

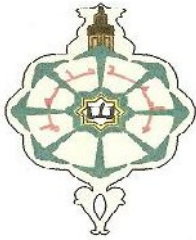
**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA**

**Ministry of Higher Education and Scientific Research**

**University of Tlemcen**

**Faculty of Letters and Foreign Languages**

**Department of English**



**An Intercultural and Dialogic Analysis  
of Faqir's *The Cry of the Dove***

**Dissertation submitted to the Department of English Language as a Partial  
Fulfillment of the Master's Degree in English Literary and Cultural Studies**

**Presented by:**

**Mrs. Ahlem Belarbi. Mahi**

**Supervised by:**

**Dr. Wassila Mouro**

**Academic Year: 2016-2017**

## Dedications

Praise be to ALLAH who offered me the gift of health, patience and knowledge to complete this modest piece of work.

Dedication is a small word to express my love and appreciation towards all my beloved relatives. But still, I dedicate this work to my soul mate and dear husband Abdesslem Mahi for loving me, having faith in me and supporting me throughout my education years.

To my lovely princess Kawther Mahi, may God protect you and guide you through your path in this life.

My deepest and special thanks go to my marvelous parents Hadj Abdelhafid and Hadja Zahira who raised me to become the woman I am now, taught me everything I need to know and believed in me in my whole life.

My greatest thanks go to my wonderful sister Amina, as well, for helping me all the time, and being there for me whenever I needed her. 'You are the best sister ever'.

To my dear brothers Mehdi and Mohammed, may God bless you and protect you.

My sincere thanks and appreciation go to my parents-in law Hadj Abdellah and Hadja Shahrazed as well as my brothers in law and my dear sister-in law Soumia for loving me, considering me as a daughter and a sister and always encouraging me.

Finally, special thanks go to my dear friends, relatives and all people who helped me to get through this.

## **Acknowledgments**

I would like to express my deep gratitude and appreciation to my supervisor Dr Mouro Wassila for her patience with me, her priceless and noble advice and most of all, for her support and guidance throughout the whole preparation of my work.

My sincere thanks go to the board of examiners Prof Ilhem Serir and Dr Mohamed Khelladi for devoting their precious time to read and evaluate this modest work.

My greatest thanks go to all my teachers at Tlemcen University for their efforts and hard work, and to everyone who contributed even by a word to this accomplishment.

## Abstract

Literature is a system of representations; it is a way to represent the author's vision through his/her writings by the means of language. This work deals with the representation of dialogism and interculturality in Fadia Faqir's *The Cry of the Dove* since it is a novel where different cultures meet and different languages and voices occur. The aim behind this study is to analyse the ways in which dialogism and interculturality are portrayed by Fadia Faqir as an Arab Anglophone woman writer. This work addresses some questions about the depiction of these literary techniques in the novel and to which extent can they be interrelated, and after examining the hypotheses, the research findings shed light on the ways in which the representation of different cultures and the multiplicity of languages and voices create the dialogic relations in the novel. This work is divided into two chapters; the first one deals with the theoretical part "Dialogism and Interculturality in Literature" in which the main concepts of the title are defined in addition to the introduction of the author 'Fadia Faqir', whereas the second chapter provides an exemplified analysis of dialogism and interculturality in *The Cry of the Dove*.

## Table of Contents

Dedications.....	I
Acknowledgements.....	II
Abstract.....	III
Table of Contents.....	IV
List of Abbreviations.....	VI
<b>General Introduction.....</b>	<b>2</b>
<b>Chapter One: Dialogism and Interculturality in Literature.....</b>	<b>4</b>
1.1 Introduction.....	6
1.2 Dialogism.....	6
1.3 Culture/ Interculturality in Relation to Literature.....	11
1.4 Fadia Faqir: An Arab Anglophone Woman Writer.....	19
1.5 Conclusion.....	21
<b>Chapter two: Analysing Interculturality and Dialogism in Faqir’s <i>The Cry of the Dove</i>.....</b>	<b>22</b>
2.1 Introduction.....	24
2.2 Culture/ Interculturality in Faqir’s <i>The Cry of the Dove</i> .....	24
2.2.1 The Representation of Culture in <i>The Cry of the Dove</i> .....	24
2.2.2 Interculturality in <i>The Cry of the Dove</i> .....	28
2.3 Dialogism in <i>The Cry of the Dove</i> .....	33

2.4 Conclusion.....	40
<b>General Conclusion.....</b>	<b>42</b>
<b>Appendix: Summary of <i>The Cry of the Dove</i>.....</b>	<b>44</b>
<b>Bibliography.....</b>	<b>45</b>

## **List of Abbreviations**

PHD: Doctor in Philosophy

BA: Bachelor Degree of Arts

MA: Master Degree of Arts

UK: United Kingdom of Great Britain and Northern Ireland

USA: United States of America

**General**

**Introduction**



## General Introduction

Literature, in its spacious meaning, is any written work that is artistically organized through the unusual use of language. Literature as an art is a limitless ocean of creativity done by authors who have a vision in their lives, it is a way through which the writer expresses his mind, it can be an invention of a new world with different lives or it can be a mirror which reflects reality. It has developed, throughout time, in so many ways whether it was fiction or non-fiction; it became something bigger than merely a written work.

The early years of the twentieth century witnessed the emergence of the Arab Anglophone literature which refers to the literary texts written in English by writers of Arab origins. These authors chose to write in English in order to reach readers from all over the world and be able to deliver their message successfully. The Arab Anglophone writers shared a common theme in their works which is that of living in diaspora between home and exile.

This research work is about *The Cry of the Dove* which is a novel written by the Jordanian British Fadia Faqir and it was her great success. It was acclaimed by critics in the sense that this novel will reinforce Faqir's writing career and literary renown which led the publishing houses to compete for the novel. The novel was published in Britain under the title '*My Name is Salma*' whereas in the US, it was '*The Cry of the Dove*'.

Throughout her novel, Faqir tried to address readers from both sides of the Atlantic through the themes of violated honor, exile and a portrait of a culture whose rebounds are still deeply felt in our world. *The Cry of the Dove* is a novel where different cultures meet through the different voices and languages of the main protagonist and narrator 'Salma'

as well as the other characters. In fact, this work deals with the representation of dialogism and interculturality in *The Cry of the Dove* which leads to trigger the following questions: Is *The Cry of the Dove* a depiction of dialogism and interculturality? In which ways did Fadia Faqir portray dialogism and interculturality in the novel? To which extent are dialogism and interculturality interrelated in *The Cry of the Dove*?

In order to answer the research questions, the following hypotheses are put to be examined before being proved: *The Cry of the Dove* can be a representation of dialogism and interculturality in so many ways that are portrayed by Fadia Faqir through the depiction and interaction of two different cultures “the Arab and the British” expressed by the different voices and languages of the narrator and the characters which created the dialogic relations in the novel. Therefore, a descriptive and analytical methodology is applied on *The Cry of the Dove* by introducing the novel, depicting culture, interculturality and dialogism and providing examples from the story in order to confirm the hypotheses and reach the research findings.

This work is divided into two chapters, the first one deals with the theoretical part which provides the definitions of the main concepts: dialogism and interculturality in addition to the introduction of the author Fadia Faqir as an Arab Anglophone woman writer in order to enable the reader to understand what is this research about. The second chapter deals with an exemplified analysis and interpretation of dialogism and interculturality in *The Cry of the Dove*.

*Chapter one:  
Dialogism and  
Interculturality  
in Literature*

# **Chapter one: Dialogism and Interculturality in Literature**

- 1.1. Introduction
- 1.2. Dialogism
- 1.3. Culture/ Interculturality in relation to Literature
- 1.4. Fadia Faqir: an Anglophone Arab Woman Writer
- 1.5. Conclusion

# Chapter one: Dialogism and Interculturality in Literature

## 1.1. Introduction:

Literature is a deep ocean of thoughts, emotions and imagination artistically used. The literary text embodies the writer's mind and way of thinking and it is up to the author himself to answer the 'How' question. This chapter is concerned with the theoretical part of the work, in which, it will deal with the definition and the importance of the use of certain literary techniques as dialogism and interculturality in literature.

## 1.2. Dialogism:

The concept of dialogism was used and understood differently throughout time; many theorists studied the term (dialogism) in literature and it was associated with the novel's structure and context.

