

Acknowledgements

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Dedications

To the most generous and tender male in the world, my father Mohammed Hocine

To the most generous and tender woman in the world, my mother Henda

To the all oppressed women in the world

ABSTRACT

This Dissertation presents a critical study of two literary works by applying a "Feminist Approach". It examines the image of woman as represented in the short story of the American writer Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892) and in the novel of the Anglo-Arab writer, Jordanian-born Fadia Faqir, "My Name Is Salma". It indicates how, despite the definitely dissimilar cultural setting of both stories, the feminist message remains alike; women are shown as subjugating secondary roles in their patriarchal societies. Both stories reveal how women were kept confined to brutally traditional female roles constructed and determined by their patriarchal cultural and social systems. As a result, these main female characters are denied a voice, an identity, and even physical freedom. This denial leads to the tragic ending of their lives.

In Gilman's short story, the main character presents an mysterious autobiographical resemblance to Gilman's own life. The main character, Jane, tries to break free from the bonds of a dominant male medical profession which subjects her to a unbearable and obligatory treatment known as the "resting cure" which denies her the freedom to involve in rationally stimulating activities. As a result, she spirals into a psychologically harmful state of mind. Through her story, Gilman had expected to build an awareness of the invalid medical conventions imposed on women and to highlight the social injustices that many American women were subjected to during the late nineteenth century.

Faqir's *My Name Is Salma*, likewise, explores the cruelly injuring effects that patriarchal systems in Arabic society in the twenty century had on the main character. Faqir weaves a narrative tangled the main character, Salmah whose recount her individual story of oppression, the physical and psychological violence to which she is subjected by the male figures of her

restrictive patriarchal society. The novel highlights the characters' cultural, social and gender differences. More than that the injustices that female characters suffer in their male-dominated society.

This study concludes that the two stories argued that the stereotypical images of women which eventually lead to imposing some destructive effects, both physically and psychologically, on the female protagonists. It also shows how the two women writers, American and Anglo-Arab, utilize their writing to portray the image of women with a view to depict attention to the various problems women face in patriarchal societies.

RÉSUMÉ

Cette dissertation présente une étude critique de deux œuvres littéraires en appliquant une "approche féministe". Il examine l'image de la femme telle que représentée dans la courte histoire de l'écrivain américain Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892) et dans le roman de l'écrivain anglo-arabe, d'origine jordanienne Fadia Faqir, "Mon nom est Salma ". Il indique comment, en dépit du contexte culturel définitivement différente des deux histoires, le message féministe reste semblables; les femmes sont montrées comme subjuguer rôles secondaires dans leurs sociétés patriarcales. Les deux histoires révèlent comment les femmes ont été maintenues confinées à des rôles féminins traditionnels brutalement construites et déterminées par leurs systèmes culturels et sociaux patriarcales. En conséquence, ces personnages féminins principaux se voient refuser une voix, une identité, et même la liberté physique. Ce refus conduit à la fin tragique de leur vie.

En bref histoire de Gilman, le personnage principal présente une ressemblance autobiographique mystérieuse pour sa propre vie Gilman. Le personnage principal, Jane, tente de se libérer des liens de la profession médicale mâle dominant qui la soumet à un traitement obligatoire insupportable et connu comme la «cure de repos», qui lui refuse la liberté d'impliquer dans la stimulation rationnellement activités. En conséquence, elle spirales dans un état d'esprit psychologiquement préjudiciable. Grâce à son histoire, Gilman avait prévu de construire une prise de conscience des conventions médicales invalides imposées aux femmes et de mettre en évidence les injustices sociales que beaucoup de femmes américaines ont été soumis à la fin du XIXe siècle.

Faqir Mon Nom Est Salma, de même, explore les effets blessant cruellement que les systèmes patriarcaux dans la société arabe dans vingt siècles avaient sur le personnage principal.

VII

Faqr tisser un récit embrouillé le personnage principal, Salma dont le recomptage son histoire individuelle de l'oppression, de la violence physique et psychologique à laquelle elle est soumise par les personnages masculins de sa société patriarcale restrictive. Le roman met en évidence les différences culturelles, sociales et de genre des personnages. Plus que les injustices que subissent les personnages féminins dans leur société dominée par les hommes.

Cette étude conclut que les deux histoires ont fait valoir que les images stéréotypées des femmes qui conduisent finalement à imposer certains effets destructeurs, à la fois physiquement et psychologiquement, sur les protagonistes féminins. Il montre également comment les deux femmes écrivains, américains et anglo-arabe, utilisent leur écriture pour représenter l'image de la femme en vue de représenter l'attention sur les différents problèmes des femmes dans les sociétés patriarcales.

