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Hybrid Lives, Wounded Minds: An Exploration of Trauma of Dislocation in Fadia Faqir's Diaspora Novel, *The Cry of the Dove*

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Abstract: This paper examines the psychological trauma caused by dislocation in Fadia Faqir's *The Cry of the Dove*. The analysis contributes to the field by focusing on the interrelation of trauma, gender identity, and culture in shaping a fragmented sense of self in a character who is faced with forced dislocation. It thus draws its insights from both postcolonial and feminist trauma theories. The narrative centers on Salma, a Muslim woman forced to flee her homeland after becoming a target of an honor killing. By exploring themes of exile, psychic wounds, and cultural hybridity, the study highlights how Salma's diasporic experience complicates her identity formation. Positioned at the crossroads of honor-based violence, gender oppression, and diasporic dislocation, Salma embodies the struggle of a marginalized Muslim woman navigating alien cultural terrains. Her narrative, marked by exile, memory, and identity crises, invites a deeper understanding of trauma's enduring effects on displaced subjects. The study demonstrates that the traumatic events of Salma's life affect an incision on her psyche, and the forced dislocation which confronts her with an entirely new culture, language, and religion aggravates her double sense.

Keywords: Trauma; Diaspora; Fadia Faqir; Dissociative Identity; *The Cry of the Dove*.

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1. Introduction

The interdisciplinarity of trauma studies which has brought together the fields of medicine, psychoanalysis, and culture have attracted many scholars which are engaged in providing answers and explanations for the lived experience of the trauma of many diverse groups. This paper attempts to provide insight for the multiple traumas of a character who could be considered as the representative of the most disregarded minority group, namely the Muslim female immigrants living in diaspora. The main character in this novel is a narrator of her own story where she revisits the traumatic experiences she has tackled with.

Fadia Faqir, a Jordanian-British writer whose own migration and feminist perspective inform her fiction, is known for addressing themes of gender, Islam, and exile. In *The Cry of the Dove* (2007), Faqir crafts a poignant narrative that situates its protagonist between the conservative tribal traditions of her homeland and the secular modernity of the West. Salma, a Bedouin woman imprisoned for bearing a child out of wedlock, escapes an honor killing by relocating to England, where she adopts the identity of Sally Asher. The novel traces her attempts to reconcile her past with her present, revealing the psychological toll of cultural fragmentation and forced assimilation.

Fadia Faqir sets the story of the *Cry of the Dove*, also known as *My Name Is Salma*, between the Middle East and Britain. "As an Arab woman who writes in English, Faqir displays the intricacies of postcolonial discourse. (Her novels) stand between East and West, and combine Arabic traditional storytelling with postmodern narrative mode" (Al Maleh 282). Salma gets pregnant out of wedlock and flees the bullet of her brother, who plans to kill her to restore the family's honor. In order to protect Salma from family 'honor killing', her teacher gets her taken into protective custody. Salma spends several years in prison where she gives birth to her baby girl, who is taken away from her immediately. Salma is then rescued and adopted by Ms. Asher, under the name of Sally Asher. She takes Salma into England. As an unskilled Bedouin woman, Salma has to confront the conflicts of forced dislocation, assimilation, racism, and separation. This settlement in Britain, poses Salma in front of a different culture and religion, which she finds very difficult to adapt.

In her new homeland, Salma goes through a process of forming a new painful identity, with a new name, Sally Asher, and a new language with which she fuses Arabic. She is still haunted by traumatic past experiences echoing from Hama, her home village, while the terror of being shot by her own family members never leaves her sedate. She gets a job as seamstress and plans to save money to go back to her homeland, her

daughter, whom she calls Leila. Even after seventeen years of separation, she still thinks of her mother, daughter, village, and going back home in spite of all dangers waiting her. Faqir guides her female characters who are considered as colored in the west to fight for their identity as she believes that, 'in exile, you quickly develop a double vision...you begin looking forward at the country of adoption while always looking back at the country of origin. You no longer take things at face value. Doubt, dissent, and questioning become part of your life. You become a hybrid forever assessing, evaluating, accommodating' (ctd. in al-Maleh 273).

2. Literature Review

The bulk of study regarding this postcolonial novel mainly concentrates on the question of gender and religious identity. This analysis contributes to the field by focusing on the interrelation of trauma, gender, and culture in shaping a fragmented sense of self in a character who is faced with forced dislocation. In other words, it draws its insights from both postcolonial and feminist trauma theories. "The Crisis of Identity in *My Name Is Salma*" (2016) by El-Miniawi traces the character's search for and assertion of identity. The paper tries to prove that Salma undergoes a physical and psychological change from a state of pure innocence to one of organized experience.

