms the idea by saying that: “She [Salma] does not appear to have survived the move to England with her psyche intact, and her disjointed memory and consciousness are echoed by the innovative narrative form” (Alghamdi 177). With the help of Christian nuns, England becomes her land to be safe. So, she faces the prospect of forming a new identity by which she tries to get over her past, thus, Salma’s identity is changeable to the point of fragmentation.

Nevertheless, Salma starts to bring together the broken pieces, through coping with English impositions while she still tries to stick to her own Bedouin Traditions as an original identity. Though the efforts she makes. Alghamdi asserts, in this respect, that: “Much of the narrative follow the process she undertakes in forming a new identity, seemingly through a process of bringing together and finally transcending the disparate pieces of her art” (Alghamdi 177-8). Everything has come to an end when she comes back “home” and faces fatal consequence named killing.

When reading the novel, the reader finds him or herself transported with Salma through time, into different locations and distinct humour, just as Salma herself is.

Faqir mentions: “Salma’s process of acclimatization to a new culture provides ample material for a post colonial exploration of identity formation, offering grounds for comparison with other authors, and ultimately presenting the novel and its innovative concept of a type of cultural belongings which is transcendent and potentially universal without being defined by the Western cultural homogeny” (Faqir 178).

Slowly, when Salma attempts to get used to her life, the past insists on breaking her thoughts and prevent her from sleepy nights, and her hopes slowly begin to fall away. The principle character of this work is discussed from a hybrid identity, comprising elements of their cultural settings: “This hybridity, according to Bhabha, amounts the expression of a new or innovative identity in response to a change in culture” (Alghamdi 179). So, hybrid identity is the fact that a person is trying to adapt to a new culture, without letting go the old behaviours. And Salma seems to be the suitable example to clarify this. Salma finds the ability to make connection with British outside, and participates to its social life despite her

refusal to “Sally”. More than that, Salma’s journeys are dynamic and transformative. Transcendence in the novel is also remarked by Alaa Alghamdi who points that:

“Salma settles in Exeter where she encounters remnants of the former colonial structure, confronting and ultimately transcending them. In fact, the novel hints at the existence of a transcendent, perhaps universal, home and identity, built through improved and understanding-a concept that seems potentially even more powerful and promising than hybridity itself” (Faqr 180).

From the same reference, it is mentioned that there is a little structure that prepares the reader’s mind for the tragic ending though Faqr demonstrates the fragility of the individual subject, and that the Western reader’s point of view on the book is surprising, so this reflects that Faqr desires to lead the reader to observation of the Western perception of values.

The perception of Alaa Alghamdi of the book says that:

“This latter varies in styles; some are seamlessly building upon the existing body of English literature, some challenging traditional narrative structures through post modern elements. All written in English, primarily for an English-speaking audience; all however, contain a representation of Muslim subjects, ostensibly from the

perspective of the subaltern, the marginalized and socially disempowered subject who is constructed as the 'other' from the point of view of the dominant Western society” (Faqir 181).

The story of Salma in England is always accompanied by fear, suffer, memories and hopes to find her daughter, but all this reflect her wanting to go back to Levant. According to Alghamdi: “When the tables are suddenly turned, and Salma’s blonde hair, Western dress and painstaking self, discovery cannot protect her, Faqir invites the reader to examine not only the clash of cultures and values but the assumption that Eastern values may be interpreted within, but must always give way to, the West” (Faqir 181).

In Faqir’s novel, Salma suffers from a diasporic identity since she is transported from one setting to another, finding herself powerless. Thus, she is affected by the shifts in scene and place. The identity of Salma is appeared in the novel when she describes her appearance, knowing that she is conscious that the way she looks is different from the dominant culture, she describes herself when she looks at her reflect in a mirror as follows: “A thin olive-skinned fractured reflection, with big brown eyes, a crooked nose and long dark thick frizzy hair, looked back at me in the broken mirror. If I did not know me I would have said that I was Salma, whole and healthy.” (Faqir 6) So, Salma is aware that she looks different from other persons found in England, thus, there is no consistency, and therefore, she is not whole or coherent.

More than that, Salma feels rejected by the exaggeration of her landlady, Liz, who refuses to see Salma’s dark hair on the furniture, but Salma feels urged to accept that because she is already dismissed and not accepted from her own country. In addition to this, there is no name for people who had sex out of wedlock in Hima and they simply get shot, contrary to

“Miss” reserved for virgins, and “MRS” for married or widowed women. That is why her mirror is “fractured”, because she finds nowhere to locate her physical appearance and her past and present actions to be accepted.

Salma is put in a dilemma between her past in rural village and her present in England which is totally new and different in culture, comparing with her native one. The novel is a story looking at immigrant women life dealing with everyday life in foreign country, learning how she deals with adopting such culture, she know nothing about comparing it to her life among her own Bedouin people.

This last explains that Salma is a girl born under a conservative roof of Arab and Muslim surrounding, with rules that reflect a specific culture. She is suddenly obliged to flee into England which is new for her, though, her life transformation in England from an uneducated lower class to a woman earning a modest income, and living independency is partly the consequence of losing her own identity highlighted in the novel, when Salma is crying the fact of being unveiled.

Faqir’s decision for Salma to remove her veil represents a rejection of Salma’s duty to her nation, asserting an identity separated to that of her cultural heritage: “I wore blue jeans, a T-shirt and tied my white veil under my chin tightly, I looked again at my reflection then slowly began untying the knot of my white veil. I shied it off, folded it and placed it in the bed. I pulled my hair out of the elastic band, brushed it and tossed it around.” (Faqir 129)

In addition to that, the loss of her identity is also mentioned when Salma adopts a new name “Sally”, she says: “ISMI? Ismi? Sally Ashiir” (44). She unconsciously finds herself on the other side, under pressure to forget about her values, and at last, she is finally able to forge her new identity with the help of her Pakistani friend.

Fadia narrative mixes time and place, “represents and even mimics the progression of a protagonist whose identity truly has been fundamentally ruptured.” (Alghamdi 189) Salma is not completely fitting with England despite her ability to adjust to it, and this late may be the cause of the psyche of the affected character, and a new identity which is incorporating aspects of new and old, that is why her achievements are always interrupted, and this is very threatening to Salma’s persona.

It is evident, that Fadia reflects a bit of her experience within her veil in the character of Salma. So, this is a kind of sore that Faqir gives to Salma by reflecting it in the story; when Salma stays in prison and leaves to England carrying that sores in her veil, so, the first thing she does is to put off her veil, hoping to heal from injury: “Much of Faqir’s novel seems to dwell within and express an equivalent of this profound experience of loss, as though, the author is revisiting a trauma, arguably embodying it even more fully than she is in her real life.” (Alghamdi 200)

Faqir’s desire for autonomy derives her to take of the veil too, though she is conscious of the consequences she might face with her family, she expresses her painful feeling through:

“I put my hand up, with trembling fingers, took out the pin and pulled the veil back to reveal my hair to the cab driven the first time in seven years that a stranger had seen it. I don’t know whether the cab driver even noticed but as soon as the fresh air touched my hair I began to cry. I felt as if I had taken off my skin, my identity, my whole family and clan. They would not want to have anything to do

with me now. The fits of crying lasted for three days. . ." (Alghamdi
230)

So, Salma, directly after performing the same action says: "As if my head was covered with raw sores and I had taken off the bandages. I felt as dirty whore, with no name or family, a sinner who would never see paradise. . ." (Faqr 108)

At the end of the story, Salma rebuilds her identity by returning back to her original be, and that be, through entering dialogues with others. It is mentioned in the story that once Salma has entered into conversation with John, she immediately admits that she has a daughter, though not a husband. Moreover, Salma sends a letter to Hima carrying her full real name where she asks to look for her daughter, but she tears it up wondering: "How could I reveal my true identity and address? I would risk being traced and killed." (Faqr 195) As a reaction, she rewrites it hoping to get into dialogue with people who might help her in her village.

