

**Ethnocentrism and Arab Women in Fadia Faqir's *The Cry of the Dove***  
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**Abstract:** Arab women bear the struggle of their local tradition in their countries and the tradition of the Westerns when they live between them. They are victims of gender discrimination and racism. Ethnocentrism is the inclination of people who consider their customs, civilizations, culture, skin, and colour superior, demanding others to follow and imitate them. This paper examined the influence of ethnocentrism on Arab women in Arabian and Western countries by analysing Fadia Faqir's *The Cry of the Dove* (2007). The framework in this study is guided by ethnocentrism as a concept in postcolonial theory. The findings revealed that (i) due to ethnocentrism, Arab women suffer gender discrimination, violence, marginalisation, slavery, and death, (ii) Western ethnocentrism abuses and dehumanises the Arab women immigrants, and (iii) ethnocentrism creates many chronic social and political diseases in the minds of people (colonizers, colonized and decolonized people, men and women ), (iv) and some Arab women view the Western world as a unique model that should be imitated.

**Keywords:** Arab women, ethnocentrism, honour killing, patriarchy, *The Cry of the Dove*.

## 1. Introduction

Anglophone Arab literature was unknown and ignored until the 11<sup>th</sup> of September 2001 attacks and the succession of raids on some cities such as London, New York, Washington, and other Western cities (Hout 2011). Then, Western and American attentions were driven to the Arabs as a real threat to their civilization. As a result, the shelves of Western libraries have many Anglophone Arab books attracting Western readers to know more about the others who are grasped as terrorists and menaces. Moreover, Western universities give many interests to Arab Anglophone literature, including this literature in their curricula to study the ideology and mind of Arabs.

The appearance of Anglophone Arabic literature dates back to the early twentieth century. This type of literature refers to literary works written in English by Arab authors (Sarnou 2014) who emigrated to Britain, such as Ahdaf Soueif, Leila Aboulela, Betoul Elkhedir, and Fadia Faqir, and to America such as Diana Abujaber, Mohja Kahf, Layla Elmaleh, and Susan Abulhawa. The above names are categorised as hybrid, feminist, postcolonial, and Anglophone novelists (Sarnou 2014).

These female authors insist on writing in English to convey the real picture of Arabs, depicted by Orientalists as backward, illiterate, and barbaric people. Undoubtedly, Anglophone Arabic novels are subjectively different from Arabic novels or even literature translated into other languages such as English (Nash 2007).

Anglophone Arabic literature is affected by two cultures and traditions of the host country and their original country. Salhi and Netton (2006) explain the concept of hybrid literature: “neither entirely Arab nor fully English, but instead occupies a place where both home and host cultures converge, intersect, and even clash, resulting in a third culture” (p.45).

Hence, this paper discusses the following theoretical questions: (i) What is the influence of ethnocentrism on Arab women in decolonised countries, and (ii) What is the influence of ethnocentrism on Arab women in colonial countries?

## 2. Literature review

This study selects Fadia Faqir’s *The Cry of the Dove*, which numerous scholars have analysed. For instance, Felemban (2012) investigates using language in *The Cry of the Dove*, where there are two linguistics types: interlanguage and code-switching: interlanguage relates to syntax, phonology and semantics. She mentions some examples as England = ‘Heengland, I no stupid, I family, I tribe, and others. In terms of code-switching, it means using some words, phrases and proverbs of the mother tongue in the target language. Faqir uses some Arab words, phrases in the selected novel, such as "Yala tukhni, khalisni; hwayy, shwayy and others". Felemban (2012) focuses on the linguistic side and avoids the literary one. Onyango (2016) studies how the identity of the Muslim character is formed in the postcolonial culture. He finds that a Muslim who lives in Western countries has a hybrid identity that involves Muslim patrimony and the Western secular culture. This study emphasizes one stage of the journey of the heroine Salma who is in Britain and does not discuss her position in Jordan. El-Miniawi (2016), Lasri and Mouro (2019) study how the double identity impacts the loyalty of the immigrants who depart their country to the Western one. Their original identity is torn between the tradition of the original and modern one. Then, their resistance to the new identity disappears, and the immigrants adopt a new identity. On the other hand, Mahi (2017) elaborates on how Fadia Faqir uses dialogism and interculturality in her novel, while Aziz (2018) investigates the postcolonial literary text that discloses the segregation as well as inferiority between the Arab and the Westerns. It also discusses the interlanguage that is used in *The Cry of the Dove*.