الملخص

تقدم هذه المذكرة دراسة نقدية لعمليين أدبيين بإستعمال المنظور النسوي ، فهي تبحث في صورة المرأة كما صورتها قصة الكاتبة الأمريكية تشارلوت بيركنز جيلمان "ورق الجدران الأصفر" (1892) ورواية الكاتبة العربية -البريطانية / الأردنية الأصل فادية الفقير" اسمي سلمى" (2007). تبين هذه الدراسة أنه رغم اختلاف الموروث الثقافي لكلا القصتين إلا أن الرسالة النسوية فيهما تبقى على حد سواء ،وهي أن النساء يقمن بأدوار ثانوية في مجتمعاتهن الذكورية .في كلا المجتمعين يقتصر دور النساء على أدوار تقليدية تكونها وتحددها نظم ثقافية واجتماعية ذكورية . ونتيجة لذلك تحرمهاتهن الشخصية والنسائية حرية الصوت، الهوية، وحرية الجسدية. مما يؤدي هذا الإنكار إلى نهاية مأساوية لحياتهن.

في قصة جيلمان، هناك تشابه في السيرة الذاتية الغامضة لحيات جيلمان الخاصة وشخصية البطلة جين، فجين تحاول التحرر من قيود مهنة الطب الذكورية التي تخضعها للعلاج ويضعف حريتها من خلال اتباعها "علاج الراحة" الذي يمنعها من المشاركة في أي نشاط فكري. ونتيجة لذلك تتدهور حالتها العقلية، وقد هدفت جيلمان من خلال هذه القصة إلى تأكيد المظالم الاجتماعية التي كانت تتعرض لها عدد كبير من النساء الأمريكيات في أواخر القرن التاسع عشر .

وفي رواية فادية فقير "اسميسلمى"، تكشف فقير عن الآثار المؤلمة للأنظمة السلطوية في المجتمع الذكوري العربي في القرن العشرين. ففي هذه الرواية تنسج الكاتبة قصة الشخصية الرئيسية سلمى المليئة بمظاهر الإضطهاد والعنف الجسدي التي تعرضت لها على يد المجتمع الذكوري .

وتخلص هذا الدراسة إلى أن كلا القصتين جادتا الصور النمطية للمرأة التي تؤدي في النهاية إلى فرض أضرار جسدية ونفسية مدمرة، علن وسواء علنا وإناث. كما تظهر أيضا كيف أن الكتابتين الأمريكية والبريطانية العربية إستفادتتا من كتاباتهن لتصوير صورة المرأة جلبا لإنتباهها بالمختلف المشاكل التي تواجهها المرأة في المجتمعات الذكورية .

Listof Acronyms

| | |
|------------------|----------------------|
| MIS | My Name Is Salma |
| The Y W P | The Yellow Wallpaper |

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I. Chapter one

General Introduction

Introduction

God created Adam and Eve to build life together and to help one another all lifelong, therefore Islam, Judaism and Christianity. They open up the door to women to wade through all the fields of struggle in life side by side with men. Moreover, the three religions did not separate them in roles, the thing that is clearly shown in the verses in Quran and in the Bible "The Believers, men and women, are protectors one of another: they enjoy what is just and forbid what is evil" (The Qur'an, [Khan] AL-TAWBAH 9:071). Also in the Bible "Thou madest Adam of the slime of the earth, and gavest him Eve for a helper" (Catholic, Tobias 8:8). We conclude that justice contains everything positive in life, and that evil consists of everything negative in it, we will then realize that Adam and Eve are partners in building up life. And just like Adam is responsible of the society, Eve also is equally responsible of the society which lives in. So, the outer side framework of the specifically motherhood and fatherhood characteristics where they perform absolutely different functions, male and female have vast areas to take control, building life hand in hand as human beings, equal in humanity. So, we can say that Islam, Judaism and Christianity had opened the door to women to enjoy life as a whole, not as what some people may pretend that it had tied them down in their characteristics as females.

Otherwise, the relationships between male and female character in the late 19th century and throughout the 21st century have seen kind of scrutiny. The roles of the two genders were source of many researches and debates in all the social fields whether political, socioeconomic, cultural, educational and other field. However, the male was observed and

indubitably seen as the absolute authority holder in society. Man is the norm, the father the protector, the leader, the hard worker and the man of the house. The female's role was determined within the household and less within her society whether maintaining the home, cooking, cleaning and to take care for her children.

The early feminists emphasize the need for greater awareness of woman's position in the world. In *The Second Sex*, Simone de Beauvoir questioned the traditional belief of woman as "womb". Several feminists, like Beauvoir argued that in order to understand "woman's role" we needed to understand the historical, cultural and societal values embedded in the system of patriarchy. The principles and premises of feminist theory consist of two basic. The first one is the presentation of "woman" in male literature; the language that man uses to draw an image for woman and woman's place in society. The second premise is the presentation of woman in literature written by female writers and the use of language which described woman and her place in society.

2) Statement of the problem

The main idea that this thesis endeavours to show how the stereotypical image of woman has been perpetuated in different societies and how historical, social, political, religion and cultural contexts have played a major role in shaping and retaining those images. The study examines two stories from two different cultures in order to examine this problem. The first is a short story "The Yellow Wallpaper" by Charlotte Perkins Gilman (1892) and the second is a novel, "My Name is Salma", by Fadia Faqir (2007).

3) Significance of the study

The significance of the study is to draw attention to female's role in Gilman's and Faqir's short story. The study benefits also to illustrate that the early female writers like Gilman and Faqir contributed to shape the first feminist attempts and movements in

literature. Moreover, this may encourage further future studies and open new venues in the study of Arabic literature and draw more parallels between two different cultures.