Hasan Majed in his PhD dissertation at the university of Sunderland entitled as *Islam and Muslim Identities in Four Contemporary British novels* (2012) examines Islam and Muslim identities in Fadia Faqir's *The Cry of the Dove* in third chapter. He argues that this novel incorporates both colonial and postcolonial discourse. Within the same framework, Esra Mirze Santesso in *Disorientation: Muslim Identity in Contemporary Anglophone Literature* (2013) focuses on the Muslim immigrants' experiences in the novels published in Britain after 9/11. The chapter entitled as "Mimicry in Fadia Faqir's *The Cry of the Dove*", explores how Muslim identity is problematized in diasporic narratives. His reading of *The Cry of the Dove* situates Salma's identity crisis as a response to external cultural expectations and internalized religious guilt. He argues that Salma's psychological instability stems from her liminal positioning between two contradictory cultural systems.

Claire Chambers in *British Muslim Fiction* (2011) positions Faqir among contemporary Arab-British writers who address themes of exile and cultural hybridity, often through the lens of gendered oppression. Chambers notes that Faqir's narratives reflect the ongoing tension between East and West, Islam and secularism, tradition and modernity. Also, Spivak's (1999) theoretical intervention in *A Critique of Postcolonial Reason* has been foundational in framing discussions around subaltern subjectivity. Spivak's notion

that the figure of the woman is often erased in the space between imperial and patriarchal domination is applicable to Salma's struggle. This is echoed in the work of Abu-Lughod, *Veiled Sentiments: Honor and Poetry in a Bedouin Society* (2016), who critiques how honor and female agency are constructed in Bedouin society, highlighting the cultural mechanisms that marginalize women under the guise of religious or moral codes.

Bhabha's (1994) concept of the "third space" and cultural hybridity is also widely cited in analyses of diasporic fiction. His idea that hybrid identities are formed through negotiation and contradiction is particularly relevant to Salma's character, who embodies multiple, conflicting cultural allegiances. This aligns with King's (2000) notion of memory and narrative as central to identity formation in postcolonial contexts.

From a psychoanalytic perspective, Felman and Laub (1992) and Abraham and Torok (1994) provide frameworks for understanding how trauma affects memory, language, and identity. Their theories about psychic splitting and the fragmentation of the self are used in feminist trauma theory to explain the impact of sociocultural violence on women's psychological health. Glebova (2013) extends this discourse by analyzing how dissociation and identity splitting function as literary tropes to express female trauma.

Together, these sources contribute to a deeper understanding of *The Cry of the Dove* as a novel that intertwines trauma, gender, and cultural dislocation. This paper builds on and extends these existing insights by offering a focused analysis of Salma's dissociative identity disorder and her negotiation of Islamic identity in the context of forced migration.

3. Theoretical Framework

Psychological and cultural trauma theorists base their ideas on Freud's principle works on trauma mainly, *Beyond the Pleasure Principle* and *Inhibitions, Symptoms and Anxiety*. In *Beyond the Pleasure Principle*, Freud proposed the model of the shield against stimuli. This shield is broken through in the traumatic experience, in which the onslaught of quantities of excitation is too great to be mastered and physically bound. The mental apparatus regresses to more primitive modes of reaction. In *Inhibitions, Symptoms, and Anxiety*, Freud describes the ego as being absolutely helpless in view of an unbearable excitation in the traumatic situation. The ego, which normally develops an anxiety signal when in danger, is now folded by automatic anxiety. A traumatic situation can occur due to excessive internal instinctual demands as well as external/real experience. What is decisive is the 'two much', the excess stimulation and a paralyzed ego which was not able to discharge the accumulation of excitation or to bind it mentally.

According to Bohlber, traumatic memories are not shaped by the transformative power of the present. The excessive arousal in a traumatic situation significantly alters processes of encoding, storing, and later consolidating a memory and its recall. Here, a traumatic memory is subject to little or no transformation by one's present circumstances. As long as they are not subject to amnesia, traumatic memories are generally preserved with great precision and permanence. This is caused by their unique manner of storage; excessive arousal presumably causes the integrative function of memory to be overwhelmed and shut down. A dissociated self emerges in the process, whereby the traumatic memories are encapsulated and isolated from the remaining flow of consciousness (129-131).