Moreover, Canpolat (2016) tackles the pictures of discrimination and sex in two novels: *My Name is Salma* by Fadia Faqir (2007) and *Minarat* by Leila Aboulela (2005). Both novels present a model of the female protagonists who are treated as sexual and inferior objects due to their gender and race. Canpolat proposes that a visual focus on race can replace the vision of sex and vice versa, including a dynamic yet reverse connection between race and sex.

At the same point, Pawar and Pawar (2019) examine memory in the *Cry of the Dove*, where the heroine Salma connects her panic memories of the past in

Jordan to her current panic in Britain. She suffers from the tradition and culture of Arab and Western societies which expose her to inferiority and discrimination. Karmi and Yasin (2020) review how the novelist Faqir confirms the negative image of Arabs in the Westerners' minds. They accuse Faqir of focusing on the dark side of the Arab tradition. Based on the literature review, *The Cry of the Dove* has gained many scholars' interest in investigating different issues such as the culture struggle, the identity of the characters, the hero killing, and the marketing of Islamic traditions. Despite this fact, no study has examined the influence of ethnocentrism on Arab women in *The Cry of the Dove* by exploring gender discrimination in Arab countries and racial discrimination in Western countries.

## 2. Method

The framework in this study is based on ethnocentrism as a concept in postcolonial theory. Generally, postcolonial studies involve marginalised people suffering from poverty, colonialism, slavery, discrimination, focusing on those attempting to restore their dignities, identities, and rights. Kearney, Ricœur, and Lévinas (1984) explain that a person will not have their identity if there were no others, adding that "I am defined as a subjectivity, as a singular person, as an 'I,' precisely because I am exposed to the other. It is my inescapable and incontrovertible answer ability to the other that makes me an individual 'I'" (p.62).

The concept of 'Otherness' is central to sociological analyses on the relationship between two parties governed by high power. Additionally, Okolie (2003) elaborates a deep vision towards power, saying that "power is implicated here, and because groups do not have equal powers to define both *self* and the *other*, the consequences reflect these power differentials. Often notions of superiority and inferiority are embedded in particular identities" (p.2). To grasp the idea of 'the other,' sociologists have highlighted the styles where people's identities are built, whether these identities are innate or learned. Simone de Beauvoir (1948) sees that "Otherness is a fundamental category of human thought" (p.76).

Hence, ethnocentrism is a type of 'otherness' used by people from various traditions, cultures, and religions for an extended period. Most people suggest that William G. Sumner first used ethnocentrism in 1906, but it was discovered that Ludwig Gumplowicz had used it after 1850. Meanwhile, Gumplowicz revealed a similarity between geocentrism, "Earth is the centre of the world", and anthropocentrism, "humans are the centre of the Earth", focusing on the notion that there is a group better than other groups. In addition to Gumplowicz using ethnocentrism in his writing, William J. McGee applies it to describe the Seri Indian tribes and their thinking (tribe-centred) (Bizumic and Duckitt 2012).

In his article, Sumner (1911) defines ethnocentrism, as "The sentiment of cohesion, internal comradeship, and devotion to the in-group, which carries with it a sense of superiority to any out-group and readiness to defend the interests of the in-group against the out-group, is technically known as ethnocentrism" (p.11). In other words, ethnocentrism is a group of people's inclination who view their habits, rituals, culture, the colour of their skins as superior, demanding that others follow

and imitate them if they want to be part of the democratic countries (Gossman 1995; Bizumic and Duckitt 2012).

Hereafter, a primary task of maximising ethnocentrism is to regard it as harmful, incorrect, and hurtful, whereby the main issue is to evade, decrease, and abolish it. Although many writers have questioned whether ethnocentrism could be abolished, it is common to use the concept with confident connotations, despite the fact that ethnocentrism being viewed as valuable (Rorty 1986).

Ethnocentrism has been applied in multiple disciplines such as sociology, philosophy, policy, religion, and education. Moreover, it is applied to male and female ethnocentrism or ethnocultural groups. Herskovits (1972) defines ethnocentrism as "the point of view that one's way of life is preferred to all others. Flowing logically from the process of early enculturation, most individuals have this feeling about their own culture, whether they verbalise it or not" (p. 21). To elaborate, people are proud of their ethnicities and believe that their pride stems from their distinguishable characteristics and features that excel them.