The ending of the novel, in short, is a challenge to Western cultural logic and points out that this logic, indeed, cannot be transcultural. Salma goes back home believing in destiny, and only in destiny. I want Salma to make a new life, but I know that she will be forever shackled by her past. As such, those of us on the inside need to feel their confusion to identify with their hopes and fears, because there is lots of pain and Salma looks like an outsider. As its title suggests, the subject is torn between defiant assertion of her identity despair and forced exile. In order to allow the subaltern to speak, the idea of abandoning the personal identity must be challenged, and Faqr's ability to challenge this phenomenon is successfully appearing. And the person should be entirely conscious of the changes imposed

over his or her psyche in order to start over, bearing in mind the appropriate principles and knowing the personal value.

3.5.2. Mimicry

Seen from Faqir's representation of Salma, she explores a new theme that has not been approached by Arab British women writers. The mimicry of underprivileged Arab women to Britain is an entirely new theme, and throws the door wide open to representing unskilled and undocumented Arab women migrants to the West. Within this context, Faqir contributes to increasing the visibility of Arabs in Britain who do not fit in with public views.

Mimicry in colonial and post colonial literature is when members of a colonized society imitate the language, dress, politics and cultural attitude of their colonizers. For instance, one copy the person in power, hoping to earn the same access and freedom, thus, one has to intentionally suppress one's own cultural identity. It is seen sometimes as a shameful act, frequently linked with the person who has travelled in the West, and then returned home completely transformed. This theme is found in Faqir's *The Cry of the Dove*.

As a beginning, Salma is a victim of the male gaze and male authority, unable to resist Hamdan's charm, she gives her all to him, enjoying his affection until he abandons her once he finds out about the pregnancy: "You are responsible. You have seduced me with the yearning tunes of your pipe and swaying hips." (Faqir 171) So, as an enumeration, Mahmoud-who is the brother of Salma-, is viewed as responsible to execute the honour killing, acting like a police man, ready to defend the honour of the family at any hint of transgression.

Another example appears when Salma has found comfort with prostitutes and alcoholic women and killers of husbands the time she has been facing depression. Besides, Miss Asher continually questions her motivation behind the Islamic veil: “Do you have to wear this veil? God has made you perfect and he loves every part of you, including your hair.” (Faqr 159) Here, Salma explains that she feels naked without it, but because of the British impositions, she imitates the look of British citizens by taking it off.

In *Disorientation: Muslim Identity in Contemporary Anglophone Literature*, Esra Santesso relates mimicry to Islamic religion saying: “Faqr denounces the logic and culture that has victimized Salma and finds fault with the localized versions of Islam which attempt to control women’s bodies and regulate their sexuality.” (Santesso 114) mentioning that Fadia Faqr refers to herself as a “Halal writer” and that she idealizes Islam and portrays it as the only legitimate antidote to alienation. What is interesting with this theme is that the differences between the cultures push the immigrant towards disorientation.

Another case is mentioned is that Salma considers Max as a suspect of the National front, so, to avoid being remarked, she keeps checking her words and appearance, and makes sure that she does not say anything that can threaten British conservative values. Therefore, Salma learns to rely on mimicry as a defense mechanism. She is obliged to eat pork and drink wine at Sunday dinners by Miss Asher, but she refuses saying in her Bedouin English: “I different, I Muslim.” (Faqr 158), As a result, Miss Asher slaps Salma for denying Christianity just as Salma’s mom did when she ignores the rule of Islam. Thus, Salma becomes aware of the idea that she cannot show her private faith into the public sphere and expect to fit in, so, she has to behave as Christians do.

Esra Santesso explains Salma's inner spiritual ideas reporting in page 117 that: "Salma has very different view: leaving home means leaving the Islamic context which had provided the basic frame work of her practical identity" and that in her village: "each action had been suffered with spiritual significance and was understood as a part of an Islamic life; To cast off religion would mean to cast off everything she knows." Indeed, Salma finds herself in British house where she always faces challenge of cleaning arguing that: "I was a godamn Muslim and had to be pure and clean." (Faqir 10), despite the rejection of Miss Asher, she adds: "My bum was not supposed to have any contact with urine, which was *najas*: impure, so I . . . pulled the toilet seat up and squatted, but made sure not to have any contact with the toilet" (10-1) Those types of details might be seen by Westerners as just meaningless or extra detail. But in fact, for a practicing Muslim, they are significant. So, through all this, she tries to belong, but she finds herself "unable to locate myself, center myself" (Faqir 68).

In this respect, Santesso details Salma's perception by saying that: "She finds it hard to cope with Britain's attitude towards Islam and even religion in general, for her; secularism seems to have erased faith from public life. She notices 'deserted' cathedrals, decaying buildings populated by feeble crowds, and compares them to the throngs of worshippers who frequented the mosque in Hima five times a day", she concludes: "Religion was a weak as the tea in this country." (Faqir 34) To avoid any British implications, Salma obscures the private truth and all traces of her religious practices from her everyday life: "in Hima, she hides her body; now, she hides her faith." (Santesso 118)

The truth is that Salma has got the ability to engage with mimicry in the public sphere, but she keeps hiding her close connection with her Muslim roots. And all this, in order to construct an acceptable social image; Salma before al, starts to change her name and

utilizes “Sally” as the new one that Miss Asher gives her. Salma feels disconnected with her past just after she lets go of Salma, she has a feeling expressed as follows: “like a key witness in a mafia crime case I changed my name” (Faqir 11). Santesso comments on the use of the word “witness” asserting: “The question of what she is ‘witness’ to, exactly is an interesting one, certainly the idea that, like a mafia witness, she is betraying her family by plays on her mind, and she is always aware of the dangers of this betrayal” (118).

Then, comes the time of acquiring the English language; when Salma spends remarkable amount of learning English under the tutelage of Mahoney, with whom she stays for a year before she moves to Exeter on her own. She feels happy and proud towards learning English language, and her ability pushes her to recognize that she has hidden a potential she can finally show and put into practice. As a result, her improvements grow her public confidence with the help of the dictionary that Mr. Mahoney gives her as a gist during her departure, but as soon as she enters the University of Exeter, her confidence starts to fall, because she has thought that the superiority she feels over her family who don’t know English language will be the same as with their mates at the University. Looking down n her, she realizes that her English is too imperfect to face people with it, and here, mimicry starts to play the role in her desire to attain the appropriate accent, she does not care about to speak the language properly, but to make her words sound like English: “The problem with my *Newsnight English* was that I could not pronounce most of the words. I tried to twist my tongue around “supremacy” but I couldn’t, so, I sat there as if dumb and deaf”(Faqir 235). In addition to this, she tries to parrot her landlady, turning her tongue around her mouth to get the right intonation so that her Bedouin accent will be hidden as much as possible. Santesso comments: “She gradually moves on to mimic her landlady’s voice when she speaks in

public, especially in conversation with her instructor, John, hoping to give him the impression that she is educated and sophisticated” (Faqr 119).

