

The Examination of Stuart Hall's Postcolonial Perspective on Displacement and Identity Discontinuity in Fadia Faqir's *The Cry of the Dove* (2007).

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ABSTRACT: *Displacement is a key concept in postcolonial Diaspora literature that interprets the transition from the motherland, native culture, traditions, and native language to a different setting. Such geographical, cultural and psychological transitions result in an identity crisis, fragmentation and discontinuity. The objective of this study is to investigate, in Fadia Faqir's The Cry of the Dove, the process of identity development amid displacement of a female Arab Muslim in a postcolonial setting. Using Stuart Hall's theory of Cultural Identity and Diaspora, this article applies a postmodern reading on the novel to discern how displacement affects the identity of the main protagonist Salma. Hence, Salma experiences a series of encounters following her transition from her original space to a new one that results in an identity crisis characterised by fragmentation, sense of alienation and uncertainty. In a postmodernist Stuart Hallian sense, Fadia Faqir's female protagonist suffers from an existentialist, discontinuous identity characterized by skepticism, uncertainty, fragmentation and paradox, following a journey of physical and psychological displacement.*

KEYWORDS: Displacement, Discontinuity, Hall's perspective, Postmodern identity, The Cry of the Dove

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1. Introduction

Numerous nations from Asia and Africa have proclaimed their autonomy and full independence from their former European colonial overlords after World War II. However, the effects of colonization and imperialism still continue to shape the former colonial peoples in many ways. Political, cultural, and psychological bonds with the mother country persisted even after the newly freed nations had achieved independence (Belfi and Sandiford, 2021). In this context, postcolonial writings depict Western influence over ex-colonized nations both before and after independence, and displays how colonialism left a lasting legacy and had an impact on how local subjects constructed their own sense of national, cultural, and personal identity. (Belfi and Sandiford, 2021).

Texts produced by diaspora writers serve as crucial instances of how the postcolonial negotiation of identity is portrayed outside of the native countries. These writers emphasize the active process of identity negotiation by which individuals or groups construct their self-perception, particularly in light of intricate social, cultural, and historical influences. In addition, they explore the dynamic nature of identity, illustrating that it is not rigidly predetermined but rather molded and impacted by a range of interactions, experiences, and situational backgrounds. Notions like displacement, fragmentation, (dis)continuity¹, and identity (re)construction are visible in many postcolonial texts. As part of postcolonial writings, Arab fiction stands out, therefore, to express the issue of identity crisis that faced immigrant communities displaced from their common cultural environment towards the metropolitan countries. An example is Fadia Faqir's *The Cry of the Dove*, (2007) that depicts the difficult journey and process of identity building of a young Arab Muslim woman living in exile.

The post-colonial subject experiences a physical as well as a psychological displacement through a journey associated with the lack of a 'place.'² In this regard, Ashcroft defines displacement as "the voluntary movement of peoples from their homelands into new regions", (Ashcroft et al, 2002, p 61). On the other hand, cultural and psychological displacements are related to people's perceptions of the 'self' and the 'place.' They can occur within the native country or in the new territory as a result of institutional failure, the decentralization of fundamental beliefs, and identity insecurity (Saha, 2015). Furthermore, they are a result of the superiority of one culture over the other, that is, "the separation of people from their native culture through physical dislocation or the colonizing impositions of a foreign culture." (Bammer, 1994)

This article looks forward to contribute to the current interpretations of the question of the identity crisis of the displaced Arab Muslim woman. Taking account of the available critical responses to Faqir's *The Cry of the Dove*, the study attempts to interpret the novel's female protagonist's identity discontinuity in light of her physical, cultural and psychological displacement, and that from a postmodernist perspective. For that purpose, Stuart Hall's postmodernist sociological theories and approach to identity issues is employed together with postcolonial theory to help analyze how identity (re)construction relates to the impact of displacement on an Arab Muslim woman displaced by circumstances to live in a western environment.

Two central questions frame this discussion. First, how can Stuart Hall's postmodernist view towards identity help in the interpretation of Arab Muslim women's identity in the wake of displacement? Second, based on this stance, how does Faqir's female protagonist in *The Cry of the Dove* manage to negotiate her diasporic identity in the midst of the discontinuity and fragmentation imposed by displacement?