In principle, ethnocentrism rejects the notion of similarity between its group and other groups, viewing any comparison to other groups as an insult since its group is distinguished (Adorno et al., 2019). As a result, certain people consider ethnocentrism an independent island that rejects and expels those who approach it. This issue worsens when this group despises and hates the other and fights them (Altemeyer 2003).

Besides, ethnic centrality has other uses that underline the positive aspects within the group, such as self-respect and respect for others, which are criticised virtues and might differ from time to time (Turner et al., 1987). In view of this, Cox (2000) opines that several sociologists believe that ethnocentrism is "a social attitude which expresses a community of feeling in any group" (p.70). Theorists also suggested six reasons for ethnocentrism (i) self-aggrandisement, (ii) evolutionary factors, (iii) threat and insecurity, (iv) proneness to simplification and ignorance, (v) social elements or effects located outside the person, and (vi) intra-group similarity and out-group difference (Bizumic and Duckitt 2012).

The following discussion provides a brief synopsis on the novelist and *The Cry of The Dove*. Fadia Faqir is a Jordanian British novelist born in Amman (Jordan) in 1956 and gained her bachelor's degree in English Literature from the University of Jordan. In 1984, she travelled to study master and PhD programs in Britain. Her literary works are *Nisanit* (1988), *Pillars of Salt* (1996), *My Name is Salma (The Cry of the Dove)* (2007), *At the Midnight Kitchen* (2009), and several short stories. Faqir is an Anglophone Arab woman novelist who portrays the diasporic experience of marginalised Arabs in her literary works.

Faqir wrote the selected novel, published in Britain in 2007, under the title *The Cry of the Dove*, also known as *My Name is Salma* in America. This novel has been translated into more than 15 languages and published across countries. The novel narrates a Bedouin girl (Salma) who commits adultery, which is considered a crime that deserves death based on her tribe's tradition in the Levant. As a result, Salma and her baby are placed in custody for protection, although her relief unexpectedly turns to horror when her baby is taken away. Following this incident,

Salma stays in custody for years before being ushered to Exeter city in the United Kingdom, where she works as a tailor. She subsequently marries her professor at university and gives birth to a daughter. Ultimately, she insists on returning to her village to search for the daughter that was taken away, but death awaits her when her brother kills her.

### 3. Discussion

This section discusses the portrayal of Arab women in two facets:

#### 4.1 Influence of ethnocentrism on the portrayal of Arabian women in decolonised countries

This section discusses ethnocentrism in *The Cry of the Dove* in decolonised countries. Postcolonial feminism involves the influence of imperialism on decolonised societies. This theory rejects the framework that alleges a similarity between women in Western colonialism and decolonised countries. Notably, prominent postcolonial intellectuals such as Edward Said, Gayatri Spivak, and Franz Fanon have contributed to the theory of postcolonial feminism (Humm 1995). For example, Spivak states that Westerners create the term 'Other' in decolonised countries to consolidate the West. Meanwhile, Mohanty (1988) confirms that the homogenisation of the Orient and the West is untrue and hazardous impressions since Western Anglo women and Non-Western women have several different interests.

Mohanty (2003) further argues that women, especially in non-Western countries, are exposed to different axes of tyranny since they "bear the brunt of globalisation" and must resist and treat those axes. Furthermore, they are victimised by conflicts, wars, famines, prisons, and the exploitation of workers. It is also vital to understand the portrayal of these women in decolonised countries where they suffer from what Narayan and Harding (2002) call a "dupe of patriarchy," whereby those women are brainwashed by surrounding ecology or new culture.

It should be noted that ethnocentrism is an issue for the feminists whose objectives are to liberate women from the varying forms of tyranny, such as racist and sexist tyranny. Ethnocentrism in feminism could also complicate cooperation and solidarity, even when feminists do not wish to be ethnocentric. Therefore, Simone de Beauvoir (1948) blames women for hesitating to identify themselves by their tongue and not by the male tongue. She further evokes them to say I am a woman, citing that "But if I wish to define myself, I must, first of all, say: 'I am a woman'; on this truth must be based all further discussion" (p.197).

*The Cry of the Dove* observes the complex issue of representing the Arab custom through the distortion of the character and identity of Arab women living in Arab countries as portrayed by Salma. The novelist fictionalises Salma to demonstrate a specific iniquitous ideology, describing Arab culture for non-Arab readers as barbaric in dealing with females in general. This idea distorts the actual image of Arab females and confirms that of Fanon (1967), who elucidates how Orientalists have reduced the females to silent sexual objects.