The soviet philosopher Mikhail Bakhtin as the most important theorist of discourse thought that the best way to apply his philosophy was throughout the novel as he considered it to be "the sole genre that continues to develop, that is as yet uncompleted...studying the novel...is like studying languages that are not only alive, but still young" (Bakhtin, 1981, p.3). It means that the novel is a work that never dies since it is always in progress as a genre which brings up new styles, new techniques, new languages and new stories.

Bakhtin was attracted by the discourse in the novel, and it "emerged from a deconstructionist idea since this discourse is going to be analysed not on the basis of its poetic language only, but on the relationships that exist between the novel and reality" (Mouro, 2014, p.19). It means that his interest was to study the discourse not only in relation to its semantic meaning, but also, in reference to its social meaning. In fact, Bakhtin claimed that: "To a greater or lesser extent, every novel is a dialogized system

## Chapter one: Dialogism and Interculturality in Literature

made up of the images of languages, styles and consciousnesses”<sup>1</sup> in the sense that the literary text is, in certain ways, dialogized through the different languages and the different voices portrayed by the author.

In 1976, Bakhtin defined the novel as “a diversity of social speech types...and a diversity of individual voices, artistically organized” (Bakhtin, 1976, p.262). One of the characteristics of the novel is the fact of being constructed of different voices with different points of view, which could be represented through the narrator, the characters or even the author; in a way or another, it is a system of Inherent social relationships between the characters which (social relationships) are shown to the maximum in the dialogic speech; put differently by Bakhtin “any two utterances, if juxtaposed on a semantic plane (not as things and not as linguistic examples), end up in a dialogic relation” (Bakhtin, 1986, p.117). Therefore, the dialogic speech gives an extra view on the relations hidden behind the characters’ discourse with/or the narrator’s discourse when the latter are met in the same event creating a dialogic relation.

Speaking of the dialogic speech and the social relations; dialogues play an important role in the creation of these relations since people are always involved in dialogue “not only with each other, but also with everything in the world...One can see one’s exterior only through others’ perspectives”<sup>2</sup> and even Bakhtin considered “dialogue as ontology, a way of life” (Cited in Shields 2007). Therefore, whether it was in real life or in stories, dialogues have a certain impact in the development of events; however, one cannot fully realize this impact while living it, but rather while reading it.

When reading a novel that contains dialogues, it gives an extra taste to the reader for further reading. In a certain way, dialogues “let the reader know about the events at the

---

<sup>1</sup><https://www.goodreads.com/work/quotes/195299-the-dialogic-imagination>.

<sup>2</sup><https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>

## Chapter one: Dialogism and Interculturality in Literature

same time as the characters do, and provide (the dialogues) a kind of suspense; the reader keeps waiting for the character to step in, in order to know what happened” (Mouro, 2014, p.20). In fact dialogues make the events more alive and they add some action to the story, as well as, for the reader in the sense of letting him/her excited and motivated to finish the story.

Dialogues are characterized by the multiplicity of the standpoints given by each speaker; it is where the challenge exists and thus the main reality becomes negotiated as Bakhtin (1984) illustrated: “truth is not born nor it is found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic interactions” (p.110), which means that when it concerns reality in the novel, dialogues keep the reader guessing the result until the end. Moreover, dialogues give a certain freedom to the characters to express themselves in their own way which means that they are no longer “subject to the authoritative control of the author”<sup>3</sup>

The idea of ‘giving the characters a voice of their own’ leads to the term ‘polyphony’ which literally means ‘multiple voices’ or ‘different voices’. Polyphonic novel is where:

The author does not place his own narrative voice between the character and the reader, but rather, allows characters to shock and subvert. It is thus as if the book was written by multiple characters, not a single standpoint of the author... There is a plurality of consciousnesses, each with its own world. The reader does not see a

---

<sup>3</sup>[http://www.blackwellreference.com/public/tocnode?id=g9781444333275\\_chunk\\_g9781444333275\\_ss1-46](http://www.blackwellreference.com/public/tocnode?id=g9781444333275_chunk_g9781444333275_ss1-46)

## Chapter one: Dialogism and Interculturality in Literature

single reality presented by the author, but rather, how reality appears to each character <sup>4</sup>

From the above extract, polyphony sheds light on the existence of many voices in the same literary work, in the sense that the author's voice does not exist between that of the characters and gives the priority to the narrator as if the novel was written by the narrator him/herself, as much as, he/she (the author) makes the events embodied in the lives of the characters letting them use their own voice and consciousness.

Braxley (2005) defined dialogism as “the term used to describe the interaction between a speaker's word, or utterances, and the relationship they enter into with the utterances of other speakers” (p.12). These interactions encourage the multiplicity of points of view, which was what Bakhtin illustrated saying that “disagreement means at least one of the people must be wrong because many standpoints exist, truth requires many incommensurable voices. Hence, it involves a world which is fundamentally irreducible to unity” (Robinson, 2011) <sup>5</sup>.

Dialogic literature is always in relation to other works, and for Bakhtin (1986) “texts become alive only when in contact with other texts; and he continues: only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue” (Qtd. Mouro, 2014, p.23). This means that beside the existence of dialogues between the characters and/with the narrator, there is also the occurrence of dialogues between the novel and other texts by a simple reference to other literary works which creates a dialogic relation between them or as Bakhtin has put it: “dialogues—and here he uses dialogic relations—exist between words as well as texts” (Qtd. Mouro, 2014, p.22).

---

<sup>4</sup><https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>

<sup>5</sup><https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>



## Chapter one: Dialogism and Interculturality in Literature

Apart from dialogues and the existence of different voices, there is the importance of the discourse used. Therefore, language is a way to communicate and express one's thoughts, be it written or spoken, which makes it of great importance when dealing with literary works. The written text as the novel in particular consists of many languages that might be hidden in a certain way, and Bakhtin believed that whenever someone says something, it is always a response to something that has been said before "humans are engaged in dialogue throughout their lives, using words or utterances previously used by others in the past for different purposes" (Cited in Hawkins, 2004). Thus, Bakhtin was attracted in so many ways to the multiplicity of languages in the novel or as he calls it 'Heteroglossia'.

Language is dynamic and relational, "it is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated-overpopulated-with the intentions of others..." (Avila, 2013)<sup>6</sup>. It means that language is always exposed to change by different conditions, as much as, it is always in progress as Bakhtin (1981) explained that the word will have "...a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve" (p.424).

According to Bakhtin; "Heteroglossia enters the novel through authorial speech, narrators, inserted genres, and the speech of characters" (Cited in Atchison, 2011); it means that the strength of the novel derives from the coexistence of distinct types of speech: that of the narrator, the characters, and sometimes even the author.

---

<sup>6</sup><https://prezi.com/jfb-ahfkwmcw/discourse-in-the-novel/>

## **Chapter one:Dialogism and Interculturality in Literature**

The novel functions through heteroglossia; and in order to express his mind and purposes, the author should use all the stratifications of the language;

A text that honors the basic conditions of heteroglossia has the ability to depict a range of social dialects, and thereby create a fictional world laden with ‘realistic’ and socially diverse language communities, conflicting world views, and the sort of inflectional meaning that is a natural result of human dialogue (Cited in Atchison, 2011).

Beyond the use of many languages in one literary text, Charles Bressler (2007) linked heteroglossia to culture in his definition “Heteroglossia is the multiplicity of languages that operate in any given culture” (p.45) which means that heteroglossia in relation to culture refers to the different languages that function in any culture. As a matter of fact, though culture differs according to the place, “all cultures are heteroglot, and therefore their means of expression are as well” (Mouro, 2014, p.21).

Therefore, dialogism is all about the inherent social relations; and when dealing with society, it is compulsory to deal with its cultural side. Hence, the existence of different social backgrounds of the characters in the novel means the existence of different cultures that are, in a way or another, interrelated. This leads us to the concepts of ‘Culture’ and ‘Interculturality’.

### **1.3. Culture/Interculturality in Relation to Literature:**

Culture is a vast and deep ocean of meanings, as Hinkle 1991 stated “culture may be given many definitions since it comprises many fields such as: anthropology, ethnography, literature, cultural studies...” (Qtd. Merzouk & Mekaidech, 2015, p.15).

## Chapter one:Dialogism and Interculturality in Literature

The anthropologist E.B.Tylor 1870 defined culture as “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society” (Qtd. Avruch, 1998, p.6); This means that culture is not innate but rather learned from society; it is “a set of common beliefs that hold people together”<sup>7</sup> and build up a society.