¹ Discontinuity means, "Quality or state of being discontinuous interrupted condition" (Online Etymology Dictionary). In the context of postcolonial analysis, identity discontinuity signifies the lack of continuity and connection with a given context. It refers to the process of how identities might be fragmented or disrupted in the face of displacement, colonial power and history, and cultural encounters.

² Grammatically, the verb is made up of the prefix 'dis' and the verb 'place,' as in French 'dis-placer.' The prefix 'dis' refers to the absence of or the inverse of the second part of the word 'displace.' As a result, the term refers to a lack of a location or territory (Online Etymology Dictionary).

2. Reviewing Displacement and Identity (Dis)continuity in Postcolonial Theory

Several post-colonial critical writings examined the issue of identity (re)construction in the wake of geographical, cultural and psychological displacement. To begin with, the theories of the holy trinity, Fanon, Bhabha, and Said respectively. For instance, the *hybrid identity* principle (1986), exhibits Fanon's ideas about the 'psycho-existential displacement' that occurs to the black people's identities following contact with the colonialist where he claims that the Black intellectuals adopt the white's life-style and norms as a form of psychological and cultural displacement as a result to the colonialist's hegemonic racist agenda.

In addition, Bhabha's *cultural hybridity* (1994) explains the transcultural exchange between two cultures where one culture is superior over the other. This cultural hybridity, according to Bhabha, constitutes cultural translocation, ambivalence and in-between-ness. In the same frame, Said's *orientalist studies* (1978), advocates the Western misrepresentations of the Orient as nothing like the Occident, which evoke, per Said, senses of inferiority, cultural dislocation, and alienation³ of the ancestral lands and heritage.

Despite the great influence, these thinkers had on clarifying facts about the colonial history and identity, new methods of interpretation are now needed to translate the complex relationship between postcolonial subjects in the modern context. In this sense, Diaspora Literary Criticism is a new emerging field of inquiry that combines studies of the postcolonial theory with burgeoning assumptions, which describe modernity and its critical facets. The criticism aims at highlighting the experiences of displaced nations who had either been migrants or exiled. It is an interdisciplinary method of analysis based on the views of social, psychological and anthropological experts who interpret identity formation vis a vis the modern age and existential trends (Chariandy, 2006). According to Sudesh Mishra (2006):

The genre of diaspora criticism, for that my ongoing example, sustains itself by recognizing and repeating certain methodological manoeuvres derived from contemporary theory (philosophy human geography, cultural, racial, and ethnic studies, border theory, literary studies, structuralism, deconstruction, social anthropology, postmodernism and postcolonialism) through selectively incorporating the archives of other disciplinary genres (migration or citizenship studies, ethnography, film studies history, musicology, population studies and economic); by recruiting and transforming a diaspora into a modern critical practice. (Mishra, 2006, p14)

Numerous diaspora critiques forge links between the old and new worlds. Stuart Hall (1990-1996), Paul Gilroy (2005), and Floya Anthias (2009), to name few are best known for bridging the gap between post-colonialism and post-modernism. Stuart Hall adds to the analysis of identity reconstruction of diasporic nations through his postmodern interpretation of identity amid displacement. In *Cultural Identity and Diaspora (1990)* and *Questions of Cultural Identity (1996)*, he establishes a contemporary modern reading of identity that is featured by discontinuity, fragmentation, and skepticism.

Similarly, Paul Gilroy's *The Postcolonial Melancholia (2005)* negotiates the racial identity in the light of modernity and globalization. The latter departs from the Fanonian anti-racial discourse to elaborate a novel understanding that suggests that diversity and hybrid identities can be celebrated without provoking anxiety, fear, darkness, or violence. Gilroy's approach of negotiation racial identity of postcolonial diasporic nations casts the gloomy facets of racialized diasporic societies in the wake of modernity.

Nevertheless, Floya Anthias, discusses how cultural translocations affect the social identities building of diasporic nations. She casts new forms of identity creation that are shaped by the notions of diaspora,

³ Alienation refers to the "action of estranging, disownment"; in postcolonial context, being alienated is the state of being estranged or disconnected from one's own culture or society.(OED)

hybridity, and cosmopolitan in *"Thinking through the Lens of Translocational Positionality: An Intersectionality Frame for Understanding Identity and Belonging"* (2009). Additionally, she examines the re-construction of the diasporic identity in the context of the intersectionality of social divisions like class, ethnicity, and gender. According to her, location, meaning, and time all play a role in how diasporic identities are formed. These factors help to create a divided identity that is characterized by shifts and inconsistencies. Anthias's presumptions highlight the dispersed population's 'hostile' process of identity building. Hall, Gilroy, and Anthias approach the formation of identity from a post-modern interdisciplinary perspective. Still, this paper focuses on what makes Hall's theory of identity the most suitable to read postcolonial fiction.