In principle, discrimination is a cultural norm enforced on females and applied by males (Ethnocentrism) as a communal value. In *The Cry of the Dove*,

Faqir (2007) stresses women's experience (the victims of gender ethnocentrism) who suffer brutality from men. They bear the passive influence due to inelastic gender customs and the starring role. They are also more likely to suffer freedom constraints. Besides, these women suffer epidemic scales of ferocity and annoyance across the world with few chances of choosing how their lives go.

Arabs are vigilant of their hefty reputation and honour, which are considered the main pillars of their culture. In light of this, Faqir (2001) highlights this notion, which occupies the mind of Arab women, stating, "Girls or women can sully their family's honour and destroy their reputation until they get married and become the responsibility of their husbands"(p.69 ).

Any Arab society has boundaries marked by its honour, and any deed of misbehaviour by its members can threaten their dignity. For Arab families, the chastity of their married and unmarried women is essential. In this case, women who commit an act that threatens their chastity face serious consequences. In her article, Faqir (2001) mentions that "Both men and women believe that an unchaste woman destroys not only her reputation but also the name and honour of all her family and tribe" (p.72). The centrality of tribes consequently imposes patriarchal norms on all sides of society since the reputation of one family impacts all the tribes (ethnocentrism). After Salma's mother discovers that her daughter has committed sexual intercourse with Hamdan, she confronts her with, "You smeared our name with tar. Your brother will shoot you between the eyes" (Faqir 2007: 27). Afterwards, Salma's reputation plays a stringent role in instigating her family to kill her to 'clean' their shame since addressing a girl's reputation indicates their sexual behaviour.

Chastity can be achieved based on the purity of the breed and viewed as a symbol of female purity. In Arab culture, a family or tribe's honour is bound to the chastity of their daughters, who can sully their reputation. Hence, tribes associate their reputation with the virginity and chastity of the females. For example, the girls who violate the honour code will face the consequences where a penalty is inescapable. As soon as the violation occurs, men must immediately restore their family's honour and good reputation. Therefore, girls are prohibited from talking to any man since this will smear their reputation and honour. Thus, it is better to avoid any contact with them. In the novel, Salma worries that "If her brother, Mahmoud, gets hold of her and sees her talking to strange men, he will tie each leg to a different horse and then get them to run in different directions" (Faqir 2007: 29).

Shame destructs and depletes human emotions and results from the deeds and behaviour that contrast the tradition of the family and society. In this novel, ethnocentrism makes Salma and her tribe experience shame. She subsequently suffers from depression, declining self-esteem, anxiety, and guilt from extramarital affairs due to her relationship with Hamdan.

On the other hand, ethnocentrism supports Hamadan's relationship with Salma, wherein his masculinity has given him the advantages of sexual exploitation of his victim. Furthermore, Hamdan considers his sexual relationship with Salma as a natural occurrence to enhance his manhood and assert dominance. In his view,

this control proves that sex is a feeling of superiority against the female, making him feel that he is the victor.

Hamdan never loves or respects Salma, viewing her as a cheap woman depicted during their secret dialogue. Salma would recall Hamdan's shameful behaviour towards her "He would tug at my hair and say, 'You are my courtesan, my slave.' 'Yes, master,' I would say" (Faqr 2007: 39). Hamdan realises that his sexual relationship with Salma is solely a relationship of lust for him to practise everything that proves his ethnocentrism as a man and her inferiority as a woman. Despite being despicable, she is still satisfied and does not leave him.

Moreover, Hamdan does not blackmail or deceive her since he wants her to be his prostitute, treating her vile, but she never avenges her dignity. As mentioned previously, Fanon (1967) describes how women in Orientalist fantasies are nothing more than silent sexual objects. This idea is apparent when Salma is sexually objectified and dictated by the patriarchal system. His lustful desire is projected on Salma as the silent recipient, wherein she is not in control of her body and is only considered a paramour.