Wolfreys notes that, this splitting, this division, and doubling that produces the discontinuous subject, doomed to be haunted by the repetitive return of the specters of trauma, is not only a form of forgetting brought on by the extremity of some original experience, it is also a manifestation of incorporation. The subject incorporates into him or herself the signs of traumatic, therefore being unable to comprehend them (140); as Abraham and Torok point out, 'Incorporation results from those losses that for some reason cannot be acknowledged as such' (130). In people who have undergone traumatic experiences, parts of their psyche are like split-off states of the self and when activated give rise to a severely altered states of consciousness (Bohlber 131).

Some theorists have formulated a concept of dissociation as the splitting of consciousness. In certain individuals, the personal self is weakened by a genetically determined lack of sufficient psychological binding energy. In the wake of trauma, this primary weakness of mental integration has significant consequences, as the individual lacks the psychological strength necessary for integrating the traumatic experience into consciousness. Memories and their associated feelings are therefore, dissociated from conscious awareness and control of the self (Nemiah, 18). Bohlber defines dissociation as "a specific reaction of the ego to a sever external trauma", and identifies the central characteristics of dissociation as the 'interruption of the integrative functions of memory, consciousness, identity, or the perceptions of one's environment' (127).

In literary studies the motif of split personality is often discussed under the umbrella term 'doubles' or 'doubling'. Although this motif can be found virtually in all literary styles, periods and genres, it has become especially prominent within the gothic tradition (Hock Soon, 2). The trope of split personality has been reinterpreted by women's writing where splitting frequently becomes a trope of trauma because it is able to represent the disastrous effects of inhibitive male-governed social rules on female psyche (49). 'Split personality' is one of the common images in women's writing which together with "recurrent motifs as hidden rooms, imprisonment, madness, fire, and fantasies of mobility is used to represent the suppressed female' (Gilbert and Gubar 23).

4. Analysis

4.1. 'Dissociated Identity Disorder' in the *Cry of the Dove*

Considering the diasporic identity of Fadia Faqir's main character, this part of paper aims to study Salma/ Sally dichotomy through the concept of 'dissociated State of the Self'. It is going to be argued how Salma's exilic voice intermixed with her traumatic experiences echoing from Haima has affected her identity formation. Many cultural and psychological trauma critics have stressed on the disruptive effect of trauma on identity. This term is applied for a condition in which a person displays multiple distinct identities, each with its own pattern of perceiving and interacting with the environment (Glebova 47). Trauma effects an incision in the self, so that one effectively becomes two (Felman and Laub 178), by a process of what Abraham and Torok have called an "internal psychic splitting" (100). These two selves are the one who experiences and the one who survives (King 17). It could be argued that Salma is torn between two cultures, languages, religions by developing a double vision which is the result of both traumatic experiences and hybridity. In the analysis section, the dissociated identity disorder and the consequences of cultural hybridity is going to be analyzed on the identity formation of Salma.

Faqir's reflection on this fragmentation and distortion of identity, and hence the importance of unfolding and deciphering the confused memories and stories of traumatic experiences are central themes in *The Cry of the Dove*. Dissociation, often diagnosed as the most common representative symptom of trauma, points to the surreal feeling of disorientation people feel toward themselves and the world. The shattering experience of trauma damages the boundary and integrity of the self in the central characters of the novel under study and the result is split identity. Her inability to develop a coherent sense of identity or belonging reduces her to oscillate between two divided selves and to suffer from the duality of perception and lack of stability.

The two halves of the split self in *The Cry of the Dove*, are characterized by Salma's own description; "now, Salma the black iris of Hima must try to turn into Sally, an English Rose, white, confident, with an elegant English accent, and a pony" (4). This novel in part, explores a search for and assertion of identity. Salma, a Bedouin unskilled girl undergoes painful rites of passage into English Sally. In fact, her identity, agonizingly, oscillates between these two extremes all through the novel. Being cut from her Arab, Muslim, oriental environment and culture, the first person narrator expresses her confusion and bewilderment in front of western, secular one. It is in Exeter, in a new homeland, that Salma goes through a process of forming a new painful identity, with a new name, Sally Asher, and a new language with which she fuses Arabic. She is still haunted by traumatic past experiences echoing from Haima, her home village, while the terror of being shot by her own family members never leaves her sedate.