The postmodern reading of identity goes through the process of deconstruction and reconstruction. The third space and the hybrid identity are key terms regarding the postcolonial identity; the two concepts could be regarded as the end result of the identity struggle that culminates in the creation of a negotiated identity. However, the two terms end up being too summative to express an individual human experience. Especially if we take into consideration that the post-modern narrative shifted from the grand narrative to the individual. The post-modern identity is not the result of a native culture versus new culture only; instead, it is the individual experiences versus the post-modern life.

The Hallinan perspective provides a threshold to the understanding of identity. That is to say, it could be viewed as the prerequisite to the formation of a hybrid identity, or the creation of a negotiated third space. His approach of deconstruction and reconstruction as well as the palimpsest, all echoes a postmodern stance to the analysis of the postcolonial identity through a post-modern lens. The Hallinan process is centered on the deconstruction and the struggling process, with a focus on the existential crisis proper to human beings regardless to their origins. His approach to identity could be viewed as a post-structuralist approach; He deconstructs the identity into a dichromic aspect symbolized by the first axes of history, and the synchronic elements through the second axis of individual experience. This process of deconstruction and reconstruction allows a holistic view of the character. It offers both a post-colonial as well as a postmodern understanding of identity formation.

The Cry of the Dove (2007) by Fadia Faqir, is a contemporary account of an Arab woman's attempt to negotiate her identity while living at the junction of two worlds with diverse cultures and presences. In a diverse setting like the UK, Arab Muslim women experience a psychological struggle and an existential conundrum that the novelist subtly describes. The novel has been approached from a variety of postcolonial angles to trace the colonial legacy and its influences on the protagonist's identity development under the rubric of Edward Said, Homi Bhabha, and others; however, there has been a dearth of scholarship in applying postmodern-postcolonial criticism like the Hallinan interpretation of identity discontinuity amid displacement.

3- Stuart Hall's Postmodern Vision towards Identity

Stuart Hall's theories (1990) investigate the relationship between identity discontinuity and displacement in the 'new place' (diaspora). His works mainly regard that the post-colonial condition generates a complex and multifaceted identity that imbues contradictions, discontinuity and rupture. Hall's analytical approach provides a postmodern interpretation of postcolonial works, allowing us to comprehend the modern struggle and existential crisis that pervades Third-World countries and their literature from the moment of decolonization until the present. Therefore, to properly understand the human struggle and existential conundrum of the modern age –that are frequently implicitly depicted in third-world literature, however, we need fresh, contemporary and interdisciplinary theories such as Stuart Hall's approach.

The assumptions made by Stuart Hall on identity construction in response to displacement are more of a conflict than a synthesis. Within the confines of his displacement in the new location, he engages in a pessimistic interpretation of identity reformation. The process of identity formation is not fixed or essential,

but rather is constructed through the process of representation and negotiation within a particular cultural context. Displacement can disrupt the process of identity formation and lead to a range of experiences such as fragmentation, skepticism, and alienation, which makes it a glaring example of the postmodern existential struggle. He believes that the postcolonial diasporic identities are expressed through differences, disjunctions and break-up with the motherland. Therefore, Stuart Hall's approach blends postcolonial and postmodern perspectives while dealing with the formation of cultural identity within the new environment.

The process of forming an identity, according to Stuart Hall, is dynamic, complex, and fraught with crisis, fragments and discontinuities as a result to the colonial histories, power relations, and the new cultural and social encounters. Like Bhabha, Hall sheds light on the duality of identity (two-ness) –which refers to the coexistence of two cultures within the individuals' self and cultural hybridity. Hall claims that cultural identities are “framed by two axes or vectors, simultaneously operative: the vector of similarity and continuity; and the vector of differences and rupture” (Hall, 1990, p226). The axe of difference reveals the significant points of discontinuity and disconnection from the common cultural context, which makes it the most expressed and spoken presence in the Caribbean identity model. Whereas the axe of similarity indicates the common points of continuity with the native location, which refers to the silent and repressed presence that is muted by power and interplay with history. (Hall, 1990)

The first Axe symbolizes the history, or the different facets of native identity and culture that were first shared in the motherland such as the native culture, spiritual beliefs, native language and traditions. The second axe, on the other hand, represents the present as it is expressed in splits, ruptures, and discontinuity with one's original identity and place. According to Hall, the second axe represents transformations and dislocations the best, making it the most representative frame of identification. The axe of differences thus appropriately interprets the decentralization and discontinuity of identification that characterize the contemporary era (ibid).