Hamdan thinks only of his sexual pleasure and not his partner, who will encounter the calamities due to the work that degrades her family and tribe. When Salma tells her lover Hamdan that she is pregnant, his response is a despicable act indicating that he is a coward. He refuses to admit that he is the father of this illegitimate child, insulting her with harsh words and leaving her to face her calamity. Following Salma's pregnancy, Hamdan refuses to take responsibility, marry her, and keep their child, but he asks her not to tell anyone his name and that she is the reason behind all these terrible issues. Hamdan proceeds to tell Salma, "'You are responsible. You have seduced me with the yearning tunes of your pipe and swaying hips,' he said and raised his arm about to hit me" (Faqr 2007: 171 ). In this situation, Hamdan's weakness in the face of the masculine society demonstrates the social injustice that has damaged women's society. Hamdan is scared to face this society as he realises the dangers of his deeds. Finally, Hamdan realizes the consequence of his disgraceful act with Salma, and he does not accept Salma to be his wife, but only his lover, who should bear all the consequences. As a result of ethnocentrism, the patriarchal society constructs a defeated Salma who is subjugated to the traditions of the Arab community that refuses to hear a woman's voice. Due to this injustice, she repeats the words of her family and constantly blames herself by expressing, "I had smeared the foreheads of my family with tar" (Faqr 2007: 25 ).

The series of gender discrimination continue to insult women in every situation where they have to show their chastity; otherwise, they will encounter difficult reaction. The pride of masculinity degrades femininity in certain societies. For example, virginity is an essential matter in women's lives, with fatal consequences if they lose it before getting married. The proof of virginity is an essential subject for the family of the bride. Therefore, the first night of marriage is crucial for the family and their daughter; as soon as her husband discovers that she is a virgin, he will inform his relatives of his wife's honesty. Faqr (2007) explains this tradition by mentioning the first night of Aisha's marriage, "A young boy

handed them a white handkerchief, so they stopped singing and dancing and began shooting in the air celebrating Aisha's honour, her purity, her good fortune" (p.106). This tradition is an insult to women, which suggests them unreliable and a source of sin. This test also proves the significant gap between men and women and makes women vulnerable to men's insults. A bride might experience psychological shock on the first night, preventing her from consummating the marriage. She cannot consequently prove her chastity; hence, her reputation will not be good.

The novel also portrays that ethnocentrism dominates the relationship between Salma and Hamdan and between her and her brother (Mahmood), which is doubtful and fearful. Most importantly, they never sit together as a family and discuss their issues. Hence, this abusive relationship forces Salma to seek a friend in Hamdan, who sexually exploits her. In certain societies, violence against women happens at home and is excused by the perpetrators, such as the father, brothers, mothers, and other relatives. Accordingly, Schechter (1982) considers home "one of the most dangerous places for women" (p.5). In this sense, a home is used for violence against women to maintain the women's subordination and male dominance, central to the patriarchal society.

The novel illustrates several methods of violence and torture against Salma by her male relatives. The bulk of her suffering represents the injustice of her brother, leading to the fractures and family disintegration. Furthermore, this family demonstrates an empty shell that is ostensibly coherent but is internally disjointed. This type of family fulfills basic needs with no protection from external dangers threatening its existence and future. In this context, the son tries to assume the father's role, who neglects his responsibilities. In Salma's narrative, her brother appoints himself as a judge and decides to kill her to 'clean' the family's honour. Besides, she expects to be killed by her brother eventually. It is supposed that Mahmoud should support her instead of rebuking and punishing her. He should also teach her how to avoid making significant mistakes that tarnish her dignity or reputation.

To summarise, Faqir discloses the negative aspects of the Arab culture and dismisses its glory. She points out the role of ethnocentrism in deconstructing women's rights in patriarchal Arab society wherein they were subjected to male dominance. Faqir further describes Arab women as depressed, marginalized, and oppressed, which is an inaccurate depiction of these women. Unfortunately, the novelist is cruel and unfair in portraying the image of Arab women, and she excels in drawing the black image of some Arab traditions in front of the Western reader. She also betrays this reader when she does not draw a fully complete, accurate picture of the Arab woman. The Arab American \ British women authors encounter some challenges when they write about gender discrimination and the patriarchal tradition in Arab society. They are accused of relinquishing their tradition and culture and adopting the tradition and culture of the West. This is triggered by the idea that feminism is connected with America's imperialism, and some Western countries are treated as anti-nationalist and anti-religious (Darraj 2004). Unfortunately, discussion of Arab women issues in Western literature or Arab-Anglophone literature always attacks Arab tradition. The Arab readers feel that this



type of literature emerges to satisfy Western readers who have a terrible bad impression of Arabs.