Accordingly, Oatey (2008) gave another definition and said that:

Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behaviour (p.3).

In simple words, culture is represented through the values and norms shared by members of a particular society, it shapes who they are and how they behave, it is the way they interact and communicate with one another and it differs from one area to another according to the social and historical backgrounds, religion...etc. However, the understanding of this concept (Culture) is not as easy as it looks like, and Patil (2012) illustrated that “culture, like a banana, flower or onion, it exists in layers. We can only understand it if we peel it layer by layer, cover by cover” (p.145), and he explains more:

The outer layer is easy to perceive as it comprises concrete and tangible manifestations like art, monuments, food, language, etc. The middle layer consists of norms and values, and hence it takes us some time to unfold it. The inner layer is rather difficult to penetrate

---

<sup>7</sup><http://sk.sagepub.com/reference/identity/n60.xml>

## Chapter one: Dialogism and Interculturality in Literature

because it subsumes assumptions about birth, life, death, happiness, unhappiness, and so on (Patil, 2012, p.145).

According to what was previously stated, one may say that culture is an essential part of our daily life in the sense that we cannot be separated, it “follows us like our own shadow, wherever we go. Therefore, each one of us is an ambassador of our own culture”.<sup>8</sup>

The cultural strength has always been associated with the human’s diversity of understanding, or as Mary Jo Hatch (1997) has put it: “when speaking of culture as shared meaning, understanding, values, belief systems, or knowledge, keep in mind that a culture depends upon both community and diversity. It allows for similarity, but also supports and relies upon difference” (p. 219). This means that culture belongs to each member of a society and since it exists different societies, then it exists different cultures which lead to the existence of both similarities and differences.

In 2009, Samovar, Porter and McDaniel provided a set of characteristics that define culture, they said: “Culture is learned, culture is shared, culture is transmitted from generation to generation, culture is based on symbols, culture is dynamic, and culture is an integrated system” (p.26-40). Therefore, culture plays a great role in the human life as much as in the creation and building of one’s identity.

It is agreed that culture includes all the practices and perspectives shared by a specific group of people; however, the interaction among these people and the way they understand their different cultures, raises the concept of ‘interculturality’.

Samovar and Porter shared the idea that “today, the world we live in, is a global village where no nation, group or culture can remain anonymous” (1991). This means that

---

<sup>8</sup><http://www.englishscholarsbeyondborders.org/wp-content/uploads/2014/12/The-Role-of-Culture-in-the-Teaching-of-Language-and-Literature.pdf>

## Chapter one: Dialogism and Interculturality in Literature

the world has become like a small village in which many cultures exist at the same time. In fact, the co-existence of different cultures within the same area is known as 'multiculturalism'; however, the interactions between them (different cultures) define 'interculturality'.

Hence, Interculturality is "moving beyond mere passive acceptance of a multicultural fact of multiple cultures effectively existing in a society and instead promotes dialogue and interaction between cultures" (Lang, 2006, p.15). Put differently, interculturality is not about the existence of many cultures only; it is much beyond that, it deals with the interaction among them as if the cultures themselves are in dialogue instead of the individuals belonging to these cultures.

Furthermore, Martha Nussbaum in her book *Cultivating Humanity*, describes interculturality as "involving the recognition of common human needs across cultures and of dissonance and critical dialogue within cultures" and she adds that "interculturalists reject the claim of identity politics that only members of a particular group have the ability to understand the perspective of that group" (Kolapo, 2008, p.134). In other words, interculturality gives the individual the ability to share and accept other cultures, and the interculturalists are people who respect and understand the norms and principles of others' cultures and may even include them in their own. Therefore, whenever there is interculturality, there is no more 'this belongs to the members of a particular group only'.

Moreover, the book *Multiculturalism: A Very Short Introduction* (2011) written by Ali Rattansi, states that "Interculturalism offers a more fruitful way than conventional multiculturalism for different ethnic groups to co-exist in an atmosphere that encourages both better inter-ethnic understanding and civility", in the sense that multiculturalism is the existence of many cultures within the same area without any interaction whereas

## Chapter one: Dialogism and Interculturality in Literature

interculturality supports the contact between these cultures which provides a sense of understanding, respect and politeness towards each one of them.

So far, interculturality is all about the interaction between people from different cultures, in other words, it is “an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other’s global perception.”<sup>9</sup>, which means that interculturality requires to be open-minded in order to better understand one another. However, when communicating with someone from a different culture, one may expect cultural differences to have an influence which was what Samovar and Porter 1991 has illustrated believing that the meaning of a message may change according to one’s own cultural background in the sense that it could mean something in one culture but means another thing in another culture. Therefore, this could have an influence on the person receiving this message according to his/her own cultural background.

Usually, when people leave their native country and settle down in a new foreign one, they are immediately faced with a new culture and somehow they need to adapt to this foreign culture. In his book *Language and Culture*, Claire Kramsch (2000) explains that there is a kind of mixture of two cultures; one is the dominant and the other is the minority which means that the foreigner has the minority culture and needs to adapt to the host’s dominant culture.

In 1992, Y. Kim stated that “sooner or later, immigrants come to understand better the norms and values, and to adopt salient reference groups of the host society” and she further continued: “interculturality is used to identify an individual's ability to grow beyond their original culture and encompass a new culture, gaining additional insight into

---

<sup>9</sup>[http://www.coe.int/t/dg4/intercultural/concept\\_EN.asp](http://www.coe.int/t/dg4/intercultural/concept_EN.asp)

## Chapter one: Dialogism and Interculturality in Literature

both cultures in the process”. In other words, interculturality enables the individual to acquire a new culture and include it to his/her own. Therefore, interculturality has a great importance and influence on the shaping of the human’s identity.

From a different standpoint, when dealing with the communication among groups from different cultures, one should not neglect “the symbolic dimension of the intercultural contact, which means the way that individuals take into account one another’s identity as a member of another group, and make allowances for this, both in the way they behave, and in how they analyse one another’s behaviour” (Frame, 2009, p.7). So, according to what was said by Frame, the intercultural contact may change the ways in which people look at each other, and this leads to the emergence of the ‘otherness’ in comparison to one’s ‘identity’.

The individual’s identity is not a fixed process but rather it is still in the making through the different experiences in life. Put differently by Tyson (2006):

Individual identity is not merely a product of society. Neither is it merely a product of our own individual will and desire. Instead, individual identity and its cultural milieu inhabit, reflect, and define each other. Their relationship is mutually constitutive [...] and dynamically unstable (Qtd. Berrahma, 2016, p.14).

Moreover, the psychoanalytic theorist Erik Erikson (1968) stated, as well, that “the social, cultural, and historical context is the ground in which individual identity is embedded. He further adds that “identity as a concept is a complex one, shaped by individual characteristics, family dynamics, historical factors, and social and political contexts” (Qtd. Berrahma, 2016, p.14). It means that identity as a concept is not easy to define since it depends on the individual’s surrounding.

## Chapter one:Dialogism and Interculturality in Literature

Generally speaking, since identity is the way one person views himself/herself, otherness, then, is the way one person views the others. In fact, otherness refers to the case when:

An individual is considered as foreign or completely different from a group of people who sees itself as the norm and judges those who are considered as distinct (Other) and seen as a lesser or inferior being and is treated accordingly. One may say that any stranger becomes the Other especially in term of culture and belonging like race, gender... etc. (Qtd. Berrahma, 2016, p.12).

However, whether it was from the point of view of ‘one’s identity’ or the ‘others’, somehow, people get to find out the similarities they share and the differences that make them who they are. In a strong way, they get to develop a sense of belonging.

All the previous concepts (culture, the intercultural contact, one’s identity and otherness) are part of our lives; it is something that we are involved in since our birth, it is how we feel, what we learn and where we belong in this world; simply, it is how we represent ourselves in the eyes of others. The bottom line, it is all about representation and what works better in this field than ‘Literature’ itself.

Literature is a system of representations, it seeks to represent different lives in different societies and cultures according to the vision of the authors, or in different words; “A literary work is a reflection of an author’s thought...Since he belongs to a given culture or society there would be a link between his work and the reality of that culture or society” (Qtd. Berrahma, 2016, p.20).



## Chapter one: Dialogism and Interculturality in Literature

Literature reflects life as it is or could be in reality which was what Wellek and Warren (1959) have illustrated “...Literature represents “life”; and “life” is, in large measure, a social reality, even though the natural work and the inner or objective world of the individual have also been objects of literary ‘imitation’<sup>10</sup>. Put differently by Hudson in 2006:

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it, which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language (Qtd. Berrahma, 2016, p.21).