Furthermore, Hall contends that the idea of identity is defined or developed in three stages: the enlightenment subject, the sociology subject, and the post-modern subject. The most current understanding of the modern era is the postmodern definition. It alludes to how identity is constantly changing and evolving. . Here, identity is no longer a static concept but a dynamic process that is perpetually in flux. Identities "become a 'moveable feast,' produced and modified continuously in connection to the ways we are portrayed or treated in the cultural systems which surround us," according to Hall (Hall, 1996). The identity of the post-modern subject is one that is determined by history rather than biology, that is, due to the influence of history, literature, power, and globalization, it goes through significant changes. The stereotypes of the Empire regarding the inhabitants of colonies have a significant impact on history's ability to evoke displacement.

Paramount to this discussion, Hall's assumptions uphold a postmodern tendency towards describing the post-modern psychological conflicts and fights for identification. The intersection between the two axes result in a fragmented, skeptical, doubting presence that expresses the paradoxes and discrepancies generated by the experience of displacement,-displacement of body and thought.

Hall engages in a palimpsest approach to uncover certain representations made by the victorious mainstream such as literature, media, and cinematic representation. In this regard, he advocates the postmodern thinkers' notion of subjective truth and narratives, claiming that identity is no longer an innate and authentic notion, but rather it is produced within the context of new social and cultural encounters as well as power. Hall's postmodern propensity to read ethnic literature is more clearly explained in a published research article titled *The Cultural Negotiation Process of the Postmodern Identity in Ethnic Literature* (2022). To illustrate the grim and dismal process of identity creation, the findings might be used to diasporic narratives. (See Guermit, 2022, 1123-1143)

4- Displacement in The Cry of the Dove

Throughout her novel *The Cry of the Dove*, Fadia Faqir describes the journey of a young Muslim Arab woman who narrowly escapes death for a crime of honor. Faqir's protagonist tells the experience of exile, displacement, and identity crisis. Salma serves as a metaphor for the postmodern mentality, which is characterized by discontinuity, disjunction, and fragmentation as well as a lack of a meaningful sense of self. After years of geographical and cultural dispersal, the narrative ends with Salma making a fateful return to the Levant, where she is deceived by the antiquated patriarchal honor traditions.

The narrative opens with a scene of the young Bedouin Salma circling her goats in the Levantine desert. Salma is the archetype of an Arab Muslim girl from the Hima who has limited exposure to Western culture. She develops feelings for Hamdan, a young man from her community, and the relationship culminates in an unplanned pregnancy. When her boyfriend breaks up with her, Salma is left alone and faces death threats from her family because she has brought shame and dishonor to her community.

Geographical Displacement

Exile is a recurring topic and circumstance in Faqir's story. After being rejected by her tribe, Salma displaces herself from the Levant, leaving her baby with a Christian nun. Salma's geographic relocation from the Levant to the UK symbolizes exile and the social encounters that affect the identity of numerous young women who were compelled to flee their own countries in order to find better living circumstances free from the dominance of their male relatives and companions.

According to Hall's theoretical perspective, displacement plays a major role in influencing the identity building of the individual. One of the key ways in which the novel depicts Hall's view on displacement is through Salma's experience of being uprooted from her home country and struggling to adapt to a new cultural context. The novel explores how geographical displacement (exile) can lead to a sense of disorientation and loss, as Salma struggles to find a comforting place to live in after relocating in UK.

Cultural and Psychological Displacement

The protagonist's altered beliefs, opinions, and vision of the Levant are the first indications of cultural and psychological displacement. Cultural displacement means the protagonist's withdrawal from the cultural aspects that connect her with her with the Bedouin community in the Levant. Salma feels that her community and culture have deceived her with their strict and conservative judgments.