The way Salma tries to imitate not only sounds but English class position by any mean, even if the only mean she utilizes is connected with the domestic etiquette: “I received Rebecca’s gentle instructions about the table manners and English language. This was the small bread plate, this was the main course knife and fork, this was the soup spoon and this was the dessert spoon [. . .] I have learnt how to start each conversation with a comment about the weather” (Faqr 103-4).

Salma, from another perspective, demonstrates that she is an immigrant who is so eager to convey herself as being open-minded and not an inflexible Muslim migrant, “but how open is her mind, really!” wonders Santesso, “. . . mimicry becomes less a voluntary statement of cultural adaptability and more a response to financial necessity.” (121) Salma gradually starts to take good care of her physical appearance as soon as the word “presentability” attracts her eyes in one of the British journals, by adopting a new style in order to be attractive without drawing too much attention. Thus, she finds herself maintaining secular, Western appearance though she stands with a brave character once with Miss. Asher about the veil.

I find the next example as a bit delicate; when Salma, though a Muslim, exiled for having pre-material sex, she is now normalizing sexuality in order to avoid the idea that hunts her spirit which states that this pre-material sex is a taboo:

“At the same time, that lingering taboo means that she needs to realize her project by creating alternative identities for whom the idea of sex is so offensive and unproblematic. Therefore, this is not

entirely surprising that at those moments when she doubts whether she can succeed in her creation of normalizing identities, she simply wishes to be killed for her sexual transgression: either a new self to carry and cleanse the guilt, or no self at all." (Santesso 127)

Interestingly, Salma creates a new Islamic ritual of her own, demonstrated in her cosmetic routine, as one of the different contexts, before going out saying: "The pine bath and the close shaving was followed by covering my whole with cocoa butter, spraying myself with deodorant, working mousse into my hair, bending down to blow dry it." (Faqr 199-200) But as soon as she gets home, she says: ". . . all you wanted to do was jumping up and wash your body with soap and water including your insides, do your ablutions then pray for forgiveness" (Faqr 65)

Salma has learnt to trust in her ability to mask herself, sure that by using mimicry can camouflage, protect herself and fool her relatives and neighbours, but the minute mimicry is stopped, she goes back home hoping to find all her lovers around, since she is now able to embrace the reality and hopes from them the same thing. Unfortunately, Salma's disorientation, then, is left unsolved; thinking that mimicry could help her way of gaining a new life, she ends up reinforcing the cause of her being killed, rather than cure her. As a conclusion, she finds out that her two identities are impossible to co-exist.

3.5.3. Otherness

Unlike other themes of identity and mimicry, the most flashy theme used in *The Cry of the Dove* by Fadia Faqr is done on purpose in order to arrive at a specific aim, she also tries to shed light on otherness as an important issue, reflecting it in the fact that Salma belongs to

Arab Muslim and Bedouin society, born under strict rules in a patriarchal system that imposes strong and severe punishment for those who attempt any rejection.

Otherness is when a person feels different, inferior, stranger in whatever the situation e or she lives in. As Salma is, she feels a stranger in a society that she does not belong to, because he surrounding is totally different from the one she is living in after she flees form death, with unusual persons belonging to distinct country each, not like the one she used to live in. So, this new society and new environment put her in some situations that make her feel she is ‘othered’.

When reading the Novel, it is clearly mentioned that Salma; a Bedouin lady, has dark complexion, when she travels to UK, she finds herself between white people, so this is one of the remarks that makes her feeling in an othered situation, clearly seen in page two, when she says: “My face was black as if covered with soot” (Faqr 2)

Next, it is assumed that otherness is related to identity, and when someone loses his or her identity, there is a feeling of foreignness, feeling strangers and different; that is otherness. Salma is obliged to change her name into ‘Sally’, in order to escape from her family who attempt to kill her: “Now, Salma the dark black iris of Hima must try into Sally.” (Faqr 4) Besides, there is a feeling of otherness when Salma looks for a job in UK, but they impose criteria that don’t respond to what she carries as a personality.

In this country, sales girl needs to be presentable and has to utter English language fluently. Unfortunately, Salma is neither presentable nor able to speak English: “I switched on the beside lamp and began inspecting local paper for job, sales girl required, presentable and command of English . . . I was neither presentable nor able to speak English well.” (Faqr 9)

Loneliness, among the cause that leads to otherness, is what feels Salma when she finds herself in a new country alone without any person, trying to adopt this new culture far from her native one, she says: “I stand in this new country alone wondering about the final destination of migrating birds” (Faqir 13).

More than that, Salma faces delicate situations without her consent; she is obliged to lose some of her values in order to fit in with this new culture and even to survive in this society which is totally different from the one she lived in before. So, this unwanted behaviour makes her feel marginalized, saying: “I wore blue jeans, a T-shirt and tied my white veil under my chin tightly. I looked again at my reflection when slowly began to untying the knot of my white veil I slid off” (Faqir 107).

The fact of being unable to find your native environment, and to live with your family, is a hard task, because it makes one person feel inferior, alone and alike; this is the cause of living in otherness as it happened with Salma: “I felt as a whore with no name or family who would never see paradise and drink from its rivers of milk and honey.” (Faqir 108)

Salma is living under roles imposed by her society in Jordan, so, Jordanian people know that any mistake in not going to be forgiven. Unless Salma has changed her life and started a new life, by getting married to someone else, and built her own family, but she never forgets her shameful act that make her on the sideline: “Last time I was pregnant, it was out of wedlock, and this time it was with a foreigner.” (Faqir 258)

Otherness is also mentioned when Salma knows that she is pregnant and unmarried, she feels different from all girls of her village, because she did break the laws of her tribe. In this context, she says: “I was young, pregnant and unmarried.” (Faqir 88)

Throughout the novel, Fadia Faqir wants to convey the problem of British society in relation to its treatment of immigrants, and the concept of otherness in both societies is the fruit of the having in mind that women are considered as an object; which is the source of the fact that women are oppressed.

Thus, this novel reflects a sad story which highlights loneliness and fear of finding oneself in a country and culture that knows nothing about it. All these, portray what is called otherness, even if she becomes free to make her own choices and continues to interpret her own actions with what she considers to be traditional cultures. And here, her new life gives her no sense of release from these moral codes.

3.5.4. Feminism and honour killing

Fadia Faqir is declared Feminist, a skilled scholar and successful writer whose life and work are based on the support of Arab Women's Rights, she seeks to represent the Anglo Arab spirit through Arab feminism, mentioning in her writing the ignorance and the rejection of Arab women. Her novels portray ordinary women in different ways reflecting the struggles of the oppressive environment.

In *The Cry of the Dove*, Faqir deals with feminism, because it helps her diminish Arab women issues which embodies oppression and injustice. Moreover, she tackles feminism on purpose, because this latter rejects the social class difference and male's right to dominate. Furthermore, Fadia uses feminism in her novel in order to show that women are suffering from masculine authority, so, through her characters she implies in the story, Salma happens to be under the severity of her father and brother, but all this oppression leads her, contrary to what is expected, to search for any other mean to change her routine instead to succumb to the oppression. As a result, she finds herself in the arms of Hamdane who is totally

different comparing to her expectations. In addition to that, Parvin; the Pakistani lady is obliged to get married against her will, because she is in love with another man.

Throughout the novel, Faqir wants to decrease the patriarchal system and wants to give a set of independence for women, especially while taking her own decision about changing her life.

On the other hand, Honour killing is an issue practiced over women in Arab societies. In Jordan, there are rules that authorize one person to kill another, especially men killing women for at least a doubt, if there is no alibi.