#### **4.2 Influence of ethnocentrism on Arab women in colonising countries**

This section elaborates on the effect of ethnocentrism on Arab women in Western countries. Faqir illustrates the complex representations (distortion) of Arab women primarily through the protagonist, Salma, in England.

The relationship between the West and the East is a clash of civilizations and an inevitable connection between unequal powers (Rafiqi 2019). It is old, complicated, and governed by accumulations of tension, anger, and bleakness. Westerners view the East as barbarians who seek to disrupt their existence and civilization. Nevertheless, the East protests the greedy policy of Western colonizers who revel in occupying the land and people of Eastern countries. Said (2003) adds, “The other feature of Oriental-European relations was that Europe was always in a position of strength, not to say domination” (p.40).

Western intellectuals have raided Arab countries to interpret and translate Arab science, history, literature and others to their languages and study Arab culture during and after Western colonialism. Following this colonization, the West wrote on the history of Arabs “The Inscrutable Orient” (Said 2003: 222) as a cultural illustration of nations deemed inferior to the West. Unfortunately, the West-Arab relationship turned into plunder and extermination, which is depicted as a contemporary hysteria due to its crimes and desolation.

The colonizers’ mind is busy with the notion of their superiority in vigour and treasure, lacking human moral or even the skills to interact with others. Said (2003) stresses the usage of the superiority and inferiority terms between Western people. He cites, “Eurocentric universalism . . . takes for granted both the superiority of what is European or Western and the inferiority of what is not” (p.7). Western reviewers and authors use Orientalism to refer to East Asia’s culture and Middle East countries (Tromans et al. 2008). Thus, Ramone (2011) suggests that the world has been split into two parts “the Orient of the Easterners and Occident of the Westerners and the Americans” (p.83).

Said also underlines the concepts of “us” and “them” as depicted in the minds of the colonizers, believing that “they” deserved to be ruled by “us” (1993, xi-xii). Western people also claim that the inferior people, “the other,” implore them to come and civilize their nation. Based on this concept, those inferior people are labelled as “subject race” (Said 2012: 8). To strengthen the idea of inherent superiority, the colonizer attempts to destroy the culture of the subject race by enforcing their methods in teaching, language, and principles on “the others.” In India, for example, various concepts were established in the Indian education system to implant the idea of preserving the European’s superiority even after the counterfeit independence, i.e., through these concepts “anthropology, Darwinism, Christianity, Utilitarianism, idealism, racial theory, legal history, linguistics and the lore of intrepid travellers” (Said 2012: 121). The Western hierarchies further impose the imperialism of culture and education on others: “Students were taught English literature and the inherent superiority of the English race” (Said 2012: 121).

The question of ethnocentrism's existence is if the males are “us” then, are females the “Others”? Can females be “us” and male be the “others”? Said (2003) emphasizes it accordingly that “neither the term Orient nor the concept of the West has any ontological stability; each is made up of human effort, partly affirmation, partly identification of the Other” (p.xiii). Taylor (2011) also noted that the impasse of interaction and listening to the ideas of the others might instigate a debate between the West and “the others”.

Western ethnocentrism views “the others” regarding inferiority vision, stating that the Orientals are “half devil half child” (Sardar 1999: 6). Therefore, the Orientals must struggle to assert their identity and coerce or persuade the Westerners to accept their rights and identity. The Orientals must strive to affirm their identity and compel or stimulate the Westerners to respect them. Those Westerners grant themselves the right to act on behalf of the other, in which Cromer (1908) states that the Oriental “generally acts, speaks and thinks in a manner exactly opposite to the European” (p.164).

Therefore, migration is a step to alienness that affects the immigrants' culture, who struggle to adapt to the novel tradition and culture and ultimately leave the original ones. Thus, those immigrants become a “hybrid” of the different cultures, as Bhabha describes (2012). Avoiding the ethnocentrism of the British, the immigrant Arabs believe changing their names to English ones will surely grant several privileges and secure them from any external material threats. However, these privileges do not stop their internal conflicts, such as the feeling of inferiority and seclusion. As soon as Salma changes her name to Sally, her identity is torn between her original name (Salma) and the new English name (Sally). Despite her acceptance of the new name, the Western does not welcome that due to her bad English and colored skin, which exclude her from being British, “‘I am English’. It was like a curse upon my head; it was my fate: my accent and the color of my skin” (Faqr 2007: 161). This causes an identity crisis where she does not know what she wants. She is aware that her negative impression of herself is a sign of vulnerability for melancholy.