In the course of events, Salma starts a new life in Exeter, England, where she chooses to change her name to Sally since she believes it would fit her new identity. In Arabic, the name Salma denotes tranquility and stability. The young protagonist's name change to Sally indicates that she feels neither safe nor protected in the familiar environment.

To put it differently, the change in the protagonist's name from Salma to Sally symbolizes her quest for a place of belonging and cultural identity. In line with Hall's perspective, this highlights the impact of cultural displacement on an individuals' self-image, as they grapple with preserving their connection to their common cultural background in an unfamiliar environment.

Religion profoundly shapes the cultural awareness of the female character in the story. The protagonist undergoes a state of Post-Secularism⁴, where the clear boundary between religion and the secular world is challenged. This perspective highlights the convergence of certain religious beliefs with secular or materialistic practices. The protagonist experiences this religious displacement due to a disillusionment of faith, which significantly influences her cultural identity, as per Hall's observations

In the book, Salma experiences a sense of being torn and uncertain about her religious beliefs, as she wrestles with issues of faith (Islam), ethics, fairness, and individual autonomy. She endeavors to reconcile the seemingly contradictory expectations imposed by her family and cultural background with the secular society she finds herself in. For instance, Salma disregards societal judgment, realizing that her beliefs do

⁴ Post-secularism refers to a perspective that challenges the strict divide between religion and the secular world.(OED)

not shield her from criticism. She exposes the hypocrisy and male-dominated nature of the Bedouin community, where only women, who commit honor crimes, face punishment while men are viewed as superior and free of error.

On the other hand, psychological displacement describes the internal tension that exists within her personality—the conversations and comparisons between the persona of Salma and Sally. For instance, Sally, who lives in Exeter, meets an Englishman there and eventually marries him. Her behavior shifts from that of a simple Bedouin girl from a Levantine town who is unaware of the traditions and culture of the continent to that of an English-sounding woman who works and lives in England, speaks and looks like an Englishwoman, and is married to an Englishman.

This underscores Hall's assertion that identity is a complex concept molded by various factors, including displacement and alienation. The female character distances herself from her familiar cultural context to embrace the new cultural environment (The English Presence). The process of displacement and her struggle to adapt to the new context sometimes lead to feelings of exclusion and alienation from her native culture and identity, as evident in Salma's case.

Therefore, displacement serves as a visible expression of a deep-rooted history marked by indifference, superiority, suffering, violence, and distressing memories which results sometimes in senses of alienation and exclusion, as well as in the emergence of a new identity that is more expressive of the new social and cultural encounters such as diaspora and exile. That is, those who have endured oppression and manipulation seek to physically and culturally distance themselves, striving to create a fresh environment where a representative identity can emerge to symbolize their ongoing struggle. In this sense David Turton (2005) states:

Displacement is not just about the loss of place, and the pain and bereavement this entails. It is also, and inevitably, about the struggles to make a place in the world, a place, which makes action meaningful through shared understandings and a shared interpretation of action. (Turton, 2005)

Sally represents not only displacement but also the intricate and dynamic nature of identity, embracing the duality and coexistence of cultural practices. This aligns with Stuart Hall's view on how displacement influences individuals' identity formation in unfamiliar contexts. According to Hall, cultural identity is not an inherent quality that exists within an individual, but rather a discursive construct shaped by factors like race, gender, class, sexuality, nationality, and displacements, leading to feelings of alienation and cultural exclusion from familiar practices in new environments. The outcome of these experiences is a discontinuous identity characterized by a dualistic perception.

5- Identity Discontinuity in *The Cry of the Dove*

Faqir's depiction of Salma in the Levant and Sally in England highlights the young protagonist's dual presence and culture. It is an obvious example of Hall's framework for forming identities. The latter proposes two axes that make up identity, each of which is related to a particular place and context. Hall's model, however, is intended to interpret the development of Caribbean identity; in our case, the protagonist is the archetype of an Arab Muslim Bedouin woman from the Middle East. In order to express this character's complex process of identity formation in response to displacements, one must adopt Hall's postcolonial perspective.