In *My Name is Salma* , honour crimes is a theme treated by Fadia Faqir, she tries to show that honour crimes is practiced in many countries, not only Arab ones, so, the problem cannot be considered as Arab Muslim issue but also Christian women get killed in so called honour crimes. That is why she tackles this topic throughout the novel, in order to change this situation for better, not for the sake to portray Muslim Arab society in a negative picture.

Besides, Faqir uses Salma's exile as an example to comment on honour codes of the Bedouin society- that is too severe- as it is mentioned in the novel, when Salma tries to escape from her family in order to earn a new life though her wrong commitment, she finally gets shot by her brother after long years of absence: It is his duty, He has to hold his head high, *ll'aar ma yimhiyeh ila il dam*: Dishonour can only be wiped off with blood" (Faqir 279).

Thus, Faqir wants to explain that honour in Arab societies is very sensible and no one forgets any mistake related to honour, that is why Fadia's desire throughout *The Cry of the*

Dove is to represent Arab female experience and powerfully challenges Arab women as victims, and the main reason behind treating such theme in the novel is that honour crimes are not exclusive to specific cultures.

3.6. When Hima meets Exeter

Most Arab writers in English share with Western ones many features of postcolonial literary texts. In *The Cry of the Dove*, Salma, as already mentioned in torn between her past and present; the affection of Hima haunts the reality of Exeter. No doubt that Salma's attempt to hide her personality is not that big successes for the spoken language, as instance, reveal that she belongs to a country but Western one. The ability to transform a word or a sentence from a native into a foreign language does not guarantee a trouble free course of a conversation led by members with different cultural backgrounds. Thus, being aware of how language is used in another culture is important. Only the ability to interpret the spoken and unspoken in the right way combined with a good knowledge of a language, will lead to a successful and smooth conversation.

In her ongoing research of identity, Salma uses language as means to define herself, reflected in her code switching and interlanguage. This paper aims at clarifying the linguistic strategies Salma uses in order to belong to a country she does not belong to, thus, having an idea about how important language is when two unlike civilizations clash with each other. It includes words, terms of address, items of clothing, food, reference to religion and traditions.

To begin, language is defined as being a cognitive tool of communication that members of a community use in order to represent the individual being or identity. Whereas, a second language will be necessary to use it once being at a foreign county. Fadia Faqir in

the novel constructs her identity through a Bedouin Muslim woman, named Salma, in a post-colonial context and literature that refers to the : “varied literatures of the many countries whose political existence has been shaped by the experience of colonialism.” (Gary 226-7)²¹ These latter, according to Fatima Felemban’s *Linguistic Strategies and the Construction of Identity in My Name is Salma by Fadia Faqir*: “share basic characterization, especially in their use of language of the colonial power and the cultural and literary associations attached to that language”²² (Felemban 44). So, readers of the *Cry of the Dove* may receive fascinating insights into the Arabic and Bedouin cultures in which Salma is raised; a tribal community in Hima.

As an analysis of the Novel, the story is narrated by the main heroine, which means the first person point of view, thematically referring to preoccupation of identity, home and belonging. Through this Novel, Fadia Faqir succeeds at demonstrating the reconstitution of English language in her book.

First, my remark on Salma’s spoken form is that her use of English is a bit different from the normal one. In fact, the Novel is crowded with Salma’s interlanguage. Taking into consideration the stage where Salma is at the Doctor, it will be clear that Salma has created her own English:

“What can I do for you, Miss Asher” . . .

“I ill, doctor. My heart beat. No sleep” . . .

“Any physical symptoms?” . . .

²¹ Gary. M (1992) A Dictionary of Literature articles; Terms, 2nd ed; York Hand Books.

²² *Linguistic strategies and the construction of identity in My name is salma by Fadia faqir*: <http://www.sciencedirect.com/science/journal/22108319>

“Sick yes. Arms and legs, see” . . .

“If your heart is beating then it must be in good condition” . . .

“But I ill. Please. Today alive, tomorrow dead me” . . . (Faqr 114)

So Salma here does not use verbs “to be” and “to have”, and that might be the cause of the absence of such verbs in Arabic language. Then, there is the replacement of the object pronoun “me” in place of the subject pronoun “I”, in addition to the negation by the use of “no” followed by a noun or an adjective.

Moreover, in her talk with Parvin, she refers proudly to her belonging to her tribe:

“That white dress you keep under your pillow. Who made it?”

“How did you see? Search the room when me out?”

“No, I was stripping the bed to take the linen to the laundry, stupid!”

“Did you like dress?”

“Yes, it is so beautiful”

“I no stupid. I made. Never say stupid”

“she held my hand and said , I am sorry, I was joking. I was not serious”

“I no stupid. I family. I tribe”

“I am sorry”

“I no stupid. I think God” (Faqr 136).

It is noticeable that Salma omits the definite Article “the” before the noun “dress”, and she pronounces “made” instead of “mad” because she got angry and “think” instead of “thank”.

The second criterion is semantics, when Salma “evokes the anger of the immigration officer when she gives a wrong answer due to misunderstanding.” (Felemban 45):

“The immigration officer at Southampton port detention centre kept asking, what is your Christian name? I looked puzzled, “Me Muslim” I said. He ran his fingers around his stiff collar as if trying to loosing it. . .”

“Name? He said”

“Yes, Salma Ibrahim. I nodded my head to show him that I understood his question.” (Faqir 148)

In addition to this, Salma’s comprehension sometimes blocks when she does not understand the immigrant officer’s question: “Salma, why have you come to Britain? I did not understand ‘ have you come’ so I nodded.” (Faqir 153-4) Though she is not only able to get into a conversation but she produces them in her everyday talk.

The third criterion is the phonetic structure; when Arabic words beat English ones:

England= “Hingland” (22)

World= “Woord” (130)

Nipples= “Nibbles” (159)

Let’s go= “Lit is go” (100)

Shakespeare= “Shakeesbeer” (184)

Next, words that are not translated are written in Italic and are neither translated nor glossed. In the next example, Salma expresses her desire not to go to England:

“ . . . You must go with Miss Asher to England”

“Hingland? *fayn* hingland?”

. . .

“*La ma widi* Hingland (No, I don’t want England) I said and hugged her”

“I know you don’t want to go, but you’ll learn to like it, *habibti*, she said.” (97)

Or when Salma imagines herself asking her brother to kill her: “*Yalla tukhni w khalisni* (Go ahead, shoot me and relieve me.” (109)

Or words like: “*Yalla*” (43), “*Tzz*” (87), “*Na’iman*” (197), “*Shwayy shwayy*” (92), “*Ya Allah*” (324).

Other references to “religion” that Salma uses are illustrated as follows:

“Urine . . . was *najas*” (18)

“My hair was *aura*. I must hide it. Just like my private parts.” (189)

“ . . . I eat *halal* meat only slaughtered the Islamic way.” (188)

“I seek refuge in *Allah*.” (35)

“In the name of *Allah*, the Compassionate, the merciful.” (41)

“God bless you.” (180)

Therefore, the code switching in this part is too much applied, since there are religious rites and rituals which are mentioned in the novel.

Next, there is this exceptional criterion; when Salma uses songs and proverbs like in “*Hala hala biik ya walla, hey ya halili ya walla: Welcome, Welcome oh boy! Welcome my soulmate! Welcome my husband to be*” (17), or “*Min il-bab lil shibak rayh jay warayy: from the door to the window he follows me*” (266), “The man held hands and began bowing and singing in union “*Dhiyya dhiyya, dhiyya . . .*” (105), “*Low, low, low, lowlali, we sang together.*” (117)

To sum up, the linguistic analysis of *The Cry of the Dove* shows that language and identity are inseparable, and that Salma puts a new life to English language. Thus, the novel represents a significant characteristic of post-colonial creative texts which is the appropriation of language. The language used by Salma connects her past within her present days, trying to find a new identity and life for herself in a society which is generally not the right place to hide scarves. But readers might find a useful way to her insights about the Arabic Bedouin cultures in which Salma belongs to.