Ethnocentrism always pushes the immigrants to feel bound to pursue the host country's traditions and culture, which may confuse their identities due to the clash between their native and host cultures. Gordon (1964) discusses that immigrants commence the comprehension of novel culture when they come to the new countries, while Handlin (2002) deems that immigrants form their new culture by merging the two cultures (the native and host cultures). Kim (2001) identifies adaptation as “The entirety of the phenomenon of individuals who, upon relocating to an unfamiliar sociocultural environment, strive to establish and maintain a relatively stable, reciprocal, and functional relationship with the environment” (p.31). Therefore, Salma devotes her effort to bridge the gaps (as she thinks) between her culture and the host one by imitating it, “ I said, trying to imitate the accent of the Queen. Liz, my landlady, would be proud of me” (p.67). Indeed, she replaces her original culture with new Western culture. She lives a diasporic experience that is colored by the capitalist environment in England. She also suffers

the Western ethnocentrism against her veil, language, displacement, and behaviour, which spoils her character and identity and alters her into a social doll.

In his concept of discrimination, Ashcroft (1989) looks at discrimination as a "dominant category of daily discrimination and prejudice" (p.207). Migrants experience discrimination, which significantly influences their lives, and the picture of the social injustice dominates the relationship between the original people and the migrants. The foreigners have no right to be equal to the local people in Britain. Momentous disparities exist between the immigrants and the local citizen regarding their legal rights, health care, housing, employment, and access to services. For example, Salma is besmirched by the British doctor who addresses her, "foreign and waste NHS money" (Faqir 2007: 146). It means that the immigrants consume the health sector budget in Britain, which should be spent on the original British people.

Due to ethnocentrism, the Britons reject the equality idea between Britain's citizens (the local citizens and the immigrants), and they dislike letting the immigrants live with dignity. Liz, her landlady, addresses Salma, "slaves must never breathe English air" (Faqir 2007: 179). Liz does not welcome non-British to live inside Britain. The demonstration of the merits of Britain and its supremacy over the world pushes the British people to be proud of their nationalism, and, at the same time, this pride turns into a degree of racism. Salma also encounters discrimination and racial treatment of her manager, who addresses her "Arabs are always obsessed with sadness" (Faqir 2007: 31). He also degrades her by his saying, "...all Asians were snake-, monkey-and donkey" (Faqir 2007, 99). Thus, Salma is anxious due to her race as well as gender, which hinder her everyday life in Britain.

Salma thinks that her new nationality gives her all the rights and protection that grant her a decent life. Thus, she is surprised when her Pakistani friend Parvin addresses her "Oh! Yeah! Look at the colour of your skin. You are a second-class citizen. They will not protect you" (Faqir 2007: 271). She believes that her new nationality provides her with social justice and equality with the original British, but she discovers the fake of this belief. When she wants to join the library, she is asked to fill a form, stating, "Flushed and embarrassed, she produced a form for me to fill in. I was so grateful to be given membership, to be treated like them, that I dropped the form and the pen on her shiny black shoes" (312).

In Britain, the life of Salma is marked by the compulsory assimilation in the society via implementing aspects of civilization and tradition that fit her. Salma's way to assimilate the new culture is the only solution to adopt the thought of the British capitalist society. She immerses herself in the culture of the British people to learn how to behave like a British woman. She talks to herself "Salma 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" (Faqir 2007: 4).

Adam (2017) points out the methods followed by Salma to reduce her melancholia after migrating to Britain due to her feeling of loss and trauma. Her melancholia is an inevitable result of the "consequence of marginalization". She believes that the external changes may reduce her melancholia by buying some cosmetics (happy objects), which boost her belonging to the new culture. She does

not blame the sales assistant who disallows her to use the free sample "if I were her I would have thrown me out of the shop, a woman like me, trash" (p.20). She looks at herself through her material object, not through human beings. The ideas that objects can bring happiness are deeply problematic, where happiness results from the interaction between human power and society.