So, according to what has been said, there is a certain relationship between language, culture and literature in the sense that “language and literature display certain salient features of communication that distinguish one culture from another” (Patil, 2014, p.157). This reinforces the idea that literature does not only represent but also embody the writer’s vision towards a given culture or society through language.

When it concerns literature and culture, the literary text is the best way to give the right image of the intercultural contact. In fact, “Intercultural literature is written by authors whose points of view and/or subject matter are influenced by multiple cultural spaces ... and intercultural texts circulate through, and are relevant to, more than one cultural space”<sup>11</sup>

---

<sup>10</sup><http://dspace.univ-tlemcen.dz/bitstream/112/9601/1/berrahma-zahra.pdf>

<sup>11</sup>\_

<http://www.yorku.ca/aklim/Anon/Intercultural%20Literature%20and%20the%20Fundamentals%20of%20Intercultural%20Writing.htm>

## Chapter one: Dialogism and Interculturality in Literature

Interculturality plays a role of great importance when it comes to literature and vice versa; “intercultural literature often serves as a vehicle for the development of personal and group identities... Cultural differences and processes of identity formation are staged in literature and can thus be experimented with”<sup>12</sup>. Hence, Intercultural literature does not only reflect culture but also participates in the development of this culture.

Therefore, the relationship that exists between culture/interculturality and literature is a strong one, since; each one influences the other in certain ways. In fact, interculturality is certainly represented in a literary work when the writer’s mind is affected by a mixture of two cultural standpoints. One of the authors that were influenced by two cultures is the Anglophone Arab woman writer ‘Fadia Faqir’.

### 1.4. Fadia Faqir ‘an Anglophone Arab Woman Writer’:

Fadia Faqir is an Arab British writer who was born in 1956 in Amman, Jordan and got her education in both Jordan and England.

Before starting her writing career, she obtained her BA in English Literature in Jordan, after that, she went to Britain and gained an MA in creative writing at Lancaster University. In 1990, she was the first person to get a Ph.D. in Creative and Critical Writing.<sup>13</sup>

Faqir accomplished many achievements as she became “the general editor of the Arab Women Writers series, published in the UK by Garnet, which brought to an English-language readership five novels in translation by writers including Huda Barakat, Liana

---

<sup>12</sup><http://www.yorku.ca/aklim/Anon/Intercultural%20Literature%20and%20the%20Fundamentals%20of%20Intercultural%20Writing.htm>

<sup>13</sup><http://thetanjara.blogspot.com/2007/05/fadiq-faqirs-novel-my-name-is-salma.html>

## Chapter one: Dialogism and Interculturality in Literature

Badr and Salwa Bakr. Faqir also edited and contributed to ‘In the House of Silence’: Autobiographical essays by Arab women writers” in the same series”<sup>14</sup>.

She became, also, “a Writing Fellow at St Aidan's College, Durham University, where she teaches creative writing”<sup>15</sup>. In 1988, Faqir started her fiction writing career through the novel of *Nisanit*, published by Penguin; after that, she wrote *Pillars of Salt* in 1996. After that, her third master piece *My Name is Selma* or *The Cry of the Dove*, as it was published in the U.S.A, was released in 2007; however, in her acknowledgements at the end of the novel, Faqir says “she started working on *My Name is Salma* in 1990 but ‘a winter of despair had set in. She finally emerged from under the yew tree and picked it up again in January 2005”<sup>16</sup>.

In addition to the novels, Faqir “has written short stories, plays, academic papers, and chapters in books on literature and Arab women”<sup>17</sup>. Yet, what is special about Faqir’s works is that all of them are “written entirely in English and are the subject of much ongoing academic research and discussion, particularly for their ‘translation’ of aspects of Arab culture. They are recognized for their stylistic invention and their incorporation of issues to do with Third World women’s lives, migration, and cultural in-betweenness”<sup>18</sup>.

Faqir’s great accomplishment relies in the fact that her work has been translated into fifteen languages and published in nineteen countries. From which, her master piece ‘My Name is Selma’ was translated into 13 languages and published in 16 countries<sup>19</sup>.

Fadia Faqir is known to be an ‘Anglophone Arab woman writer’, since she is an Arab woman and a British one at the same time, whom works are written in English but

---

<sup>14</sup><http://thetanjara.blogspot.com/2007/05/fadiq-faqirs-novel-my-name-is-salma.html>

<sup>15</sup>[http://www.goodreads.com/author/show/232999.Fadia\\_Faqir](http://www.goodreads.com/author/show/232999.Fadia_Faqir)

<sup>16</sup> <http://thetanjara.blogspot.com/2007/05/fadiq-faqirs-novel-my-name-is-salma.html>

<sup>17</sup><http://thetanjara.blogspot.com/2007/05/fadiq-faqirs-novel-my-name-is-salma.html>

<sup>18</sup>[http://www.goodreads.com/author/show/232999.Fadia\\_Faqir](http://www.goodreads.com/author/show/232999.Fadia_Faqir)

<sup>19</sup>[https://en.wikipedia.org/wiki/Fadia\\_Faqir](https://en.wikipedia.org/wiki/Fadia_Faqir)

## **Chapter one:Dialogism and Interculturality in Literature**

represent the Arabic diasporic experience mainly the marginalized people in society<sup>20</sup>. Therefore, Faqir is a mixture of two cultures and two identities portrayed in one mind.

### **1.5. Conclusion:**

To conclude this chapter, it is necessary to consider the importance of how literary techniques as dialogism and the intercultural contact, in certain ways, have an influence on both: the shape of the literary text itself and the relationship between this text and the reader. Yet, it is always the job of the writer to know how to effectively use these techniques.

---

<sup>20</sup><https://theculturetrip.com/middle-east/jordan/articles/fadia-faqir-a-voice-for-arab-women/>

*Chapter two: Analysing  
Interculturality and  
Dialogism in Faqir's  
The Cry of the Dove*

# **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

2.1. Introduction

2.2. Culture/ Interculturality in Faqir's *The Cry of the Dove*

2.2.1. The representation of Culture in *The Cry of the Dove*

2.2.2. Interculturality in *The Cry of the Dove*

2.3. Dialogism in *The Cry of the Dove*

2.4. Conclusion

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

### **2.1. Introduction:**

*The Cry of the Dove* is a novel that represents different cultures, different voices and different languages which are portrayed through the characters as well as the narrator. This chapter seeks to provide an exemplified analysis of the novel in terms of interculturality and dialogism and how they are performed by the author Fadia Faqir.

### **2.2. Culture/ Interculturality in Faqir's *The Cry of the Dove*:**

As it was stated in the first chapter, on the one hand, culture is an essential part of the human life, it shapes who we are and how we behave, it is the way we interact and communicate with one another. Simply, it is a set of beliefs that build up a society. On the other hand, interculturality is the interaction among people from different cultures and the way they understand these cultures.

#### **2.2. 1. The Representation of Culture in *The Cry of the Dove*:**

Fadia Faqir as an Arab British writer portrayed, in certain ways, the Arab culture and the British culture through the novel of *The Cry of the Dove* since the main protagonist 'Salma' is an Arab Bedouin woman who migrates and settles down in Britain where she begins a whole new life and she often repeats:

Gone were the days when I used to chase the hens around in wide pantaloons and loose flowery dresses in the bright colours of my village: red to be noticed, black for anger, green for spring and bright orange for the hot sun... I dabbed some perfume behind my ears and on my wrists, took a deep breath, tossed my no longer braided and veiled hair on my shoulders, pulled my tummy in,

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

straightened my posture and walked out of Swan Cottage, which was the name Liz had chosen for her semi-detached house (p.5).

When she arrived to Britain as an immigrant, Salma had to learn how to adapt to the new country and to manage on her own, she tried to adapt to the British' way of life; from the identity, the language, the job, the clothes and the food:

A few years ago, I had tasted my first fish and chips, but my mountainous Arab stomach could not digest the fat, which floated in my tummy for days. Salina resisted, but Sally must adapt. Apparently in England the police stop you in the street and check your papers and sense of belonging regularly. An immigration officer might decide to use my ability to digest fish as a test for my loyalty to the Queen (p. 5-6).