3.7. Fadia’s shadow is Salma

As mentioned before, the writings of Fadia Faqir scream the silence and pain that a woman passes through, because of male domination and harsh governmental laws, and the way that property owns a property, the way Arabs interpret the Islamic canons and known as a victim that owns her rights. The novel formally constructs empathy and compassion. Faqir utilizes Salma as a mirror of her life. More than any novel, Fadia uses descriptive themes in

which she shows that Salma is affected with tastes of food, herbs, trees and flowers, and evocates language as in Lavender, ripe olive, orange blossoms, jasmine, sage tea, lentils, frozen fish sticks, spicy ghee butter sandwiches and many others. Was this done consciously? What does this tell us about Salma? A stranger in a country? England or Hima? In this respect, I will attempt to clarify some of the key words that Faqir uses as a reference to her being and beliefs.

Beginning with Fadia Faqir's *You arrive at a Truth, not The truth: An interview with Fadia Faqir* by Lindsey Moore; Fadia explains the most influential factors that she pictures in Salma, beginning with the fact that she-Fadia- used to live next to an English club and that the Jordanian people never had the access in, thus, she pictures it in Salma when-in Britain- she is always looking into other people's gardens in England, since she is always on the outside. She-Fadia-adds that she hates the fact that her father urges her to put the veil and do her prayers at time; she responds to his behaviour, she says: "all kinds of things that made me react against institutional religion"²³ which means that she does the contrary of what her father asks her to do.

Next, she mentions that her influence of her mother's liberality makes her able to express her needs, even if this reaction enters her to fight with her father. But the last one, which she characterizes as 'the biggest fracture in my life', is the verity that she loses her son, she says:

²³<http://www.postcolonial.org/index.php/pct/article/view/1320/1157>

“My father insisted on my marriage, but then pulled me out of it when it turned out to be a disastrous match. . . I lost custody of my son as a condition of my divorce. I broke down after that, after they took away my son . . . I went to University but if people spoke to me, I would consider myself as not worthy of their greeting . . . I was riddled with guilt. I started writing because it was perhaps a way to talk to my son perhaps it is a long letter to him, all of it.”

In that respect, she explains that those already mentioned factors are those that push her to write, saying that: *“. . . You might see echoes of in my writing- when you start writing, you don't think about why the book is being written- the process is a mystery.”*

She goes inside her novel *The Cry of the Dove* and mentions that her characters are victims of geography and respond to the fact that Salma gets pregnant before marriage as being in harmony with her nature, as well as Liz, who's not allowed to get married with the man she loves because she neither belongs to his country nor share his religion.

Salma is wearing the veil at the beginning; Faqir argues: “All my books have veiled woman on the cover, but” she adds: “The women in my books are not usually veiled: they either reject the veil, or don't think about it. Other issues concern them. Yet, the reduction

continues . . . *Salma* is my first attempt to engage with British society . . . and it reflects a rite passage and survival.”

Diving deeper to the Novel, *Harper Collins Interview: The Cry of the Dove*²⁴, she explains that her use of “Milk and honey” as title of one of her chapters is: “an image from the Quran and is used to describe Muslim paradise, when rivers of milk flow, so Salma is pursuing not only material gain, but a dream of happiness, wholeness and access to paradise. It is a tall order, of course, and life takes Salma in a tragically different direction.” So, Salma feels inferior because she won’t receive the benediction of Allah, just as Fadia the period Fadia feels worthless after losing her son, Salma feels the same thing after she had an affair with Hamdane.

Then, she-Salma- decides to make Salma as a Bedouin girl, since Fadia is a Bedouin herself, so, Salma: “embodies all the characteristics of the Bedouin on the one hand the landscape and people are wonderful, and on the other hand traditions like honour crimes and widespread.”

In effect, Faqir mentions that Salma is a part of her, but not her, and they both share two things in common that are the sense of loneliness in a strange society, in addition to the sense of lost and yearning for their children that Salma keeps remembering and Fadia keeps looking for everywhere. So, that is where the similarity ends. She- Faqir- adds: “I miss Salma terribly” once she ends her novel. As an answer to her as being an immigrant, she ends: “The incident made me feel more British, there was huge amount of sympathy and support.”

²⁴ <http://fadiafaqir.blogspot.com/2010/07/harpercollins-interview-cry-of-dove.html>

All in all, Fadia tries her best not to feel a stranger, contrary to Salma who returns back home. Fadia Faqir manages to mix with British people in order to earn the right to be British. Salma in her turn receives help from everyone, as for some, they even take the risk for the aim to let her be from the start, but her fracture is so strong that this latter leads her to return home to speak her silence. Unfortunately, she gets killed.

To conclude, Fadia Faqir attempts at humanizing people in, and outside the Arab world, she uses her past as a live reference, including examples of a broken soul, left overs, cries of home sickness, and the sounds of keening that fill the deserts, mountains and hills. Fadia can speak through Salma, as an end result, both Western and Arab readers cope positively with the situation. Such a strange feeling; the lines want to keep the baby inside Salma rather than give birth to it and leave it fending for itself; a second chance to live.

3.8. Conclusion

Fadia Faqir pictures themes through the adventure of Salma, moving forward and backward through time. She portrays what a post-colonial woman can pass through and how such character as Salma can flee this condition to be killed at last, just as her sisters, who have committed honour crimes. Fadia wins voice in a foreign country and adapts a new life style. She releases herself from the oppression she was living in. Jordan and wedlock could never go hand in hand or understand each other, so they threaten Salma's life that she exiles to Britain to win independency. Faqir chooses to write novels rather than poetry or any genre of literary work just to transform silence into speech that infringes not only her body but also the one of the entire world. The connection between past and actual generations illustrate that when the topic is about a woman, there are no boundaries in both time and

place. The post colonial period has given birth to such women who don't know how to keep silent but yell their pains between their lines.

As a scale of this study, the message extends over several steps, as it is recommended the move from the general to specific, the story takes the top. As for the rest, they attempt to dig deeper between the lines until Fadia Faqir and her relation with her main character. Being aware of what a post colonial literature wants us to know, themes vary from one setting to another, and eager to reflect such issues that affect women especially, Fadia pictures each theme at the level of possibility. History is part of each soul, and one of Salma gives answers to how a woman should free from oppression, from grief; that is to have a character, not to stay aside and cry as a baby, just as Salma did. Everyone commits mistakes, but we have to learn to pardon ourselves in order to know peace, Salma did not. The message seeks to empower women, to sparkle the inside of her capacity; to be a real feminist.

GENERAL CONCLUSION

General conclusion:

Wishing to represent the experiences of peoples and their societies in all works to mirror the society by using language which is the medium of expression, holding the story as it is. Literature espouses, therefore, such interventions and hopes at documenting the lived experiences of a people. Curiously, one of the sharpest points comes to shed light on the literature written on women since whenever feelings are found, it refers to the fact that this part of self-expression is shown through a pen of women depicting the sense of literature between her lines.

From everything already stated, it becomes clear that this topic is not easily exhausted, since it is an attempt to analyze to what extent such themes and more than the previously stated ones are mentioned, giving clear picture about the characters shown in *The Cry of the Dove*, who are suffering from such feelings throughout many situations happened in the story. I have tried to depict as much delicate women's situations in a colonized society as possible, dealing with oppression, silence, violence, marginalization, voicing out the main causes that lead to such imposition over women in their native and abroad societies, as in Fadia Faqir's novel.