Ethnocentrism focuses not only on destroying the identity of the immigrants but also on their tradition to erase everything pertaining to them, such as clothes, traditions, cultures, and others. For example, the Hijab (veil) contributes to Salma's stress since it prevents her from getting any job. Her friend Parvin suggests that she should not cover her head, "lighten up! Groom yourself! Sell yourself!" (Faqir 2007: 40)

Salma's alien way, the dark color of her skin, the difficulty of talking English, and unhomeliness put her under continuous stress. Therefore, she is depicted as melancholic migrant (Ahmed 2010). Salma feels anger due to her being a foreigner in a new society. She states, "I was angry with myself for being so foreign..." (Faqir, 2007: 38). In a moment fit of unhomeliness, Salma wakes up every night to overcome her unfamiliarity with the new situation. Therefore, she puts on Western clothes and make up to minify her being foreigner, "those were the few precious moments of the evening when I forgot my past" (Faqir 2007: 46). Kim (2001) sees that the foreign land stimulates the immigrant to adapt to the host norms.

Ethnocentrism always governs the relationship between the immigrants and the Western people (the colonizers), where the power iniquity governs this relation. From the colonizer's point of view, the immigrants from decolonized countries are marginalized, silent people and unknown victims of discernment, ferocity, and social humiliation. Westerners' rising passive attitudes (discrimination and social exclusion) towards Arab immigrants may boost radicalization between Arabs, increasing the passive attitudes towards Western people. Salma is abused due to her original nationality as an Arab woman when degraded by a British woman in the hotel, " 'I am not going to share the room with an Arab,' she spat" (Faqir 2007: 8).

The colonial mentality is saturated with criminality and the desire for comprehensive extermination of people considered inferior to the colonizers. The colonizers believe that the universe is theirs alone, and no need to accept the participation of the others. Therefore, they believe that others have no right to live. Faqir (2007) cites that "Max was a supporter of the British National Party, which wanted to kill Jews, Arabs and Muslims" (p.31). This is the view of the British national party, which works to annihilate the Arabs, generating hate between Arabs. Memmi et al. (1965) depict several traits that can be attributed to the colonizers as well as colonized people. The attributes of colonizers involve dehumanization and superiority, while the attributes of decolonized people involve self-hatred, ambivalence, and alienation.

Some Arab countries were occupied by Western colonizers who claimed that their goal was to civilize the Arabs, and this was the ostensible goal. As for the real goal, it was the enslavement of people and the plunder of their goods. The concept of the backward Arabs remains in the minds of the Westerners even after the Arab

countries' independence. Salma is insulted by a British girl who addresses her "“somewhere in the Middle East. Fucking A-rabic! She rode a camel all the way from Arabia to this dump in Exeter,' she said and laughed” (Faqir 2007: 8 ). Therefore, this description is an absolute mockery of the Arab civilization, which is described as reactionary and backward, and it sows the seeds of grudge, hatred, and extremism between Arabs and the West.

In the eye of Westerners, colonialism is often considered its gift to developing countries. However, this colonialism brought misfortune, materialism, and moral ruin to these countries. It makes the colonizer ignore the dignity of the decolonized countries and does not remember their names. One protagonist cannot mention the name of an Arab country when he wants to guess the name of Salma's country, " Max, my boss, still asked, 'Where did you say? Shaaam? iiimaa?' 'Guess?' The list, as usual, included every country on earth except my own. Nicaragua? France? Portugal? Greece? Surely Russia" (Faqir, 2007, 55). This Western arrogance has the connotation that ethnocentrism is still in their minds.

Overall, the influence of colonizers on the decolonized countries does not end with their independence, but it still controls the decolonized people and their economy, society, and tradition. Colonialism plays a major role in the backwardness of colonial states in the scientific, economic and social fields. The colonizer always seeks to despise others and to violate their human rights. Ethnocentrism pushes the Westerners to insult and discriminate against the immigrants who are treated as second class citizens.

#### **4. Conclusion**

To conclude, the novelist Faqir reveals the actual image of ethnocentrism where Arab women suffer marginalization wherever they go. In the Arab countries, they suffer ethnocentrism because of their gender, and in the Western countries, their suffering due to their race. Unfortunately, the novelist does not try to shed light on the glorifying points of the Arab tradition, and she confirms the backwardness of Arabs. Ethnocentrism implants the discrimination, contempt, cruelty in the colonizers' minds and men while it implants the humiliation, depression, revenge, frustration, and servitude in the minds of colonized people and women. For future studies, this study motivates scholars to investigate the portrayal of Western women in Arab countries and compare the Arab to Western women who live in Arab countries.

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