4) Aims of the study

Two different cultures represented by Gilman and Faqir. While Gilman is mainstream American writer, Faqir is an Arab British writer. The study endeavours to depict the status of woman or rather the lack of status of woman during late 19th century to the late 20th century Jordan. Gilman's short story dramatizes the story of the main character, Jane, as she struggles with depression and she living in a male-dominated society, whereas the story of Salma in faqir's novel reflect the struggle of eponymous woman starting from her early Bedouin life until, having given birth to an illegitimate daughter and fearful of becoming victim to an 'honour killing' at the hands of her brother, she is forced to flee as a refugee to Britain. As a migrant she suffers indifference and racial abuse.

5) Question of the study

This thesis relies on the following questions:

1. How does the social, economic, political, and cultural framework of patriarchy effect the portrayal of women in literary works?
2. How these works treat the impact of patriarchal ideology in woman's life in their societies?

6) Hypotheses

The present research is based on three hypotheses that shall be tested and verified through:

1. We hypothesise that the social, economic, political, and cultural framework of patriarchy effect the portrayal of women in literary works.

2. We advance that these works treat the impact of patriarchal ideology in woman's life in their societies.

7) METHODOLOGY

The researchers intend to use a descriptive, analytical method to acquire and gather data for this thesis. Moreover, the researchers plan to derive information from any material relevant to their field of interest which is a new and fresh area in their department as far as they are concerned. In addition, they will apply feminism and gynocriticism as an approach to explore woman's image and voice which subjected to the male in different societies with different cultural backgrounds to cater for both theoretical and applied research. The results of comparative tools will be included in the thesis.

8) Limitations of the study

The limitations encountered during the course of this study are the limited number of available resources with regard to the My Name Is Salma as recent modern work. The researcher made his own interpretations and translation. Moreover, the luck of time .

9) Review of Related Literature

Several articles and books have been written on Charlotte Perkins Gilman's work "The Yellow Wallpaper". Love and Economics by Charlotte Perkins Gilman on the „Woman Question" (2005) is one of these studies. In her critical article Davis delves into the difficulties that Gilman experienced in her own personal life over her constant efforts to reconcile the demands of a woman's situation on both marriage and work. symbolically This internal conflict was memorialized also in her novel, "The Yellow Wallpaper" as a result of conforming to society's expectations of a securely rooted domestic life as opposed to living a life that offered a more economic and social independence. Also in her book Women and

Economics Gilman advocates intensely against the reduction of a woman's identity; and her unpleasant experiences during her first marriage enabled her to argue vehemently on behalf of women's rights to economic independence. Gilman also questioned why men's professional life overshadowed women's domestic life. As an advocate for women's rights, she felt a strong sense of urgency to reform the disappointing state of economic opportunities allotted to women besides those limited ones such as a governess, houseservant, or a lady's companion. Gilman felt that this point further created and sustained a hierarchy of segregated roles within a marriage.

In another example, Hedges points out Judith Fetterless perspectives on how the story emphasizes a male control of textuality and how the narrator utilizes the wallpaper as a vehicle of her own writing, thus writing her own expressions. The wallpaper's pattern assumes a dominant position whereas she identifies herself with the trapped woman within it and this in itself makes her a subtext of the paper. Yet again, another critical approach is "Feminist Criticism, debated by Susan Lancer's "The Yellow Wallpaper" and the Politics of Colour in America" (1989). In this essay, she highlight the importance of Gilman's story by suggesting it to be a product of the politics of heavily laced race issues (specifically, Asians – the reason for the paper's yellow colour) and therefore making it a textual product of culture.

Nawal elSaadawi state in her work of nonfiction *The Hidden Face of Eve: Women in the Arab World* the status of Arab women and she *discussed the* relation between economic and class as oppressive forces. « For the life of people and their essential needs are dependent on economics and not on religion. Throughout human history the standards and values of religion have themselves been shaped by the economy. The oppression of women in any society is in its turn an expression of an economic structure built on land ownership, systems of inheritance and parenthood, and the patriarchal family as an inbuilt social unit». (p 4)

In her introduction of her nonfiction "*The Feminine Mystique*", Betty Friedan describes what Friedan called "the problem that has no name". She describes the miserable situation which women lived in the 1950s and early 1960s, which was characterized by unhappy housewives in the United States. Friedan debated early American feminists and how they fought against the assumption that the proper role of a woman was to be solely a wife and mother.

10) Key terms

a. Gender: the term traditionally refers to both the classification of nouns and their corresponding modifiers as "masculine", "feminine" and "neuter", and the sense of being male or female. A distinction between "sex" and "gender" began to be made in English in the 1970s, largely as a result of the impact of feminism and women liberation. (Macey, 156)

b. Gynocriticism: A term introduced by American feminist literary critic Elaine Showalter to classify critical work such as her own which focuses exclusively on literature written by female authors. Its twofold aim is to recover 'lost' or 'neglected' women writers and to understand in its specificity women's construction of textual meaning. The term is not widely used today, but the two key examples of gynocriticism, namely Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979) and Elaine Showalter's *A Literature of their Own* (1977), are still read today, so the practice of gynocriticism, if not the word, is very much alive.

c. Patriarchy: is a social system in which: males hold primary power; males predominate in roles of political leadership, moral authority, social privilege and control of property; and, in the domain of the family, fathers or father-figures hold authority over women.