Fadia Faqir, in her novel, diversifies in the use of a variety of cultural elements such as songs, beliefs and Arabic words, wishing to keep the original speech of characters. She uses as many descriptions as she can, as in: "I would watch how the sea woke up when touched by morning light, its colours changing from grey to corcel, to gold, then to turquoise. . . The sun would fight the darkness of the sea. The sunlight would win the day, filling the air with light. Te dark-blue sea, exhausted, grew mossy around the edges" (72-3), attempting to slide the spirit of the reader into the body of the novel.

In addition to all this, she uses the Arabic language-mentioned in the third chapter of the research- is to stay faithful to the context; this is what makes the beauty and elegance of the novel, and the fact that the characters the heroine has met during her voyage share with her the same feeling of sadness and madness whom each express in her way. Thus, this strengthens the links between characters through helping each other to get a move with her life.

By analyzing the historical literary forms of the aspect use in this piece of work of Fadia Faqir, exposes the fact that she is put face to face to struggles and critics, but succeeds to humanizing the world, by picturing the social Western effects that have influenced her native country? She insists on utilizing real facts that may happen to all human beings, and adds Arabic words in order to respect the weight of the meaning in her sentences.

I have argued that *The Cry of the Dove* is the contribution to post-colonial feminine works that has achieved a certain goals among other writers. It is about a sad story of a young innocent Bedouin girl whom England becomes her home after being dismissed from her native home Jordan. So, the focus on this works seeks to give a second chance to live for women; people need to forgive in order to move on with their lives.

The novel interested in deals with many themes that refer to Jordanian Society. That's why Fadia Faqir wants to transmit this message, hoping to stop those phenomena or at least reduce this spread, because killing is not the appropriate solution, and that committing mistakes is part of humanity.

This research work has presented a detailed analysis and described concepts that have appeared during post coloniality that touches women in a sense, several findings can be drawn from this research mainly:

-Concepts that have emerged during post-colonialism favour women to speak out and loud in a male dominated society.

-The Western invasion over Jordan liberates and gives birth to a new kind of writing that has spread over the journals and even media.

-The use of English language instead of the Arabic one by women in their writings is not a minimization from their values, but rather an enhancement to them.

-The diversity of literary language offers a mixture which favours privilege to literature.

-When the authors use dialects and aspects that are related to culture in the novel, it does not mean that she is limited in her knowledge, but, she dares to use it, because she knows that the utilization of such features makes the reader closer to the character.

-The use of dialect embodies the real personality of the character; Salma tries to speak English but Arabic language haunts her tongue, so, she mixes the two languages.

-The immigration from one country to another presents a big impact on the personality of the human being, be it a small change or a big one.

-The author matches some of her experience with Salma, and through her so-called "long message" –the novel- she doesn't find answers. She could forget her past, something she thought she could never do and move on with her life.

Writing is about expressing one's feeling, and to understand what this person is really passing through, be it good or sad moments, words speak for themselves through their honest letters. The reader will picture the scene and will feel the struggles to shine between

the lines. Writing, especially when it is autobiographical, needs real patience and closer match with everyday status, for, maybe someone will encounter his or her personality through the book.

The reader finds him or herself sometimes laughing and sometimes crying, or having a deep sadness, especially if the topic resembles the one of Fadia Faqir's *The Cry of the Dove*. As a reader, I felt sad from the first time I realized that the girl lost her true identity. The fact that she is naïve costs her entire life while she was supposed to be a mother, with a husband who will travel to provide for his family. I even cried and jumped lines because I couldn't grasp how much the heroine was hurt. Sometimes I laughed but soon returned to sadness. I found it very touching and painful, but worthy to finish reading the book; to cry her end, since her life ended in the hands of her brother in order to clean his honour.

An honour that she regretted to lose during her life, I tried to stop whenever Salma was feeling a bit better in order to avoid sadness. It is a novel, but once I realized that some parts of this story match with the author, I felt the novel actual. The use of Arabic words won the prize for transmission of messages.

Whenever she- Salma- went to her past, I found myself comparing mine with hers, especially when she mentions that she was a little pupil learning English, she is stood shivering to the blackboard; same feeling. I whispered my past too. In some way, I have found answers to my personal questions and doubts. Minister Mahoney did not only comfort Salma by his words, but me as well.

To be honest, I forgave myself for committing mistakes for realizing that it is a part of human beings, and that was due to the novel. What I find necessary is that though Fadia

has dared to put an end to Salma's life, post colonial women literature still attempt to save such oppressed women, I think it will be fair enough to give a second chance to Salma too, may be writing another novel mentioning that Salma was just dreaming of what if she goes back home, and that atonement keeps haunting her soul. What is wrong about giving Salma a smile and thus show that postcolonial women literature really succeeds to transmit the message all over people's minds.

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APPENDICES

Appendix I

**Short
biography**

FADIA FAQIR

Fadia Faqir was married at age 19 - an arranged marriage that was so miserably disharmonious that her father removed her from it only shortly after her son was born. In 1975 Jordan this was almost unheard of, and was not free for the young mother.

The Jordanian government revoked Faqir's custody of her son, and this estrangement from her son is Faqir's biggest heartbreak in life. She has mended this emotional fracture in her own life through writing, and always makes a note dedicating her novels to her son.

Despite her father's traditional political and religious beliefs, he was committed to providing education opportunities for his children, and allowed Faqir to go to Britain where she received her MA in Creative Writing from Lancaster University. Her father would not support Faqir if she did not promise to cover her long, "tempting" hair while she was at university, so she wore the veil for seven years while in Britain. Her self-reflection and development as a writer has created opportunities for Faqir to speak openly with her father about their dynamic relationship. He has since accepted the various viewpoints of his children, including some of their secular perspectives, and engaged with them in a dialogue never before open in their family.



Interestingly, Faqir writes all her books in English. Faqir wrote her first novel, *Nisanit*, in 1987 and has since written *Pillars of Salt* (1996) and *My Name is Salma* (2007). She served as the senior editor of the Arab Women Writers Series, and won the New Venture Award for her work in 1995, and is now a board member of *Al-Raida*, a feminist journal published by

the Institute for Women's Studies in the Arab World in Beirut. She is also a lecturer and coordinator at the Center for Middle Eastern and Islamic Studies at the University of Durham, in England, where she lives with her husband.