Salma is suffering from what Vickroy calls 'trauma of unbelonging'. She believes that, 'in the context of traumatic exile, a lost home can remain not only physically embedded as a place of origin and identity but also of an anguished dissolution of self...The traumas of dislocation produces a fragmented, isolated, and dissociated identity' (109). Being constantly bothered by image of men with daggers in search of revenge, Salma is exposed to obligatory immigration. Living in exile aggravates Salma's sense of fragmented identity and brings up to her physical and mental ailments. This sense of loss of home, represented mostly in her mother and Leila, is further accentuated by impossibility of returning. Salma is not welcomed in the new country, the scarcity of her friends justify this claim. Melancholically, she spends long hours walking alone with her mother's black shawl around either shuddering by the hallucinatory image of revengeful men or grieving for her ever-lost daughter.

4.2. Hybridity in *The Cry of the Dove*

The concepts of cultural hybridity and hybridization that were popularized by Homi Bhabha in the 1990s are widely used in anthropological and cultural study circles to stand for the process by which cultures around the world adopt a certain degree of homogenized global culture while clinging to aspects of their own traditional culture. Bhabha's 'hybridity' is "the revaluation of the assumption of colonial through the repetition of discriminatory identity effects" (112). He believes that to be "continually positioned in space between a range of contradictory places that coexist' (74), may be a painful and embarrassing experience.

The immigrants may experience a sense of loss and displacement when they are forced to emigrate from their homeland which in turn leads to fragmented identities once they mingle with another culture, Robin Cohen Points out that Diaspora "signified a collective trauma, a banishment, where one dreamed of home but lived in exile" (ix). Fathey considers displacement as cultural trauma and believes that, "This catastrophic experience permanently alter immigrant's consciousness and identity" (16). In this part of paper, The states of confusion, distorted identity. and self-alienation felt by Salma upon arrival in a secular nation after experiencing the trauma of betrayal, loss, and escape from her family's vengeance are explored.

Salma as a 'fractured subject marked by permanent sense of lack' (Paolini et al. 58) struggles to redefine her identity in diaspora. After discovering she is pregnant out of wedlock in her native Bedouin village, Salma must flee to escape her brother's vengeance. 'You smeared our name with tar. Your brother will shoot you between your eyes' (*The Cry of the Dove* 27). Salma spends years under the 'protective custody' of the state at

‘Islah Prison’ where she gives birth to a baby-girl Leila. The child is snatched and taken away before Salma had a fortune to hug her. Once her whereabouts are discovered by her family who are determined to carry out an ‘honor killing’, she is taken away to Britain by Miss Asher, a nun dedicated to saving helpless women by smuggling them across the border. Salma begins her life in Britain as a penniless, uneducated, Muslim immigrant with little English. Suffering from physical and mental ailments, bewildered in the face of different culture, she has to come to terms with her religious identity as well.

In most of Faqir’s works, Islam takes center stage and becomes the primary lens through which to examine female agency. However, Faqir has little interest in presenting herself as a ‘halal writer’, idealizing Islam and portraying it as the only legitimate antidote to alienation (Santesso 114). Leyla Al Maleh acknowledges that “Anglophone Arab writers are perhaps the furthest away from paradigmatic Arabs, themselves being the progeny of cultural espousal, hybridity, and diasporic experience (1). In this particular novel for example, Islam acts as the object of Salma’s nostalgia, since home and faith are for her intimately related, “the mosque’s blue dome and minaret could be seen at the top of the arid hill, the call for worshiping God and obedience came five times a day. ‘Allahu akbar! Allah is the greatest” (*The Cry of the Dove* 56). Meanwhile the author is not reluctant to criticize Muslim society and practices; “we cannot sell our olives before getting a fatwa from the imam, my father used to say. Why was that tall strong man weaker than the imam, why should he consult him before selling the boxes of olives rotting in the store room” (27). Claire Chambers assert in this regard that, “never one to shy away from controversial or difficult topics, Faqir is unflinchingly critical of distorted misogynist cultural practices that attach to Islam” (59).

Salma calls herself dark alien; “a dark alien has passed through the skies of Exeter. Every morning, I was reminded of my alienness” (21). As Santesso argues, “going from a majority position in the Muslim homeland to a minority group in the west prompts a crisis not just of faith but of identity” (117). Salma finds it difficult to cope with Britain’s attitudes toward Islam and religion in general, she notices ‘deserted cathedrals, decaying buildings of God populated by feeble crowds’ and compares them to the throngs of worshippers who frequented the mosque in Hima five times a day. Religion she concludes, ‘was as weak as the tea in this country’ (*The Cry of the Dove* 43). Gradually Salma comes to feel threatened by the curious gaze of the British, who seem to equate religion with ‘disease’. She learns to conceal her faith after being slapped by Miss Asher who attempts to manipulate her identity by perusing her to take off her veil and to test alcoholic drinks. Miss Asher ‘castigates Islamic Faith as degrading for women’ (Santesso 117). Salma obstinately opposes her in spite of being seriously harmed by ‘Islamic code of honor’, she insists ‘I different. I Muslim’ (*The Cry of the Dove* 158).