11) Historical Background

11.1. First-wave of Feminism

In the 1830s, the main issues were abolition of slavery and women's rights. 1848 – Women's Rights Convention held in Seneca Falls, 1920 – the 19th Amendment guaranteed women the right to vote. (Martin 161)

In her article *Feminism: The Essential Historical Writings* Schneir, argue that Simone de Beauvoir wrote that the first woman to "take up her pen in defense of her sex" was Christine de Pizan in the 15th century. Heinrich Cornelius Agrippa and Modesta di Pozzo di Forzi worked in the 16th century. Marie Le Jars de Gournay, Anne Bradstreet and François Poullain de la Barre wrote in the 17th.

Mary Wollstonecraft published one of the most important feminist treatises, *A Vindication of the Rights of Woman* (1792), in which she advocated the social and moral equality of the sexes, extending the work of her 1790 pamphlet, *A Vindication of the Rights of Men*. Her later unfinished novel, *Maria, or the Wrongs of Woman*, earned her considerable criticism as she discussed women's sexual desires. (Wollstonecraft 8)

11.2. Second Wave

In the years, 1966-1979, there was heightened feminist consciousness. The movement was linked to the Civil Rights movement begun in the late '50s. Key issues: antidiscrimination policies and equal privileges. (Millet 8)

Betty Friedan in her *Feminine Mystique*, examined the internal and personal spheres of domesticity. She looked at how women of that time period were indoctrinated into believing that domesticity was their only and true vocation. The *Feminine Mystique* is regarded as a major influential feminist work because it impacted the social threads of that era's belief

system with regard to women's roles in society and in their microcosmic domestic world. Friedan contested women into questioning their traditionally conforming roles of housewife/mother. In her book she hypothesized that women easily lost their identity and objectives in life when submersed

11.3. **The Third Wave of Feminism**

The Third Wave of feminism had its beginnings in the early 1990s. The significance of this phase is twofold. First, it showed a clearly distinctive developmental change in the aims of the women's movement and secondly, it arose as a response to the setbacks that second-wave feminism failed to address. Third Wave feminism's point of departure occurs however, when it avoided addressing central issues which became more apparent in society with regard to race-relations. Moreover, an increase in internal debates also contributed to multi-perspectives over how there were important differences between the sexes, while others contended that these differences were not inherently present but rather socially constructed gender roles. As a result, the internal shifts in these feminist paradigms led to readdressing and redefining the unique differences that existed among women in a response to their shifting roles and ideas toward feminism. (Kinser 45)

In summary, the first wave of feminism served to establish an early women's suffrage movement to secure equality of voting rights. The second wave looked more deeply to important ideas and actions associated with women's movement in terms of addressing women's legal and social rights. The third wave served as a continuation and reformation to those ideologies commenced with its predecessors.

They claim that by not fully including these "sisters", many issues will continue to keep a divide among women. Consequently, this new wave of feminism will need to redefine feminism and the many new challenges of the 21st century woman. (qtd. Alfadel 22)

II. Chapter TWO

woman's Image in "My name is Salma"

Introduction

In this chapter the researcher tryto investigate the social, economic, political, and cultural framework of patriarchy of men in Arab socity by examing a novel by Anglo-Arab writer, Fadia faqir "My name is Salma".

2.1.The development of Arab feminist Novels

A talk about feminist writing or women's literature is very difficult especially if we add a further difficulty which is the problem of acceptance of this literature by the Arab community. This difficulty is reflected in the whirlwind that was raised on the topic, which took the dimensions and interpretations far from the substantive subtraction.

In the twenty-first century, Arab women's writing evolved a lot and went out to the global outlook is no longer draws attention captive of literary salons and the diodes typical emotional as it was in the early twentieth century . The Arab novelist no longer considers their writing as a feminist publication against oppression and a kind of rebellion against the patriarchal culture. As wellthe protestdisinherit of women's rights foreducation, work, or merely a call to revolt against traditional patriarchal values. As in the past, when female works call those women saved from death and the disposal of fear of slavery and exploitation, as did Scheherazade in ArabianNights. The feminist discourse continued to develop in practical term: woman became feminist activists and created national organizations defendfor Woman'sRights.

Dr.Butheina Shaaban sees in her book, "A hundred years of Arab women's novel," The concerns of Arab novelist's accusation that they are bringing up personal issues about love,

marriage, children and family. However, it is not in the interests of readers, which prompted some Arab novelists to choose the male protagonist rather than female heroine to their stories, to add to their stories broad social experience.