The passage above shows that fish and chips as part of the British' food represent the British culture since a foreigner like Salma will find it hard to digest it. In fact, it was an important way to recognize the local from the foreigner and Salma used another example to illustrate what was just said: "When you saw a pot of 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.11).

Throughout her journey, Salma was comparing her own culture as an Arab to the British culture which was completely different and in many ways. For instance, in terms of clothes, she went from large pantaloons and dresses to the tightest and shortest clothes: "I lined my lips with a red pen, trying to make them look smaller and fuller... I chose the tightest and shortest skirt in the wardrobe and squeezed myself into it" (p.28). However,



## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

when wearing this kind of clothes, Salma imagined her Bedouin mother saying: "You look like a slut" (p.118). Still, Salma had to transform herself from a Bedouin woman to a British citizen through her clothes, since the way in which one dresses up represents his personality. Salma wanted to be seen as a member of the British society so she tried to imitate the British women's way of dressing up, hoping that she can show her personality through the clothes and, somehow, she will attract some attention as a British woman rather than a foreigner as she used to say: "Now Salina the dark black iris of Hima must try to turn into a Sally, an English rose, white, confident, with an elegant English accent and a pony" (p.6)

Faqir portrayed the British culture with no boundaries in the sense that everything is allowed which is the opposite of the Arab culture as there are some limitations. For example, in Britain, it was something normal that women talk to strange men and sometimes even spend the night with them whereas in the Arab country, it was something shameful to do; so when Selma was called by a strange man at night, she imagined if her brother was there watching, what would he do! and she explained: "If my brother Mahmoud sees me talking to strange men he will tie each leg to a different horse and then get them to run in different directions. Here in this new country, only men spoke to me". (p.14)

Furthermore, one of the main themes in the story of *The Cry of the Dove* is about violated honour which is (honour) something sacred for Arabs. It is celebrated on the day of the wedding: "they stopped singing and dancing and began shooting in the air celebrating Aisha's honour, her purity, her good fortune". (p. 52)

If a woman loses her virginity out of wedlock then she is sinful and should be killed immediately in order to clean their shame which was the case for Salma and a girl

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

from her tribe named Sabha: "Suddenly, we heard Sabha's mother shout, 'Sabha was shot'. I swallowed hard. An old woman in black squatting next to me and sucking on her long pipe whispered 'Good riddance! We've cleansed our shame with her blood!'" (p.52)

Apart from marriage, clothes and food; one's identity as part of culture is very important when getting involved in a foreign one. In the novel, it took Salma years to build a new identity that is not dependent on the tribe's beliefs. In fact, 'Many of the struggles between the group and the individual identities are constructed within the conflict and connection between the past and present/old and new, which have a strong influence on a person's identity. Salma is constantly comparing and contrasting her old life and new life, her old identity and her new identity, old country and new country'<sup>21</sup>.

Though she arrived to Britain as Sally Asher instead of Salma Ibrahim El-Musa, she was always treated as an alien by the British: "it was not easy living here in England as an 'alien', which was how the immigration officer had described me" (p.18) and this led Salma to describe herself or how she thinks people see her in a negative way. This means that Salma went through a lot of difficulties in England but she never gave up until she marked her presence in the British society by marrying a British tutor at university named John.

The representation of culture in *The Cry of the Dove* was divided between the British culture and the Arab culture, and the protagonist 'Salma' was an image of these different cultures. Over her long trip from being a Bedouin girl to becoming a British woman, she met different people and got involved with them which raises 'interculturality' in the novel.

---

<sup>21</sup><https://caoshea.wordpress.com/book-journals/the-cry-of-the-dove/>

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

### **2.2. 2. Interculturality in *The Cry of the Dove*:**

Generally speaking, interculturality is an exchange of standpoints between people belonging to different cultures; however, the way of perceiving a culture depends on one's own cultural background.

*The Cry of the Dove* is a novel where different cultures meet. Salma as an immigrant was faced with a new culture; she struggled to adapt to the norms and values of the new country. She went through a lot of experiences as she met different people: Indians, Algerians, Lebanese and British.

In Exeter, Salma worked as a seamstress for a British tailor named Max who treated her with cruelty at the beginning, he was a little bit racist towards her, he treated her badly and used to judge her because she was an Arab and he hated the Arabs:

'What did you say your name is, Salamaa?. Max was a supporter of the British National Party, which wanted to kill Jews, Arabs and Muslims. Whenever he looked at me with his penetrating eyes, a shiver would run through my body. Talking to one of his customers I once overheard him say, 'Sally is in one of her moods. Arabs are obsessed with sadness.' (p.20)

The example above shows how Salma was treated as an alien, so whether it was her boss or somebody else she was always asked 'where did you come from'. The British society was not so welcoming towards foreigners; however, in order to survive in the new country, Salma had to learn its culture and respect it to become a member of the society.

In her new life, Salma shared the same roof with the Indian woman Elizabeth who went through her own experience of love back in India but then lost it so she run away leaving behind her a whole life of richness and servants. Elizabeth had a problem with cleaning so

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

she made some severe rules for Salma when being in her house. For instance she forbade her of using chemicals: 'The cutlery and crockery are old. You must not wash them with chemicals. What is it with you people? Washing and cleaning all the time. No wonder you have sores all over you.' (p. 24). Though Salma was treated harshly by Elizabeth, she learned a lot from her about the English people and their beliefs, for example the one concerning politics, that "it is not polite to ask people about politics or which party they voted for when you first meet them, it is something private" (p.42).

Moreover, in order to survive in the British society, Salma had to develop her speaking skills in terms of the English language, so she went to join Exeter Public Library to study English literature. Salma got involved with the librarian who did not want to give her the membership hiding behind the excuse of Salma being an alien:

'You are an alien, we have no national insurance number for you; you cannot get in'. 'But I am not an indefinite-leave-to-remain holder, I am not a temporary-visa holder like them Albanians, I am a British subject,' I repeated like a mantra, 'I am a British citizen. 'I swore allegiance to the Queen and her descendants'. (p.48)

Interculturality develops one's ability to embrace the new culture and include it to his/her identity. Therefore, in the example above, Salma revealed her full British citizenship in defense of herself. She told the librarian that she is faithful to the Queen as much as they are, considering herself as a local which made the librarian embarrassed while giving her the form to fill in.

Back to the beginning of her journey, when Salma was on board the Hellena crossing the sea between her old country and the new one, she met a British woman named Mrs. Henderson who used to join her in the dining room and could not resist to ask her why was

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

she eating only bread and cheese: "She said, 'I hope you don't mind me saying this, but why do you eat cheese and bread all the time?' ... I don't know how,' I said, moving my hands as if they were carrying a knife and fork" (p.59). Salma gained knowledge of the British culture from the different people she met and Mrs. Henderson was one of them as she taught her the table manners and how to behave among the British:

I received Rebecca's gentle instructions about table manners and the 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 had learnt how to corner the green lettuce, cut it into pieces, shove it in my mouth and eat it unwillingly as if I were full. I had learnt how to butter a piece of bread, hold it with two fingers and eat it with the soup. I had learnt how to be patient and wait for others to start eating and then start after them. I had learnt how to wait for others to stop speaking before I started talking. I had learnt how to start each conversation with a comment about the weather. (p.60)

In the example above, interculturality is portrayed through the interaction between Salma as an Arab woman and Mrs. Henderson as a British woman which led Salma to acquire knowledge of the British culture. When saying 'I received', it means she was 'open-minded and respectful' which is an aspect of interculturality.

When dealing with interculturality, the cultural differences are expected to have an influence since a message has a meaning in one culture but means something else in another culture. The aim behind interculturality is the ability to understand these meanings in both cultures as if "gaining additional insight on both cultures" (Kim, 1992). This is

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

clearly shown in the novel when Salma met a British man in a bar named Jim and spent the night with him; however, when she met him again by accident, she invited him to a cup of coffee but he refused claiming that he was busy and in a hurry leaving her with the sentence 'see you around' which, in her native culture, means 'we shall meet another time' but in the British culture, it means 'I never want to see you ever again'. (p.63)

Another example that illustrates the meaning conveyed through cultural differences, is when Salma took a taxi to go to the airport and when she gave him the money, he told her "thank you, miss" (p.107) which is a sign of politeness and respect in Britain; however, Salma kept thinking of its meaning in her native culture as she described it: "Miss in Hima was reserved for virgins, Mrs for married women or widows, but there was no title for those who had sex out of the wedlock for they simply got shot" (p.107)

As an immigrant, Salma struggled to mark her position in the British society, but as a learner, she was fast, she asked a lot of questions, made her own observations and could understand and apply the British norms. When her boss Max did not give her the raise, she looked for an evening job which was working at the bar; since it was something totally new for her, she asked her manager Allan about "the dos and don'ts" of the British people and he guided her: "you must wear decent clothes, but try to look classy, never wear tight short skirts, don't talk to customers and be as unobtrusive as possible" (p.74). Salma as a quick learner made sure that she would do her job properly: "I would wear my classiest dress, keep my mouth shut, put little make-up on and if I spoke I would speak slowly and carefully in order to sound as English as possible. I would say 'have you finished with this, sir? Thank you very, very much, sir'" (p.76). This example shows that the intercultural contact allows the individual to share and understand the culture of another.