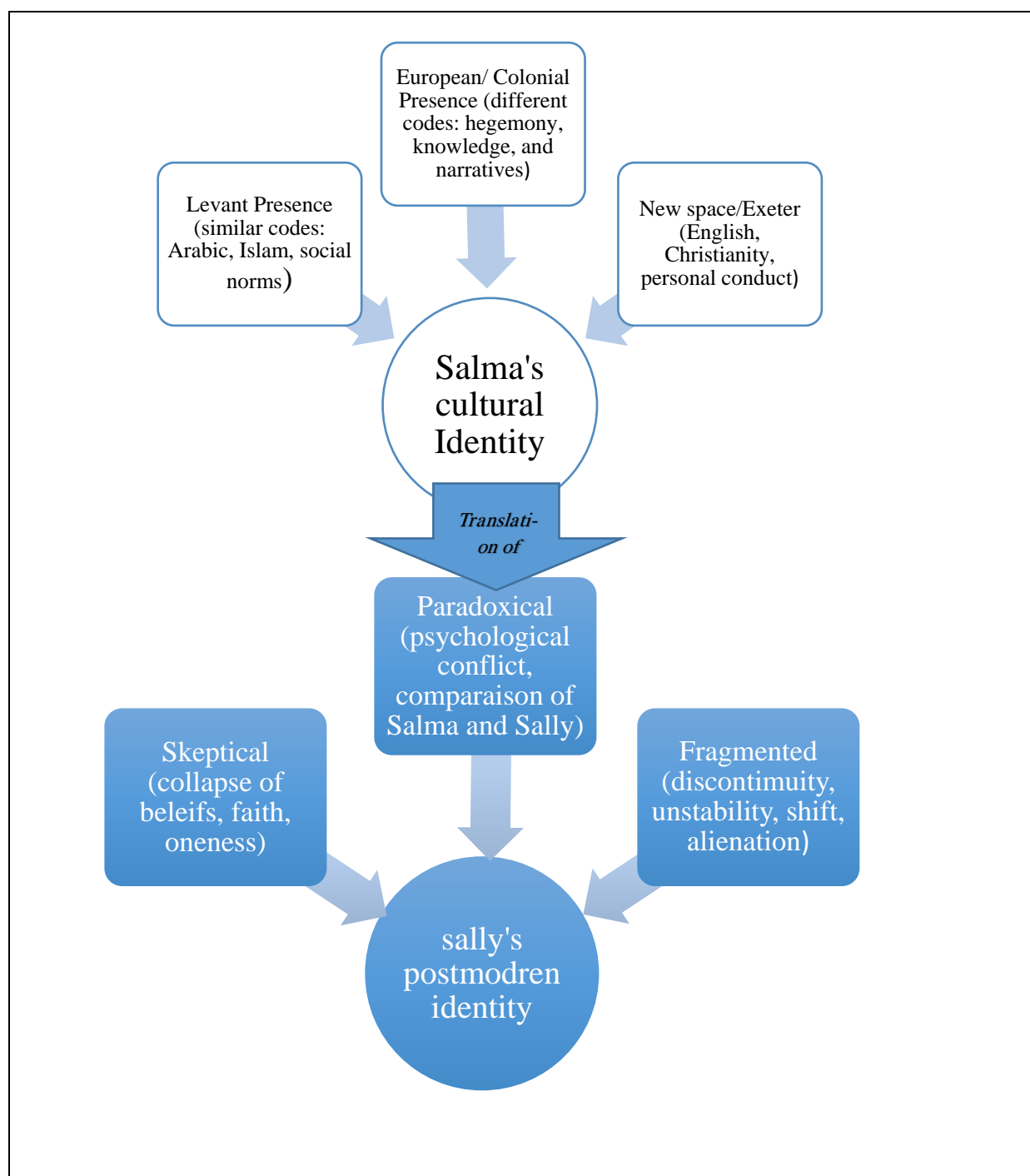


Figure 1. A Graphic Representation of Salma's process of identity- formation using Stuart Hall's negotiation model of the postmodern identity. (Guermit, 2022: 1123-1143).

The visual depiction illustrates the correlation between the protagonist's identity transformation and her encounter with social and cultural elements in the new environment. According to Hall's perspective, Salma's identity formation is impacted by three main influences, or displacements, leading to a fragmented identity.

The first influence within Salma's cultural profile is the Levantine presence, encompassing the Bedouin culture, Arabic language, various Jordanian traditions and heritage, and Islamic beliefs. These factors shape Salma's initial self-perception and her connection to the Hima Tribe community. However, they are

distorted by the second influence, which is Western representations and stereotypes of the Orient. According to Said (1978), the West perceives the Orient as uncivilized, inferior, and violent, which paints it as an underdeveloped environment.