For Salma who has suffered multiple losses including her culture, home, family and most importantly her daughter, the only way to cope with bereavement seems to submerge herself in a new identity, even though that identity may conflict with her Islamic beliefs. The degrading attitudes towards Salma as an immigrant makes her to adopt "Mimicry" which Tyson refers to as "the attempt of the colonized to be accepted by imitating the dress, behavior, speech, and lifestyle of the colonizers" (427). However, the feelings of shame, guilt, and even suicidal thoughts never let her alone; 'Deserve to die, not live me'(23). As Hogan confirms, her willingness to recreate public persona represents her desire for a genuine reintegration with the living and to recover from traumas of the past (10). Even though she had once stood against Miss Asher's constant badgering about the veil, she decides to unveil as she gets to understand the necessity of getting a job. This decision has serious psychological and spiritual consequences however,

I looked again at my reflection then slowly began untying the knot of my white veil ... 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 as dirty as a whore, with no name or family, a sinner who would never see paradise and drink from its rivers of milk and honey. When a man walked and looked at my hair my scalp twitched. I sat down on the pavement, held my head and cried and cried for hours. (*The Cry of the Dove* 86)

Salma's decision to take off her veil stems from people's look at her as foreign, hostile, and most importantly unemployable. This decision could be considered as the 'subject's unconscious desire to remove difference' (Bahaba 24). It aggravates her psychological condition, derives her into self-hatred as she believes she has transgressed her religious codes of honor; 'I was...a sinner pretending to be a Muslim, but was really an infidel, who would never be allowed to enter the mosque' (*The Cry of the Dove* 35). Santesso asserts that, 'as a disoriented Muslim, Salma suffers from the loss of a core, stable identity endowed to her through Islam; no more role plying or imitation can make up for that loss' (130).

Salma's subjectivity as a female immigrant is even more fragile than her male counterparts, for example Salma's neighbor Sadiq, a Pakistani immigrant in this novel, as Santesso clarifies "women often cope with a more sever divide between the private and public spheres, and their bodies frequently become contested spaces through which to negotiate religious identity-as we see not only in terms of sexual politics but also symbolic politics, including the ongoing debate over the Islamic veil" (4). In this regard, understanding female Muslim identity who has experienced trauma becomes a vexed

inquiry; as Gayatri Spivak attests, “between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears not into a pristine nothingness but into a violent shuttling which is the displaced figuration of the ‘third-world women’ caught between tradition and modernity” (304). The struggle to adapt to a new environment and redefine the role of religion seems to be more difficult for women living in diasporic community ‘which can exacerbate an unease, a discomfort with one’s own culture, being held hostage by two cultures and yet not belonging to either’ (D’hean 13).

A Muslim sensibility is quite evident in this novel in the form of Quranic quotations, Muslim prayers, the veil, averting drinking alcoholic beverages and condemnation of premarital sexual relationship. However, religion does not function as the source of peace and sedation for Salma’s fragmented and tormented self; it aggravates her sense of shame and guilt. Salma’s identity is torn between her religious beliefs as the result of her Islamic upbringing and the requirements of being forced to adapt to a totally different culture. To be accepted by British society, she tries to assimilate mainly by adopting a new appearance which makes her feel indecent. ‘My Bedouin mother would have smacked her lips and said, ‘Tzu! You look like a slut’. To convince mother that respectable women here wore clothes that made them look like sluts would be impossible’ (*The Cry of the Dove* 112). Actually, she becomes ‘the eternal victim of an essence, of an appearance for which [s]he is not responsible’ (Fanon 22).

The Cry of the Dove is a significant "feminist work that attempts to shed light on the issue of women in general and of ‘honor killing’ in particular in the Arab and Muslim world" (Majed 189). This controversial cultural issue of ‘honor killing’ has been examined by Jordanian journalist and human right defender, Rana Husseini. Breaking through the conspiracy of silence surrounding ‘honour killing’, she calls the world’s attention to honor crimes which is carried by a relative to restore the family’s honor. Husseini claims that, ‘this is what happens to five thousand women who are murdered each year in the name of honor; that’s thirteen women every single day’ (3). In the novel Salma is oppressed by Hima’s version of Islam which is conservative and propagates wrong beliefs as ‘honor killing’. Abu-Lughod contends that “religious ideals are then confused with social ideals” (144). The source of the force and tenacity of this attitude lies not in Islamic ideology, but in tribal social-structural model, based on the priority of relationships of consanguinity and organized in terms of patrilineal model (145). Although Salma’s trauma and misadventures are attributed to the Muslim’s tradition of honor killing in Hima who apparently follow the word of God, Faqir undoubtedly knows that Islam does not permit it.