The scholars considered the contemporary Arabic novel as a recent born, did not spend only a century, but research dealing with the birth of the modern Arabic novel reveals that Arab's women have had a preferred leadership and she contributed in its appearance before man. The resources confirm several attempts to build the novel. Zaynab Fawwaz was the first Lebanese who published her first novel "Good Consequences" in 1899. Followed by Lebanese Labibah Hashim which issued in 1904 a novel titled "The Heart of Man"

(Ashour, Ghazoul, and more 108)

Afifa Karam wrote a novel titled "Badia and Fouad" it was published in New York for the first time in 1906. As a whole it is a love story event taking place on board a ship bound for the United States and holds Lebanese immigrant's. It put the fear of life issues in the new country, also the position of women of modernity as well as the challenge of identity and the relationship between East and West (Sabbagh 236).

The first women's novels are based on the development of the lesson by employing social and cultural issues or educational approach in addressing the reader. The most calls for the liberation of women and education in the vicinity deny them of women's equality with men or to deprive them even of the simplest right. This idea resonates in their novels, and then started to enter other topics depth of women's experience in life, love, marriage and work in addition to offering the problematic role and status of women and their experience in public life, Ironically, the image of women and their role between East and West with the associated liberation, modernity, travel and alienation departure from the conservative traditions of

women before and the heritage who devoted suppressed traditional stereotype of women.(Ben Boza 367)

In his article "Expression of Desires In Arabic Women's Novels" Collin Hull state that The Arab women's writing in general, the novel in particular and literary biography are an expression of the Arab Women's desire, to open up a dialogue about women's issues in the Arab community and invite others to discuss the quest for social change and the mobilization of sympathy or understanding and justify the reasons. It also aims to address the supporters of the struggle of women in their societies.(Par 1)

Mona Mikhail Professor of Middle Eastern Studies at New York University released her book " seen and heard: A Century of Arab women in literature and culture " in 2003 and dealt with the questions revolve around how others see Arab women? How do Arab women see themselves? The study addresses the role and status of women in modern Arab society, as well as reflections on contemporary culture and the writings of prominent Arab writers. (Valassopoulos 155)

In the article in titled "Self-Determination in Arab Society "the author observes that:

Arab women novelists such as Fadia Faqir and Leila Al-Atrash tackle the issue of self-determination with regard to women, which is reflected in Pillars of Salt and a Woman of Five Seasons. In Pillars of Salt the audience is introduced to Maha and Um Saad who are both put into the Fuhais Mental Institution in Jordan and share a room as well as their lives. Although Maha is from a small village in the Jordan valley and Um Saad is from the city of Amman, they share the same determination to survive a male-dominated society. In Maha? Case that mainly stems from her brother: physical and emotional abuse, inheritance she is forced to give up, an arranged second marriage as well as other issues.

There seems no doubt that in a limited way, self-determination for women stem from the fact that there is a double standard in Arab society. Women are told to be submissive and virginal while men are in the forefront and allowed to be promiscuous. How can a woman grow intellectually if she is obliged to be in a

state of submission? Issues such as inheritance, women? Education and polygamy are addressed in the Quran are sensitive to women needs but interpretation throughout years have used these sources to subjugate women.

In his blog Elspeth Black, he writes an article entitled *Fadia Faqir: " A Voice for Arab Women"*. He presented the novelist Fadia Faqir's most important works in postmodern era:

“Her novels are rooted in the Arabic diasporic experience, the central theme that links together her story is neither cultural nor geographic, but rather the marginalised people in society, particularly women. Although she is Jordanian, Faqir is first and foremost a spokesperson for the women of the Arab world who are linked by their shared experiences in a largely patriarchal cultural landscape that remains. Faqir's own experiences as a woman writer born in Jordan before emigrating and settling in Britain are deeply embedded in her works which give them the immediacy of a memoir.”

(The Culture Trip Par 3)

Faqir's novel *My name is Salma* is a series of events of a young Bedouin girl named Salma from unnamed country. Salma give a birth of illegitimate daughter so, she flees the bullet of her brother who plant to kill her to restore the family's honour because in her country consider such thing as crime. (Felemban 44)

In order to save Salma from her family honour killing by the hand of her brother , her teacher helped her and gets her in custody .she spends several years in prison. Her baby girl is taken away from her immediately. Salma traveled to England and rescued and adapted by Miss Asher in the name Sally Asher .She faces there many new problems: she has to find a new identity and a life for herself in a society which is generally unsympathetic to headscarves. (ibid)

Obviously, there are not many sources on Faqir's "My name is Salma" as it is a recent work. However, in the chapter in which this novel will be discussed, reference will be made to studies on several other Arab female writers and to feminist theory as a whole

2.2. The language in my name is Salma

Virginia Woolf essay "Room of One's Own" contributed in 'modern primer' for feminist criticism. Her impact on later generations of feminist has been huge. What Woolf symbolizes to feminist literature is not only a writer and critic, but also critical enquiry' subject. Second wave of feminist literary criticism took the rescuing of Woolf from the apolitical prisons of sickness as of one basic projects; giving primacy to a construction of relationship between the writer, her criticism and critics. (Gillplain and Sellers9). She state that giving a voice to the women is very important and her history should be recorded. Also "Nichole Tum in his article"search for the Arab woman: An Errand of Folly" shows the variation and diversity in the identity of Arab woman. These differing views reflect the diversity of class. She tries to finds answer questions such as: "what is the historical image and portrayal of Arab women? How do the images represented by these authors challenge this historical image? What are the implications of a singular image of Arab women? What lessons does one learn from the multi-dimensional view of Arab women in relation to Western feminism? "