Stuart Hall argues that those who control the means of representation (literature, language, media, etc.) wield power over the construction of identity, as is the case with the female protagonist. The third influence shaping Salma's identity is her relocation to the UK. This displacement not only separates her geographically from the Levantine environment but also distances her from the shared cultural practices of her community. Additionally, her relocation signifies her struggle to adapt to the new context, prompting her to modify her cherished beliefs to align with the English environment.

Sally embodies the fractured identity and uncertain sense of self that the female protagonist adopts after undergoing a complex journey of displacements, racial prejudices and alienation. This newly formed identity emerges as a result of the impact of the different social and cultural encounters such as cultural erasure and devaluation.

Using Salma as a vehicle, Faqir seeks to portray the profound existential struggle faced by Muslim Arab women as they confront the loss of their former identity in favor of new identities that are fragmented. The patriarchal structure of the Bedouin society, the sense of exile, and Salma's difficulties in assimilating into English society are pivotal factors that shape her quest for self-discovery.

Hall's work delves into postmodern perspectives in understanding the cultural identity of Caribbean nations. However, his theories can also be applied to interpret the process of identity formation in different contexts, like the Middle East and North Africa regions (MENA). Salma's characterization in the novel exemplifies the postmodern struggle of identification, of MENA nation marked by pessimism, skepticism, juxtaposition, and ambiguity represented as follows:

The Levant: body of lies

The Levantine Hima region's Bedouin tents serve as a symbol of Salma's shared continuity and connection with her own race. This community is distinguished by the Arabic language, the Islamic religion, and the traditional way of life, which includes: tent living, caring for camels and goats, cultivating fig and olive trees, and reciting poetry. The women are renowned for their Bedouin madraqa, and the males wear broad white robes.

These factors represent the axe of similarity and continuity with the Bedouin community in Jordan. In the Sheikh Mountain, the young protagonist used to have a simple and modest existence by tending to her dark brown goats and taking chilly showers from nearby water banks. She additionally wore loose, long pantaloons and other rural attire. Because of how conservative the Bedouin culture was, especially toward women, she had always yearned to leave her home in quest of freedom. Salma affirms the following in this regard:

Every Godgiven morning I stuck the end of my embroidered peasant dress in my wide orange pantaloons and ran to the fields. I held the golden stems of wheat in one hand and the sickle with other and hit as hard as I could. ... That was before I ran to freedom. (Faqir, 2007, p8)

Nevertheless, Salma found that the predominant cultural practices in the Hima Tribe did not completely resonate with her aspirations, leading her to desire a new environment and to escape from the rigid and oppressive male-dominated society she was part of. In the book, Salma expresses her disillusionment when family reject her due to her forbidden romance with Hamdan, even though she was aware of the societal norms from the beginning. Consequently, it becomes apparent that Salma's cultural and communal outlook is to some extent shaped by Western norms, including a greater tolerance for romantic affairs. Salma questions the mindset and customs of the Levant society, denouncing it for its patriarchal nature and hypocrisy. She points out that men are allowed to engage in actions for which women are oppressed and judged.

Salma's interactions with her tribe in the Levantine context significantly impact her religious beliefs and sense of identity security. She comes to realize that she is different, and that her family cannot provide the protection she seeks, leading her to search for a place where her difference is valued and recognized.

In summary, Salma's identity is not defined by the common aspects and continuity with her community; instead, they led to her mistreatment and exile. The experience of social norms and patriarchy caused an identity discontinuity, eroding the sense of unity, brotherhood, and compassion. This left Salma feeling pessimistic, questioning concepts like love, family, faith, and even the idea of security provided by the police. Hima is portrayed as the body of lies and deception, reflecting this disillusionment. This aligns with Hall's interpretation of how identity is shaped by representation, cultural influences, and later experiences of diaspora.

Exile: shadows of security

Salma's actual identity re-creation journey begins in a filthy room with two old army mattresses in the English town of Exeter. According to Stuart Hall, displacement creates senses of alienation through the experience of cultural hybridity or two-ness. This phenomenon is known as the blending of different cultural influences –sometimes one dominates the other, within an individual's cultural identity. While the third space of hybridity can create rich and dynamic cultural profiles, it can also culminate in feelings of alienation if the subject is unable to connect fully with any one cultural identity or feels the devaluation of his/her cultural identity. That is to say, alienation occurs as a result to racism and cultural intimidation. The outcome is a perplexed and fragmented identity featured with cultural erasure and devaluation.