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

Though Salma was open-minded and respectful towards the British culture, she did not forget her native one. When living in Branscombe with Minister Mahoney, she stayed almost a year with him but then decided to leave and count on herself mainly because “a guest must not burden his host for more than three days” (p.104) as she puts it. This habit is typical to her native culture which means that Salma did not want to be a burden on Minister Mahoney. Accordingly, interculturality supports the co-existence of more than one culture even if they were divided into dominant and minority culture which, in Salma's new life, the British culture became the dominant one.

Speaking of the dominant and minority cultures, since Salma is an Arab who lives in a British society, her Arab culture becomes the minority one and she has to act and behave according to the dominant culture which is the one of the British. This is illustrated when Salma was invited to a cup of coffee by her tutor Dr Robson who asked her, while having a conversation, to call him John: “Please call me John... ‘Yes’, I said... ‘Yes, John’, he said” (p.115). For Salma it was strange and hard to address him as John because of her native cultural background as she has put it: “in the old country teachers were never addressed informally” (p.115). However, even if she found it hard, she must follow the dominant culture.

When dealing with interculturality, culture becomes something to be shared between different people, and each one learns from the other. It is a matter of interaction and learning even in the simplest things. Since the arrival of Salma to the new country, she wished all the time if a person could call her by her name Salma instead of Sally and that happened with her husband John. It was overwhelming for her since she was the one who taught him how to pronounce it correctly: “Salma, he said...Coming out of his lips, my

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

name sounded right. I taught him how to pronounce it, which letters to stress and which letters to let go" (p.151).

All in all, the richness of *The Cry of the Dove* derives from the different cultures portrayed in the story; however, interculturality is what made these cultures alive, fresh and cheerful.

### **2.3. Dialogism in *The Cry of the Dove*:**

The novel is a system of inherent social relationships between the characters which are shown to the maximum in the dialogic speech. This means that dialogism defines the characters' discourse and the relationship hidden behind it (discourse). Therefore, dealing with dialogism means dealing with discourse and, thus, language.

The strength of the novel derives from the coexistence of several types of speech: that of the narrator, the characters and even the author. It is portrayed through the multiplicity of voices and languages used by the narrator or the characters, which give them a certain freedom in expressing their thoughts and emotions. It means that "the authors do not place their own narrative voice between the character and the reader, but rather, allow characters to shock and subvert" (Cited in Sarnou, 2016, p. 209).

*The Cry of the Dove* is a novel full of dialogues; sometimes between the narrator and the characters and sometimes between the characters only. In Faqir's novel, Salma is the main protagonist as well as the narrator, so throughout the novel there are dialogues between the narrator Salma and other characters. For instance when Parvin was telling her story to Salma, she began crying and Salma tried to comfort her:

"I smacked my Bedouin lips in disbelief. The only English words that came to mind at that moment were, 'Trouble your heart.', Although her hazel eyes were glistening with tears she smiled and



## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

asked, 'Trouble my heart?', 'Not. Not," I said. She pressed her head with her hands and began crying. 'What's your name?' I asked. 'My wretched name is Parvin,' she said and wiped the tears with the back of her left hand. 'Many names I. Salina and Sal and Sally' I said. Parvin began crying again. 'Parvin, stop crying please. Your tears gold,' which was what my mother used to say whenever I cried. She ignored me" (p.50-51).

In the passage above, Salma got involved in a dialogue with Parvin and at the same time she included her narrative voice trying to describe the scene as well as the emotions of both of them, in order to provide a clear image and deep explanation for the reader.

In another example, Salma appeared as a character instead of a narrator when she was on board the *Hellena* sitting in the dining room with Miss Asher, the English Nun, who invited her to try a good wine and to eat something; however Salma refused since she is Muslim and it is forbidden to drink alcohol and eat pork:

"It forbidden in Islam. You lose control and make all kinds of sins', 'Sit down, child! Have something to eat!?', 'Cannot eat meat, I Muslim. I eat halal meat only. Slaughtered the Islamic way', 'There is nothing else on offer', 'can't reach out for the food. Muslim, me'. 'God is love, he loves you, child. He will forgive you no matter what', 'Allah punish me. Burn me in hell. Close the grave in on my chest', 'Not the Christian God, he is love. He loves and forgives. Jesus died on the cross to wipe out the sins of mankind', 'God loves me? Don't think so'. (p.93)

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

In this conversation, Salma is seen as one of the characters rather than the narrator, in the sense that she was part of the dialogue with Miss Asher, exchanging their points of view without any description of the scene or the emotions and without any interference between the speakers. Salma and Miss Asher are two women from different cultures and different religions which created this debate on food and God, and each one of them was stick to her own cultural and religious background.

As a matter of fact, there are other cases where Salma does not appear as a narrator or a character. These cases belong to the other characters only, when having their own dialogue without the interference of Salma, for example when Salma's friends Noura and Madame Lamaa were having a conversation between them:

“One of my friends made my bras for me. I saw you the other day swinging it in the air’. `We were just messing about. We have so much respect for you," said Noura. `They found me standing naked under the lamppost in the main street. They thought I was a prostitute. I am not a prostitute.' `We know that. You look like a real sits: a lady, but why were you standing in the street naked?' asked Noura” (p.89).

In the example above, Madame Lamaa was upset because of the crime she was charged with and Noura tried to comfort her. As it was shown, there is no presence of Salma in the middle, so it was a normal dialogue between two speakers.

Apart from dialogues, the existence of different voices and different languages in the literary text is an aspect of dialogism. In Faqir's *The Cry of the Dove*, the reader finds him/herself faced with the double consciousness of the protagonist so on the one hand, the reader hears the voice of Salma ‘the Bedouin woman’ and on the other hand, the British

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

Arab educated woman 'Sally' is heard. This is illustrated when the nun Francoise received a letter saying that Salma's family has found out that she has escaped from prison and they are looking for her to kill her, so Francoise asked Salma to leave with Miss Asher to Britain:

“She rubbed her left eye and said, ‘We cannot take any chances. You must go with Miss Asher to England’, ‘Hinglaand? Fayn hinglaand?’. ‘It is far enough,’ said Francoise and rubbed her left eye. ‘La ma widi hinglaand,’ I said and hugged her... The grey concrete building of Exeter Public Library looked like army barracks, but its glass windows gleamed in the warm light of the sun. When I opened the door I was met with a hushed polite silence so I cleared my voice and said to the middle-aged librarian, ‘I would like to join the library’.” (p. 47-48)

From this passage, one can notice two different types of speech; the first one is that of Salma the Bedouin woman who has no knowledge about the English language so she uses her own words to express her thoughts and then, suddenly, the second voice appears which is that of Sally the British Arab literate woman who wants to learn more by joining the library.

In addition to the different voices found in the novel, there is the multiplicity of the languages, as well. It means that the characters' thoughts and standpoints are expressed through their own language. For instance when Madam Lamaa was telling her story to Salma and her friend Noura in prison back in Hima, she used some words in Arabic language: “A few years later I began putting on weight. I developed a tummy first then fat gathered all over my body. I also began losing my hair, the sheen in my eyes, the lightness

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

of my step', 'What was it? Sin it ya's: the age of despair?', 'The doctor said yes it is sin it ya's: the menopause.'" (p.89). In this passage, the character used her own language which is Arabic in the sense that she is free in expressing her thoughts with the language she wants.