Salma, to a significant degree, seems to achieve this state of hybridity. The novel, notwithstanding the non-linearity that is narrative structure reflects, traces an evolution and growth of the character's sense of self and social agency. The title, My Name is Salma, represents the character's reclaiming of her original identity and rejection of the fragmented self that is embodied in English diminutives and transmutations of her name ("Sal" and "Sally"). Nevertheless, Salma is able to participate actively in British social and economic life, forming connections with people of various cultures, despite her refusal to be "Sally". (127)

2.2.1. The importance of the novel title "My name is Salma"

The title is the most important parallel textual elements that surround the text, which contributes to clarify the implications of the text, and to explore the apparent and hidden meanings to the reader. Hence, the title is an necessary key to understand the text. It also a tool that checks the consistency and harmony of the text, it highlights the readability of the text, and revealed the direct and indirect purposes of it. Consequently, the text is the title, and the title is the text.

According to Ridah Nasar the name 'Salma' is Arabic word which means safe (87). It sounds. **Ironically** Salma, the protagonist, is far from being safe or secure. This is a touching tragic story of a young Bedouin girl of seventeen who commits adultery and is pregnant out of wedlock. She is helped to escape by her teacher, Miss Naila, to flee away from her home village in order to preserve her life. Salma, who has violated the honour code of her tribe, has to be killed by a near male kin to restore the family honour. Her brother Mahmoud will be a living ghost that will haunt her to shoot her between the eyes till the end of her life.

(ElMiniawi 61)

2.2.2. The Text and the Titles

The researcher observed that the author capitalized each beginning of each story; she capitalize first sentences such as, "THE WHITE SHEEP DOTTED THE GREEN HILLS LIKE TEASED wool and the lights of the solitary mill floated on the calm surface of the river Exe". (5) "The element of Capitalization" help Faqir signify what part of the story she wants the reader to pay specific attention to it.

These literary properties help the reader understand what Faqir is trying to communicate. Faqir's excessive use of capitalization has been interpreted variously as the

result of great stress and intense emotion, as the indication of a mental breakdown, and as a mere idiosyncratic, female habit.

2.2.2.1. Where the River Meets the Sea

It is the first story in faqir's novel. This title contains two contradictory key terms which are the 'river' and the 'sea'. According to SAGE in his book *DICTIONARY OF SYMBOLS* the symbolic significance of the sea:

"Corresponds to that of the 'Lower Ocean'—the waters in flux, the transitional and mediating agent between the nonformal (air and gases) and the formal (earth and solids) and, by analogy, between life and death. The waters of the oceans are thus seen not only as the source of life but also as its goal. 'To return to the sea' is 'to return to the mother', that is, to die". (281)

We are at home on the land. The sea has always been alien and dangerous, and those who have made it a second home have learned special skills and habits. For that very reason the literature of the sea is ancient and vast: from the *Odyssey*, the *Argonautica*, and the story of *Jonah* through Melville's *Moby-Dick*, London's *The Sea-Wolf*, several novels of Conrad's, Hemingway's *The Old Man and the Sea* and Patrick O'Brian's recent *Master and Commander* and its sequels. Science fiction is largely derivative of sea stories (Jules Verne providing a link), as the word "spaceship" and "astronaut" (from Greek *nautes*, "sailor") remind us; planets are islands in the sea of space. Among many other things, the sea has symbolized chaos and the bridge among orderly lands, life and death, time and timelessness, menace and lure, boredom and the sublime. Out of this welter of contrary symbols we shall select a few prominent ones. Middle Eastern mythology: the sea is the primordial element. (ferber 181)

River symbolism has played an important part in many story genres. This symbolism, though, is somewhat ambivalent. J.E. Cirlot notes that river symbolism "corresponds to the creative power of nature and time. On the one hand it signifies fertility and the progressive irrigation

of the soil; and on the other hand it stands for the irreversible passage of time and, in consequence, for a sense of loss and oblivion."(274)

If ocean symbolism is based primarily around water in a relatively unmoving form, river symbolism is based around water in movement. In the book *Jung And The Story Of Our Time*, Laurens van der Post notes that a river is the image of "water already in movement, finding its own way through great ravines, carrying all over cataract and rapid through conditions of external danger, to emerge intact and triumphant for union with the sea out of which it rose as vapour at the beginning." He says that it succeeds in doing so:

"...only because it finds its own way without short cuts, straight lines, or disregard of any physical impediments but in full acknowledgement of the reality of all that surrounds it, implying that the longest way round is the shortest and only safe way to the sea ... The Rhine is one of the great mythological rivers of the world, a dark and angry stream, as dark and in as strange a rage and passion to get to the sea as the Congo issuing straight out of the darkest center of Africa."