In her article about honor killing in Jordan, she writes; ‘a parallel value system seems to exist which is in action, not Islamic. Islam abolishes the femicide...However; the protection of honor now takes priority over Islamic teachings. Societal and political structures conspire to form a parallel value system, which is stronger than the Islamic religion’ (74). In the prison of Islah, officer Salim declares: ‘Salma, you are in protective custody, which means you are here not because you have done something, but for your own protection...By releasing you I will not breaking the law. As far as the state is concerned you are innocent’ (*The Cry of the Dove* 41). Tribal traditions in Hima, a parallel value system, seem to be much stronger than state law and even religious principles. As George Nash notes, ‘this Bedouin village reflects an image of conservative people who strictly follow the social traditions more than religion and political orders’ (5).

Being an active feminist writer, Faqir confronts the patriarchal social systems that undermine the women in the Arab and Muslim world; as Miriam Cook notes, ‘writing remains for Arab/Muslim women a key means of subverting dominant hegemonies and reasserting agency, a means of voicing their ‘silenced’ narratives. Women write to negotiate a ‘textual, sexual, and linguistic space for themselves’ (22). Salma is supposed to write a school assignment on Virginia Woolf’s ‘Shakespeare’s Sister’, she concludes it with her own experiences as an ‘alien’. In her completely subjective essay, Salma aligns herself with “all the women who were ignored in these tales”. Salma’s dark skin, her state as an ‘asylum seeker’ complicates her situation in Exeter. While Virginia Woolf explores the misogynistic world’s effect on women artists through the imaginary character of Judith Shakespeare, Fadia Faqir guides Salma, her dark-skinned Bedouin character to fight for her identity in white racist society. ‘The integration of ethnic and feminist consciousness’ (King 13) aligns Faqir with ‘womanism’. She believes that within feminism there are strands that are Eurocentric and exclusive, rather than inclusive. ‘Womanism’ has an eye on equality and another on community; how the group is perceived and how the minority is interacting with the majority (Chambers 22). Nash elaborates on Salma’s sense of liminality; an articulation of the asylum seeker’s condition that is gender-specific, emphasis falling on an Arab female’s experience of being caught between two cultures, barred from returning to her Arab village on pain of almost certain death, and trapped within the circle of an alien otherness that is the lot of Muslim Arab refugees in the west” (128).

Salma calls herself “rootless wind-blown desert weed” (*The Cry of the Dove* 20); going through the emotional turmoil of identity crisis, she is overwhelmed by feelings of being suspended in-between cultures mixed with guilt complex and consequential suicidal thoughts, ‘if this small glass bottle were full of snake venom, I would drink it one go’

(*The Cry of the Dove* 9). It seems to be the indicative of pain and awkwardness of diasporic individual 'continually positioned in space between a range of contradictory places that coexist' (Bhabha 74). Salma is cut off from her country of origin and lives in Britain as a 'dark alien'; as such the novel portrays conflicts of forced dislocation, integration, assimilation, racism, and the settlement experience. In the words of Layla Almaleh, Arab British literature is mostly female, diasporic in awareness and political in character (13). Salma's identity formation is a painful process and derives her to the point of fragmentation.

5. Conclusion

The Cry of the Dove illustrates the multifaceted trauma of dislocation through the character of Salma, whose fractured identity reflects the psychological and cultural consequences of forced migration. Torn between two worlds, Salma's narrative embodies the pain of hybridity, the weight of gendered oppression, and the alienation of exile. Her dissociation, shaped by unresolved trauma, reveals the complex interplay between religion, culture, and personal agency. Faqir's work not only critiques honor-based violence and patriarchal control but also exposes the psychological aftermath of cultural uprooting. By foregrounding Salma's inner turmoil, the novel invites readers to reconsider the costs of dislocation and the resilience required to survive its aftermath. In the end, Salma remains a symbol of the "rootless wind-blown desert weed"—adrift, divided, yet persistently alive in the borderlands of identity.

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