There is another example about the multiplicity of languages; however, this time it is the use of the Hindi language. This happened when Sadiq 'the Pakistani chap in the office' tried to make his neighbor Liz buy some cheap wine:

"She would say, 'Sadiq, you should be ashamed of yourself, flirting with an old English woman like me'. He would jerk his chin sideways as if looking for words, and then say, 'Madam, you're not old also.' Her laughter was so loud, affected, somewhere between a chuckle and a sob. Then she would break into another language. 'Kaise no tum?'. 'This is not Urdu, madam, this is Hindi,' he would say indignantly. 'Theeh hail' she would say and shrug her shoulders.'" (p.29)

As it was shown, the characters are free when speaking with the way they choose their own words and language. In fact, dialogism requires the structure of the literary work to be dependent on the right of the characters to be considered as subjects instead of objects in the sense that the events are embodied in the lives of the characters themselves.

In *The Cry of the Dove*, dialogism was represented through the characters as well as their cultures. Since the novel portrays the interaction of two different cultures then they create dialogic relations as well. For example food and drinks are not the same when it comes to both cultures; when Salma entered a bar at night, everyone was having beer but Salma ordered apple juice as it is halal drink instead of beer: "'What would you like?', 'Half a pint of apple juice' The color of apple juice looked like beer so whoever

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

approached me would think that I was open-minded, not an inflexible Muslim immigrant.” (p.32). Here the beer is a British drink whereas apple juice is hallal drink for Arabs, but they both share the same color and when Salma ordered this Arab hallal drink pretending, indirectly, to be the British one, it created, somehow, a dialogic relation between them.

Moreover, when Salma was in a cafe with her friend Parvin, she ordered milk with honey and butter which was a typical breakfast for Arabs; however, in Britain they do not have this kind of meal so Parvin told the waiter to replace it by flavoured milk which was close in taste to Salma's order “The aroma of coffee and the scent of caramel, hazelnuts, walnuts and hot milk filled the air. I had a sip of my milk and honey and it tasted like Islamic paradise” (p. 86). In this example, milk with honey and butter is part of the Arab culture and, in Britain; it was replaced by flavoured milk with caramel since they share almost the same taste which created a dialogic relation between the two cultures in terms of food.

Furthermore, dialogism may be represented through the mention of a simple word:

“I used to say to Hamdan, ‘Your love in my heart is kicking and shoving like a captured mule’, here things were different. If you fancied somebody, you never mentioned mules, you just whispered over coffee or fizzy mineral water with thin slices of lemon, ‘Would you like a cup of coffee?’ I offered coffee to everyone:

Immigration officers, policemen, the milkman, the postman, sales girls. My tent was open and coffee with cardamom was being brewed all day, its aroma calling friends and neighbours. (p.11)

In the passage above, when Salma described herself inviting people to a cup of coffee she used the sentence ‘My tent was open’; here the word ‘tent’ belongs to the Arab

## Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove*

culture but Salma used it metaphorically to mean that they were welcome; since the word 'tent' was shared between the Arab culture and the British culture, it created a certain dialogic relation between the two cultures

When Salma arrived to Britain, she stayed for almost a year in Minister Mahoney's house and then decided to leave and she explained that: "a guest must not burden his host for more than three days" (p.104), here dialogism is well illustrated through the behavior of Salma as an Arab towards a British citizen, in the sense that Salma's belief is typical to the Arab culture, and though she was welcome in Mahoney's house, her belief forbade her from staying longer.

Furthermore, when Liz died and Salma attended her funeral, she compared it to the funerals in her native country as they were completely different and she explained:

"When my aunt died, women in black madraqas, veils, headbands, removed their face masks, wailed and swayed for three days. They washed her in the storage room and the men carried her on their shoulders all the way to the mosque...Her relatives arrived, the women were all dressed in black at the end of the piece the chaplain pressed a button and the pine coffin slid through a hole in the wall then an electric curtain jolted then whizzed shut. No digging of graves, lowering makeshift coffins, reciting of the Qur'an. (p.146-147).

In this passage, the comparison is clearly shown between the Funeral in the Arab culture and the British culture in terms of clothes, and the way in which the body is buried, and when Salma described the funeral in both cultures, she kept them in close contact which created a dialogic relation between them. Therefore, dialogism occurred not only between characters but between their cultures as well.

## **Chapter two: Analysing Interculturality and Dialogism in Faqir's *The Cry of the Dove***

### **2.4. Conclusion:**

To conclude this chapter, one may say that Fadia Faqir as an Arab Anglophone writer could portray two main cultures in *The Cry of the Dove* which are that of the British and that of the Arabs, as much as, she made her novel dialogic in so many ways. In fact, it is necessary to shed light on the relationship that exists between interculturality and dialogism in the novel under study, in the sense that they may go hand in hand since the portrayal of the former requires the existence of the latter.

**General**

**Conclusion**



## General Conclusion

Literature is an aspect of culture; it is a system of representations made through the unusual use of language. It gives the authors the opportunity to represent their vision in life and transmit it through their writings to reach what is beyond their personal space.

It is fair to say that *The Cry of the Dove* is a depiction of dialogism and interculturality throughout the whole story since dialogism is, on one hand, all about the inherent social relationships that are represented through the lives of the characters and, on the other hand, it deals with the different voices and languages used by the narrator, as well as the characters in the sense that they are free in expressing their thoughts through their own discourse without any control of the author and this was well proved in the analysis of the novel. In addition to dialogism, interculturality was represented in *The Cry of the Dove* through the interaction between two different cultures which are that of the Arabs and that of the British and the ways in which they were perceived and understood by the characters.

In fact, Fadia Faqir as an Arab Anglophone writer could portray dialogism and interculturality in so many ways throughout the whole novel. On one hand, Faqir depicted the Arab culture and the British culture through her main protagonist Salma who is an Arab Bedouin woman but, under certain circumstances, immigrates and settles down in Britain where she was faced with a new world and had to adapt to the norms and values of its culture, so interculturality was represented mainly when Salma got involved with the people she met from different cultural backgrounds. On the other hand, Faqir made her novel dialogic in different ways by giving the narrator and the characters a voice of their own letting them expressing their minds in their own words as if the book was written by

them. Thus, Faqir portrayed dialogism through the different voices and languages used by the characters when having a dialogue.

Therefore, interculturality and dialogism are strongly related in *The Cry of the Dove* in the sense that the portrayal of the former requires the existence of the latter and whenever there is interculturality, there is dialogism. Since *The Cry of the Dove* is written by an Arab Anglophone writer who is influenced by two different cultures then it is dialogic in so many ways, and this was confirmed through the whole analysis of the novel.

All in all, this work is about dialogism and interculturality in *The Cry of the Dove* portrayed by the Arab British Fadia Faqir in a way that enables the reader to live the story while reading it, and gives him/her an additional insight into both dialogism and interculturality. In simple words, *The Cry of the Dove* is literally an intercultural dialogic novel.

## Appendix

### Summary of Faqir's *The Cry of the Dove*:

The novel tells the story of the protagonist Salma who is a Bedouin shepherdess from the village of Hima but, under certain circumstances, crosses the sea and immigrates to Britain.

Shifting in time and place, alternating past and present between the Middle East and England, Salma narrates her story introducing the different people she met throughout her journey which began in the village of Hima where she was a shepherdess living peacefully with her Bedouin Muslim family composed of her father Hadj Ibrahim EL-Mussa, her mother Hadja Amina, her brother Mahmoud and her grandmother Shahla. When taking her goats and sheep to the green hills, she met a young man named Hamdan with whom she fell deeply in love and got pregnant out of wedlock. As soon as her mother found out, she asked her daughter to leave the village in order not to be killed by her brother or her father who repeated "I will never hold my head high as long as she is still breathing" (p.54). Salma was saved by her teacher Miss Nayla who took her to protective custody where she spent several years; in her first year she gave birth to a girl she named Layla who was taken away from her immediately:

"On the filthy floor of the prison room a bundle of flesh pushed its way out. I shouted, I cried, I begged, and then delivered a swollen bundle of flesh, red like beetroot. Alcoholic women, prostitutes and killers of husbands watched while I, the sinner, gave birth on the floor of the Islah prison" (p.27)

There in the Islah prison, Salma's best friend was Nourra who has been accused by prostitution and Madam Lamaa who was arrested for going out naked and walking in the streets. After spending eight years in prison, Salma was saved again by a Lebanese nun

who got her out of prison and took her to a convent; however, the nun Françoise received a letter saying that Salma's family has found out about her escape from prison and they were looking for her so she asked Salma to leave to Britain with their English nun Miss Asher who prepared the paperwork to adopt Salma under the name Sally Asher.