It is the great movement of rivers which have given rise to labeling them with them with personalities and seeing in them symbols for the progression of life itself from small bubbling mountain streams to raging youth to death at their conjunction with the seas and oceans.

The title "Where the River Meets the Sea " refers to a metaphor for both death and fertility. Figuratively, the sea symbolizes the great obstacles which Salma had to overcome during life in being forcefully displaced. She survived the passage to her new destination spent the rest of her life trying to overcome the obstacles. However, she can only successfully cross the river and be delivered in death. The river carries freedom: for Salma, away from her abusive brother and the restrictive "tribe" of the Eastern community .

2.2.2.2. Vines and Fig Trees

It is the second story in "MIS" according to the dictionary of symbols Vine Just as the grape has an ambivalent symbolism, pertaining to sacrifice and to fecundity, so wine frequently appears as a symbol both of youth and of eternal life. In the earliest times, the supreme ideogram of life was a vine-leaf. According to Eliade, the Mother-Goddess was known by the Primitives as 'The Goddess of the Vines', representing the unfailing source of natural creation.(Cirlot 360)

The fig is one of the oldest fruits known to humans. The trees grow about 20 feet and they can produce two crops per year, which is unusual among fruit trees. The first crop comes from buds left from the previous season's growth and the second from the new season's growth. This in itself is a reminder that we should build upon past activities for greater abundance.

The fig tree was the sacred tree of Buddha. Under it, he found enlightenment. Its spirit and essence awakens the intuitive insight that enables the individual to put our life and activities into a new perspective. It releases past life blockages, bringing them out and into the open so those new thresholds may be crossed (reflected in the first crop coming from the previous season's growth). It is a tree whose energies help the individual to link the conscious mind with the subconscious and to do so with the correct perspective.

Making a "fig sign" is an ancient way of warding off the evil eye. Make a fist, putting your thumb between the index finger and the middle finger. (If you live in an Italian neighbourhood, however, it is suggested that you don't do this. It is considered an insulting sexual gesture and may result in you receiving a black eye.) It is said that this sign should be used when something good has been done, in order to distract the notice of Satan himself. Legend holds that Barbarossa first used this after a battle, as a sign of contempt for the people

of Milan. The fig sign should be pointed in the direction of anyone who wishes you ill or who brings you bad luck, or in the direction of a black cat, or any other ill-omened creature.

The title "Vines and Fig Trees" was presented in "MIS" to show a significant symbol and to show the Salma's dedication to her home and her culture. The vines come off as nostalgic, and she uses the vine to remember her youth in her mother country. Also she uses the fig trees as an allusion to bad luck or as sign of the evil eyes.

2.2.2.3. Sage Tea

It is third story in "MIS" the symbolic meaning of sage tea according to the Witchipedia Sage is masculine in nature and associated the element of air and the planet Jupiter. Sage is sacred to the Greek Zeus and Roman Jupiter. It is also a symbol of the Virgin Mary.

White sage *Salvia apiana* is sacred in many Shamanic and Native American belief systems and is used in smudging, and other, ceremonies to purify the body. This plant is difficult to grow in captivity and is largely wild crafted which threatens native populations. Garden sage is a suitable substitute. Indeed, most *Salvia* species can be used for smudging.

Sage is used in magical workings for immortality, longevity, wisdom, protection and the granting of wishes. Sage is also believed to help alleviate sorrow of the death of a loved one.

To make a wish, write your wish on a sage leaf and sleep with it under your pillow for three days and then bury it. (www.witchipedia.com)

The writer of "MIS" titled her third story "sage tea" which is a symbolism to virginity. In this sense, virginity is not literal, but is merely a metaphor for a kind of innocence combined with receptivity that should be exercised as much as possible before it is lost, which with experience it will be.

The sexual theme is obvious but not simple. It can be understood very differently, depending on what one takes to be the sex of the reader. The tea can be a metaphor for virginity from an unwilling victim in ambiguous circumstances.

2.2.2.4. Lilac or jasmine

It is fourth story in "MIS" the symbolic meaning of Lilacs are purple flowers that are associated with the Language of Flowers. This flower is a symbol of the emotions of early love.

The color lilac used to be associated with mourning. Black was worn or used to symbolize a recent death in some European and North American cultures. But after a year of mourning, key mourners, such as the widow, could switch to lilac for clothing, the border on stationary, etc. This is mostly an older use, such as in the late 1800s. Like other variations of purple, lilac is also associated with spirituality. (Ferber 164)

Use jasmine as a symbol of love and romance. Sampaguita, a variety of jasmine, comes from the Pilipino words "sumpa kita," in English, "I promise you." Couples once upon a time exchanged sampaguita necklaces just as a today's couples give wedding rings. A traditional Asian belief is that jasmine penetrates the soul and opens up emotions. In ancient Egypt, Cleopatra used jasmine oil to seduce Anthony. It is still a favourite ingredient in perfumes all over the world. (Resnick par3)

In her fourth story in "MIS", the Title is "Lilac or jasmine". Faqir combined between two words which convey tow converse meaning, Lilac or jasmine as allusion to death or love. Faqir centers on the concept of choice because her protagonist Salma struggle with internal problem, a crisis within her soul because she suffering from a guilt complex and the sense of shame. In otherwise she struggle the external conflict which is the honour killingby her

brother and the rejection of the society. Also her daughter makes her ambitious to live and carry love with her.