Appendix II

Extracts from the novel: *The Cry of the Dove*

<i>Extracts</i>	<i>Number of page</i>
<p>It was spring time, a right season in Hima for engagements. But for some reason, I was living a borrowed time.</p>	03
<p>I touched the clear water with my fingers, then I saw Hamdane: a reflection of dark face, white teeth and dark curly hair covered with a chequered red-and-white headdress.</p>	06
<p>Love in this country came wrapped in chocolate boxes, in bottles of champagne, in free drinks. It came in pubs, buses and discos, even on British rail with the wings of its ever-flying red eagle. Savage love, like the one I used to have for Hamdane, was now a prisoner of silver screens. You saw it in old black-white films shown on Sunday afternoons.</p>	07
<p>Exeter was famous for its cream tea, scones, some jam and clotted cream on a table, then, the person eating them was bound to be a local. Tourists and foreigners could not handle the richness of the cream so they ordered espresso or cappuccino instead.</p>	14
<p>At five O'clock, the English normally rush back home to their cats and dogs and empty castles. I could see them in their small kitchens sticking the frozen potato chips. In the early evening, the city belonged to us, the homeless, drug addicts, alcoholics and immigrants.</p>	19
<p>The cool dusk air was whirling in my wide pantaloons, reminding me of the code of honor in our village. No "Have you gone mad? Do not be impulsive!" I could hear my mother shout in my ears. No "They will shoot you between the eyes".</p>	19
<p>If my brother Mahmoud sees me talking to a strange men, he will tie each of my leg to a different horse and then get them to run in different directions.</p>	20

<p>In the old country of Levant, I would have stood up, held his right hand, kissed it, called him <i>Jiddu</i> and introduced myself . . . but I am in the new country now, a fugitive with a record.</p>	<p>25</p>
<p>I stood erect in front of the mirror and pulled my stomach in. Those were the few precious moments when I looked at my reflection as if looking at a stranger were the best. My mind would be busy finding a new name and history for myself . . . I would slip slowly out of my body like a snake shedding her old skin. I might stop being Salma and become someone else, who never had a bite of the forbidden apple.</p>	<p>46</p>
<p>You stay in bed next to him all night pretending to be content, asleep and all you wanted to do was to jump up and wash your body with soap and water, including your insides, do your ablutions then pray for forgiveness. No you just chew at your cold breakfast looking at the bright strips of light between the curtains. You would smile because it was supposed to be the morning after the beautiful night before.</p>	<p>65</p>
<p>I would see how the sea woke up when touched by morning light, its colours changing from grey to coral, to gold, then to turquoise. . . The sun would fight the darkness of the sea. The sunlight would win the day, filling the air with light. The dark-blue sea, exhausted</p>	<p>72-3</p>

GLOSSARY

- **Alien** : An alien meant a person who was not a British subject, i.e. who owed allegiance to the Crown in whichever Crown territory he was born; not a British Protected Person, i.e. who placed himself under the protection of the Crown or a citizen of the Republic of Ireland . It refers also to a totally different cultural identity . It is important to note the literary meaning and use of alien , alienated or alienation. Alienation is to be seen as a withdrawal from society, a rejection of social values and a state of despair and anguish , failure and weakness, incoherence and doubt . All diasporas are not the same because of their historical and contextual specificity (ways and under what conditions different languages and class groups travelled), how they arrived and settled , how they have inserted themselves within the social relations of class , gender , race , sexuality among others in the context and time they have located themselves
- **Assumptions** : are facts that individuals are capable of representing mentally and accepting as true, they are manifest to an individual that are perceptible or inferable by an individual .
- **Borders** : are sites of homes and new beginnings, are contested cultural and political terrains where the individual and collective memories collide , reassemble and reconfigure .
- **Colonial literature**: is often self-consciously a literature of otherness and resistance and written out of the specific local experience.

- **CSO:** Civil society organizations — also known as non-governmental organizations (NGOs) — are critical actors in the advancement of universal values around human rights, the environment, labour standards and anti-corruption. As global market integration has advanced, their role has gained particular importance in aligning economic activities with social and environmental priorities.
- **Culture:** is a way of life. It might be defined as the ideas, customs, skills, arts and tools which characterize a given group of people in a given period .It is a repertoire of socially transmitted and intra-generationally generated ideas about how to live, to think and to behave. Cultural models are thus inherited from the preceding generation through socialization and they are learned intra-generationally and through imitation, teaching and from the media
- **Diaspora:** coming from dispersion evokes multiple journeys , as well as a center (a home) from which dispersion happens .
- **Discourse:** a literary work is rooted in a cultural and rhetorical context in which meaning is a collaborative construction involving author, text, culture and reader.
- **Ethnic identity:** is defined as the personal dimension of ethnicity or how one identifies oneself.

Except in the sense of primary narcissism or healthy self-love, narcissism is usually considered a problem in a person or group's relationships with self and others. Narcissism is not the same as egocentrism.

- **Exile :** like other concepts in post-colonial theory and discourse , has been used to express a certain sense of belonging to a real (or imagined) homeland . Yet , physical spaces are only one aspect of exile . Exile can refer to a sense of loss and displacement from a traditional homeland, particularly through such processes as colonization and modernization .
- **Feminism :**is a term commonly and quite indiscriminately used. Some of the currently used definitions are: a doctrine advocating social and political rights for women equal to those of men, an organized movement for the attainment of these rights, the assertion of the claims of women as a group and the body of theory women have created, belief in the necessity of large-scale social change in order to increase the power of women

- **Feminist writing** : to assert a feminine language particularly challenges men literary canon (criteria). *Ecriture feminine* is the focus in the so-called French school of feminist criticism on the existence of a distinctive *woman's language*.
- **Gender** : is the cultural definition of behaviour defined as appropriate to the sexes in a given society at a given time. Gender is a set of cultural roles. Unfortunately, the term is used both in academic discourse and in the media as interchangeable with *sex*. In fact, its widespread public use probably is due to it sounding a bit more *refined* than the plain word *sex*... Such usage is unfortunate, because it hides, mystifies the difference between the biological given-sex and the culturally created-gender. Feminists above all others should want to point up that difference and should therefore be careful to use appropriate words. Gender is expressed in terms of masculinity and femininity. It is largely culturally determined and effects how people perceive themselves and how they expect others to behave.
- **Gender Identity** : The gender to which one feels one belongs, a continuous and persistent sense of ourselves as male or female.
- **Home** : as both the mythic place of desire and no return, of lived experiences (sounds, smells, feelings ...): a place for family to come together in rituals, a place of worship second to the church, mosque or temple, a protective space against isolation and in defiance of the breaking-up of family in modern society and in diasporas. Home also refers to boundaries, becoming a space of no escape and for alienation and terror. Outside the boundaries of home, the latter brings into play the questions of inclusion and exclusion as well as the ensuring of political and personal struggles of belonging.
- **Hybridity** : is transgressive, it refers to the integration or mingling of cultural signs and practices from the colonizing and the colonized cultures.
- **Identity** : is always in process. It is a word carrying with it connotations of rootedness (to engage in various aspects of being an individual within a world which is plural)
- **Mitzvot** The Hebrew word *mitzvot* means "commandments" (*mitzvah* is its singular form). Although the word is sometimes used more broadly to refer to rabbinic (Talmudic) law or general good deeds - as in, "It would be a *mitzvah* to visit your mother" - in its strictest sense it refers to the divine commandments given by God in

the Torah. As direct instructions from God, the *mitzvot* are far more than rituals and customs. In the words of one Jewish writer: *mitzvot* are required by Torah. Ceremonies are relevant to man; *mitzvot* are relevant to God.... Ceremonies are like the moon, they have no light of their own. *Mitzvot*, on the other hand, are expressions or interpretations of the will of God. While they are meaningful to man, the source of their meaning is not in the understanding of man but in the love of God.