When arriving at England, Salma was put in immigration detention but then was free through the help of an Irish Quaker named Minister Mahoney who defended her by claiming that she deserves political asylum. Salma spent almost a year in Mahoney's house where he taught her the English language and then decided to go to Exeter and manage on her own.

In Exeter, first she lived in a community hostel where she met her new best friend Parvin who ran away from her family as they were forcing her to marry "an ignorant bastard from Pakistan" (p.50). Salma looked for a job and found one as a seamstress in a Tailor's shop working for a British boss named Max. When Salma tried to join the Open University to obtain a BA in English Literature, she had to change her address to a more decent one which led her to move in with a British old woman from Indian origins named Liz.

Salma struggled in her new life as an alien and she tried to figure out her new identity. She went through a lot of experiences as she met different other people: Her neighbor Gwen who was an old British woman living near to the house of Liz and they became close friends as Salma was visiting her all the time. The shopkeeper Sadiq, owner of the Omar Khayyam off-licence, the neighbor of Liz and her supplier of cheap wine. The British Hippy man Jim whom she met in a bar and invited him to a cup of tea, they spent the night together but the next morning he ran off, latter on he accused Salma of stalking him and proved to be a frustration. Mrs Henderson, the British nurse whom Salma met on board the Hellena (the ship by which Salma and Miss Asher crossed the sea from the Middle East to

Britain) and taught her a lot about the British culture. In addition, her evening manager Allan for whom she worked at the bar of the Royal Hotel after her boss 'Max' refused to give her a raise.

Though she was in a new country living a whole new life, Salma was yearning for her daughter all the time. Always remembering her shameful past, she imagined her brother Mahmoud following her and trying to kill her.

A relationship was developed between Salma and her tutor at the University named John who was from the North. After he found out about Salma's story, he got closer to her, he asked her to marry him and she accepted. They lived happily together and Salma gave birth again to a boy named Imran, however, her yearning for her lost daughter was irresistible so she decided to go back to her old country to look for her, putting all her new life on the edge.

Though Salma's friends Parvin and Gwen and her husband John tried hard to stop her from leaving, she could not stay. Salma kissed her husband and son goodbye when they were sleeping and took a Taxi to the airport.

Salma arrived at her village Hima, where she found her mother blind and crying. She knew that her father was dead as well as her daughter Layla whom her brother Mahmoud "threw her in the Long Well saying that: like mother, like daughter" (p.163).

Crying over her daughter's grave, Salma heard sudden voices behind her; a woman who was trying to stop a man from doing something. It was her mother and her brother Mahmoud and when Salma turned to them she felt the pain of a bullet between her eyes spreading to all her body.

# Bibliography

# Bibliography

## Primary Sources:

Faqir (2007). *The Cry of the Dove* by Fadia Faqir 2007, Black Cat edition-pdf.

## Secondary Sources:

Alexander Frame. *Defining Culture and Interculturality in the Workplace: How Cultures Interact within Organisations*. EUPRERA 2009 Congress Corporate citizens of the third millennium. Towards a Shared European Perspective, Sep 2009, Bucarest, Romania.

Ali Rattansi (2011) *Multiculturalism: A Very Short Introduction*. Retrieved from <https://en.wikipedia.org/wiki/Interculturalism>

Andrew Robinson (2011) *In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia*. Retrieved from <https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>

Bakhtin, M.M. (1981) *the Dialogic Imagination: Four Essays*, Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press

Christine Manara (2014) *Intercultural Dialogue on English Language Teaching: Multilingual Teacher Educator' Narrative of Professional Learning*. Cambridge Scholars Publishing, 2014.

Council of Europe: *Intercultural Dialogue*. Retrieved from [http://www.coe.int/t/dg4/intercultural/concept\\_EN.asp](http://www.coe.int/t/dg4/intercultural/concept_EN.asp)

D. Sarnou (August, 2016) *The Polyphonic, Dialogic Feminine, Narrative Voice in Anglophone Arab Women's Writings*. Abdelhamid Ibn Badis University, Mostaganem,

Algeria. Retrieved from

[http://rupkatha.com/V8/n3/21\\_Anglophone\\_Arab\\_Women\\_Writers.pdf](http://rupkatha.com/V8/n3/21_Anglophone_Arab_Women_Writers.pdf)

Edward Avila (November 2013) Discourse in the Novel. Retrieved from

<https://prezi.com/jfb-ahfkwmcw/discourse-in-the-novel/>

F.Merzouk and A.Mekaidech (2014, 2015)The Effectiveness of the Inter-Cultural Approach in Culture Teaching to EFL Students: Case of Master One Students at University of Tlemcen (Master dissertation, University of Tlemcen, Algeria).

Fadia Faqir. Retrieved from [http://www.goodreads.com/author/show/232999.Fadia\\_Faqir](http://www.goodreads.com/author/show/232999.Fadia_Faqir)

Fadia Faqir. Retrieved from [https://en.wikipedia.org/wiki/Fadia\\_Faqir](https://en.wikipedia.org/wiki/Fadia_Faqir)

Fadia Faqir: Jordan's Great Contemporary Feminist Writer. Retrieved from

<https://theculturetrip.com/middle-east/jordan/articles/fadia-faqir-a-voice-for-arab-women/>

Femi James Kolapo. *Immigrant Academics and Cultural Challenges in a Global Environment*. Amherst, New York, USA: Cambria Press, 2008.

H. S. Oatey (2012). What is Culture? A compilation of Quotations. Retrieved from

[https://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global\\_pad\\_-\\_what\\_is\\_culture.pdf](https://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global_pad_-_what_is_culture.pdf)

H. Z. Berrahma (2015, 2016)Europeanization and Cultural Differences in Henry James'Daisy Miller (Master Dissertation, University of Tlemcen, Algeria).

Ibanez B. Penas, Ma. Carmen López Sáenz. *Interculturalism: Between Identity and Diversity*. Bern: Peter Lang AG (2006).



J.A.Cuddon (2013) A Dictionary of Literary Terms and Literary Theory. Retrieved from [http://www.blackwellreference.com/public/tocnode?id=g9781444333275\\_chunk\\_g97814443332755\\_ss1-46](http://www.blackwellreference.com/public/tocnode?id=g9781444333275_chunk_g97814443332755_ss1-46) .

Jacquelyn Atchison (November 2011) Heteroglossia and Literary Criticism. Retrieved from <https://jacquelynatchison.wordpress.com/academic-essays/heteroglossia-and-literary-criticism/>

Jenny Tighe (2012) Key Terms in Literary Theory by Mary Klagues, 2012. Retrieved from [http://bloombsuryliterarystudies.typepad.com/continuum-literary\\_studie/2012/03/mikhail-bakhtins-dialogic.html](http://bloombsuryliterarystudies.typepad.com/continuum-literary_studie/2012/03/mikhail-bakhtins-dialogic.html)

Katie Petersen, Intercultural Literature. PhD student, Germany. Retrieved from <http://www.yorku.ca/aklim/Anon/Intercultural%20Literature%20and%20the%20Fundamentals%20of%20Intercultural%20Writing.htm>

Kim, Y. Y. (1992, May). Development of intercultural identity. Paper presented at the annual conference of the International Communication Association, Miami FLA. Retrieved from <http://www.wichert.org/icid.html> .

Kramsch, C. (2000b) Language and Culture. Oxford University Press.

Mikhail Bakhtin, the Dialogic Imagination, Four Essays. Retrieved from <https://www.goodreads.com/work/quotes/195299-the-dialogic-imagination>.

R.L.Jackson and M.A.Hogg (2017) Cultural Representation. Retrieved from <http://sk.sagepub.com/reference/identity/n60.xml>

Samovar and Porter (1991): Model of Intercultural Communication.

Starbush (May, 2007) Fadia Faqir's novel 'My Name is Selma'. Retrieved from <http://thetanjara.blogspot.com/2007/05/fadiq-faqirs-novel-my-name-is-salma.html>

W. Mouro (2013-2014) Metafiction in the Feminine Novel: Elizabeth Gaskell's Wives and Daughters and Virginia Woolf's Orlando (Doctorate thesis, Tlemcen University, Algeria).

Z. N. Patil, Culture, Language and Literature: Developing Intercultural Communicative Competence through International Literature. English Scholarship Beyond Borders: Volume 1, Issue 1. Retrieved from <http://www.englishscholarsbeyondborders.org/wp-content/uploads/2014/12/The-Role-of-Culture-in-the-Teaching-of-Language-and-Literature.pdf>