The novel reflects high expectations in the new context through the female character's sentiments:

Gone were the days when I was a farmer, a shepherdess, a peasant girl. I am now a seamstress, an assistant tailor in a shop in Exeter, which a few years ago was voted the most beautiful city in Britain. Now 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 (ibid).

The reference displays the female character's grappling towards creating a new identity. As she seeks to adapt the norms of the new English setting, she neglects her heritage, race, and culture.

Another example of cultural devaluation occurs when the English woman expresses her prejudices, saying:

She turned to him. 'Where does she come from?
'Somewhere in the Middle East. Fucking Arabic. She rode a camel all the way from Arabia to this dump in Exeter' He said and laughed.
'I am not going to share the room with an Arab' She spat.
I pretended that I was asleep and that I could not hear a word. (Faqir, 2007, p10)

In this particular moment, Salma becomes aware of the racial prejudices and cultural devaluation directed at immigrants by the English, prompting her to question the security of her identity in the new environment. With high hopes for security, personal freedom, and cultural acceptance, Salma relocates to the UK, but her expectations are shattered as she encounters racial attitudes and the marginalization of minorities in the West. This experience leads to psychological confusion, culminating in an identity crisis. As a result, the once-perceived metaphor of the West as a haven of security gradually fades away.

The Postmodern Identity

In the postcolonial contemporary era, Arab women experience existential conflict, which is depicted in *The Cry of the Dove*. The humorous portrayal of Salma, who stands for the gloomy and dark vision of identity, illustrates the process of self-discovery. One character had two personas: Salma and Sally; one represented the past while the other controlled the present. Every persona conveyed the suffering and acrimony of life both inside and outside of one's own four walls. The novelist dissected a number of topics

throughout the entire narrative, including unadulterated love, selflessness, sacrifice, religious sincerity, freedom, and peace. According to the story, the modern mentality is never at peace, no longer in Salma, and is constantly in agony, just like the dove's cry, which represents the dissolution of stability and security. These characteristics are the salient ones of the postmodern identity's existential crisis. Salma's identity is the result of shifts, differences, displacements, and racist community. It gives two persons of different cultures the ability to see the norms and foundations with skepticism and mistrust. In light of this, we draw the conclusion that the process of identity formation inside displacements points to the development of a postmodern identity that is never finished, always in progress, and always discontinuous.

Conclusion:

Salma, the young Bedouin girl, is the novel's best representation of an existential crisis, in our opinion. Through her act of moving from Hima to Exeter, England, she exemplifies the postcolonial problem of displacement. We were able to analyze the impact of displacement on the creation of a fragmented and discontinuous identity through our analysis of the work, using Hall's diagram of the postmodern identity. We concluded that the female lead in Faqir embodies the postmodern identity that is characterized by skepticism, uncertainty, paradox, and fragmentation. This study illustrates the discontinuous process of creating an Arab woman's identity in a western culture, demonstrating the suitability of Stuart Hall's methodology to diaspora literature with various circumstances.

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Professor Mohamed AFKIR is lecturer and researcher in the field of British colonial history, the English Language, European cultural/religious history and identity studies. He obtained his Magister and Doctorate degrees from the University of Oran in 2000 and 2007 respectively. He lectured at the university of Blida from 2000 to 2011, and then at the University of Laghouat from 2011 to now. He published around 30 articles and booklets on British colonial history in Africa, language teaching, culture and identity. He participated in about 40 local and international conferences (including six conferences in the UK). He also held several scientific and administrative posts including twice as head of the "English" department and head of the Faculty of Letters and Languages Scientific Board. He is currently head of the department Scientific Board and an expert member in a national evaluation committee.

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Dr. Touhami Ibtissam is a lecturer and researcher in the field of Literature and Discourse Analysis. She obtained a Masters Degree in Literature and Civilization of English Language from the university of Amar Telidji Laghouat, and PhD from the University of Ouargla in 2015 and 2019 respectively. She lectured at the university of Laghouat, The Teacher's Higher Education and then at the University of Aflou from 2016 to now. She has 10 Publications including articles, booklets, and book chapters on the cross-disciplinarity between the literary texts, discourse analysis and the cognitive domain. She participated in about 20 local and international conferences.