- **Narcissism** is a concept in psychoanalytic theory, introduced in Sigmund Freud's *On Narcissism*. The American Psychiatric Association has the classification Narcissistic personality disorder in its Diagnostic and Statistical Manual of Mental Disorders(DSM). It is also considered a social or cultural problem. It is a factor in trait theory used in some self-report inventories of personality such as the Millon Clinical Multiaxial Inventory. It is one of the three dark triadic personality traits (the others being psychopathy and Machiavellianism).
- **Narcissist** : is the pursuit of gratification from vanity or egotistic admiration of one's own attributes. The term originated from the Greek mythology, where the young Narcissus fell in love with his own image reflected in a pool of water.
- **Orientalism** : means a system of representations framed by political forces that brought the Orient into Western learning , Western consciousness and Western Empire . The Orient is a reflected image of what is inferior and alien, i.e. other to the West. Said claims that *the Orient* cannot be studied in a non-Orientalist manner but the would-be concerned would focus on the culturally consistent regions and that *the Oriental* is to be given a voice and not be given a second hand representation.
- **Other** : The other is anyone who is separate from one's self . The existence of others is crucial in defining what is *normal* and in locating one's own place in the world . The colonized subject is characterized as *other* through discourses as primitivism as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view .
- **Patriarchal** : An assumption of feminist criticism that culture is rather ruled with its institutions and traditions so structured to promote masculine values and to maintain the male in a privileged position
- **Post-colonial** : began to circulate in the Western academy in the early 1980s and congealed in 1989 with the publication of the *Empire Writes Back : Theory and*

Practice in Post-colonial Literatures edited by Bill Aschcroft . It was most appreciated than the pejorative *third world*.

- **Shiite Muslim** : represent the second largest denomination of Islam. Adherents of Shia Islam are called Shias or the Shi'a as a collective or Shi'i individually.^[1] *Shi'a* is the short form of the historic phrase *Shī'atu 'Alī* meaning "followers", "faction" or "party" of Muhammad's son-in-law and cousin Ali, whom the Shia believe to be Muhammad's successor in the Caliphate
- **Stereotype** : when one judges people one *naturally* generalizes, simplifies and categorizes them. The classification is called stereotyping. Such stereotyping limits one's width of perception , while at the same time slowly killing one's ability to inquire and learn about others . Stereotyping is very useful in perpetuating self-fulfilling myths about people . So every body is an agent of change , the inner self should be allowed to modify and recreate .
- **Subaltern**: Everybody who has limited or no access at all to the cultural imperialism is thus subaltern . G.C. Spivak points that speaking is a transaction between speaker and listener, but it does not reach the dialogic level of utterance.
- **Sunni Muslim** : refers to the sayings and actions of the Islamic prophet Muhammad as recorded in hadiths
- **Ta'if Agreement**: also the **National Reconciliation Accord or Document of National Accord** – was an agreement reached to provide "the basis for the ending of the civil war and the return to political normalcy in Lebanon." Negotiated in Taif, Saudi Arabia, it was designed to end the decades-long Lebanese civil war, politically accommodate the demographic shift to a Muslim majority, reassert Lebanese authority in South Lebanon (then occupied by Israel), though the agreement set a time frame for Syrian withdrawal and stipulated that the Syrians withdraw in two years. It was signed on 22 October 1989 and ratified by the Lebanese parliament on 5 November 1989
- **Testimony**: is a form of evidence that is obtained from a witness who makes a solemn statement or declaration of fact. Testimony may be oral or written, and it is usually made by oath or affirmation under penalty of perjury. Unless a witness is testifying as an expert witness, testimony in the form of opinions or inferences is generally limited to those opinions or inferences that are rationally based on the

perceptions of the witness and are helpful to a clear understanding of the witness' testimony.

- **The UN:** The United Nations; is an intergovernmental organization established 24 October 1945, to promote international co-operation. A replacement for the ineffective League of Nations, the organization was created following the Second World War to prevent another such conflict
- **UNDP:** United Nations Development Program; advocates for change and connects countries to knowledge, experience and resources to help people build a better life. It provides expert advice, training, and grant support to developing countries, with increasing emphasis on assistance to the least developed countries.
- **UNIFEM:** United Nations Development Fund for Women; It provides financial and technical assistance to innovative programmes and strategies that promote women's human rights, political participation and economic security. Since 1976 it has supported women's empowerment and gender equality through its programme offices and links with women's organizations in the major regions of the world. Its work on gender responsive budgets began in 1996 in Southern Africa and has expanded to include East Africa, Southeast Asia, South Asia, Central America and the Andean region. It has worked to increase awareness throughout the UN system of gender responsive budgets as a tool to strengthen economic governance in all countries.
- **WHO:** World Health Organization; is a specialized agency of the United Nations (UN) that is concerned with international public health.
- **Women Liberation Movement:** a type of feminism that began in the late 1960s and persisted throughout the 1970s .

ملخص

الادب النسائي هو فرع جديد كتب باللغة الانجليزية . ظهر بعد الاستعمار و هو ادب يعطي للنساء الحرية في التعبير عن رايها و اعطائها الحق في ان تكون كيفما تحلم ان تكون و في بحثي هذا حاولت التعرف على المعاناة و الاصرار التي كانت تعاني منها النساء في فترة الاستعمار من خلال الاستدلال ب روايه " اسمي سلمى " لفادية الفقير ، و هي ذات اصول عربية و بريطانية ، تحاول ان تنتشر الانسانيه في العالم من خلال كلماتها الجريئة و ابداعاتها و تعكس هذه الاطروحة معاناة النساء في وقت الاستعمار و كيفية التعامل مع هذه الفترة خاصة في الشرق الاوسط ، و كيف استطاعت المرأة ان تثبت وجودها رغم المعاناة

الكلمات المفتاحية: أدب ما بعد الاستعمار، النسوية، الأنوثة، الاضطهاد، والهوية، والهجرة والعنف والشتات، المقاومة، صوت

Résumé

La Littérature post-coloniale des femmes écrite en Anglais est une nouvelle branche qui favorise la liberté de parler aux femmes et surtout n'ayant aucune crainte de rester elles-mêmes. A cet égard, la recherche sur laquelle je me suis focalisée est une tentative de refléter tout ce qui a pu être affecté par la post-colonisation, en choisissant le roman de Fadia Faqir *The Cry of the Dove* comme exemple, écrit en Anglais, ainsi traduit en plusieurs d'autres langues. L'écrivain arabo-britannique, cherche à humaniser chaque personne dans le monde à travers ses paroles osées et ses écrits créatifs qui portent sur les principaux pionniers du post-colonialisme et la littérature post-colonial, souhaitant lier l'idée que la partie du Moyen-Orient porte le fruit du colonialisme. En étant fidèle à ce paramètre, le roman a été discuté afin de diffuser comment les femmes ont pu résister à cette période en se basant sur le premier personnage du roman, qui- bien que la souffrance- a pu se tenir debout en toute féminité. Si on a besoin de comprendre le message à transmettre entre les lignes de cette authentique branche, *The Cry Of the Dove* en est l'œuvre d'art à consulter.

Mots clés: La littérature postcoloniale, Féminisme, Féminité, Oppression, identité, immigration, la violence, la diaspora, Résistance, Voix.

Summary

Post-colonial women literature written in English is a new branch that favours women liberty to talk and let her be. In this respect, my research work I have been dealing with attempts at picturing any setting affected by such colonization taking into consideration the case of *The Cry of the Dove*-written in English and translated in numerous languages- by Fadia Faqir, an Arab British woman writer, who seeks to humanize all people in the world through her dared words and creative writings. As a starter, the dissertation deals with the main pioneers of post-colonialism and postcolonial literature, wishing to link it with the idea that it has such impact on the world, mainly Middle Eastern Part. Then, being faithful to such setting, the novel has been discussed in order to mirror how women have been dealing with this period of Western colonialism over them, with highlights with the main character who, though the suffering, she kept being a woman. If one needs to understand what is post-colonial women literature written by women in English tries to transmit between its lines, Then *The Cry of the Dove* is the piece of art to visit.

Key words: Post-colonial literature, Feminism, Femininity, Oppression, Identity, Immigration, Violence, Diaspora, Resistance, Voice.