2.2.2.5. Peaches and Snakes

Serpents are represented as potent guardians of temples and other sacred spaces. This connection may be grounded in the observation that when threatened, some snakes (such as rattlesnakes or cobras) frequently hold and defend their ground, first resorting to threatening display and then fighting, rather than retreat. Thus, they are natural guardians of treasures or sacred sites which cannot easily be moved out of harm's way.

At Angkor in Cambodia, numerous stone sculptures present hooded multi-headed nāgas as guardians of temples or other premises. A favourite motif of Angkorean sculptors from approximately the 12th century CE onward was that of the Buddha, sitting in the position of meditation, his weight supported by the coils of a multi-headed naga that also uses its flared hood to shield him from above. This motif recalls the story of the Buddha and the serpent king Mucalinda: as the Buddha sat beneath a tree engrossed in meditation, Mucalinda came up from the roots of the tree to shield the Buddha from a tempest that was just beginning to arise.

The Gadsden flag of the American Revolution depicts a rattlesnake coiled up and poised to strike. Below the image of the snake is the legend, "Don't tread on me." The snake symbolized the dangerousness of colonists willing to fight for their rights and homeland. The motif is repeated in the First Navy Jack of the US Navy (<http://en.wikipedia.org>)

According L.Z. MariePeach: Symbolic of virginity, this fuzzy fruit was sacred to Hymen, the Roman God of marriage ceremonies Classical art often depicts the peach with the Virgin Mary and child, thus symbolizing salvation.

In her fifth story Peaches and Snakes in "MIS" Fadia portrayed the shadow of her brother as snakes because the symbolic meaning of the snakes is Guardianship. The shadow of her brother followed her in anywhere place as result of her fear and the shame whose brought when she loosed hervirginity.

2.2.2.6. Butter, honey and coconut

In ancient Egypt, the bee was an insignia of kingship associated particularly with Lower Egypt, where there may even have been a Bee King in pre-dynastic times. After the unification of Upper and Lower Egypt, this symbol was incorporated in the title usually preceding the throne name of pharaoh and expressing the unity of the two realms, He of the Sedge and of the Bee.

Honey bees, signifying immortality and resurrection, were royal emblems of the Merovingians, revived by Napoleon. The bee is also the heraldic emblem of the Barberini. In heraldry, the bee symbolizes diligence and indefatigable effort. Someone is said to be busy as a bee when he or she works tirelessly and regardless of schedules or breaks.

A community of honey bees has often been employed by political theorists as a model of human society. This metaphor occurs in Aristotle and Plato; in Virgil and Seneca; in Erasmus and Shakespeare and in Bernard Mandeville's *Fable of the Bees, or Private Vices made Public Benefits*, which influenced Montesquieu and Marx. Tolstoy also compares human society to a community of bees in *War and Peace*. (Ferber 21-23)

The coconut is symbolic of annihilating the ego and humbling oneself before God. Whenever a work of magnitude is undertaken it is natural for the persons involved to feel a sense of pride at what they are setting out to achieve or what they have achieved. This ritual indicates that the actual "doer" is God and humans are merely instruments in his hands. Coconuts are

also broken before the deities in temples during normal worship. Again, the philosophy is the same – complete submission to God. (rkgoel.wordpress.com par3)

A symbol for the “small fortune” “everything in butter.” Your own life has its calming policy and no one must suffer lack. Completely different: If valuables are smeared with butter, or you slip on a piece of butter – then it is plain that little happiness that you absolutely cannot find desirable. We disclaim any petty bourgeois way of life – or you want to achieve more and despise everything average.

In her sixth story Butter, honey and coconut in "MIS" Fadia bring butter together with honey and coconut .she done it on purpose, because the significance of honey is immortality, the significance of coconut is humbling and the significance of the butter is small fortune. So the relationship between these three terms within the story summing-up the miserable situation which Salma living in.

2.2.2.7. English tea

In Eastern cultures, tea is linked to family, hospitality, and tranquility. In Japan, the tea ceremony is a high art, symbolizing peace, self-discipline, and respect.

(Marie <http://lzmarieauthor.com>)

In her seventh story English tea in "MIS" Fadia made an allusion to the land that dream to live in freely and to her new environment in England. So maybe the metaphor behind English tea was not excessive and instead it was an example of how to capture all of the amazing aspects of a culture and people into one object. English culture is just as beautiful as the author wrote, surpassing even the most brilliantly crafted metaphors.

2.2.2.8. Milk and honey

Milk is a powerful symbol within most cultural traditions. , the first human diet, it flows freely in the "promised land of Canaan" (Biederman 221). Milk symbolizes the MOTHER; it is deeply connected with life itself.

*Honey: the symbolic of honey see previous page.

2.2.2.9. Dal and willow trees

In the Indian Subcontinent, Dhal or lentil curry is part of the everyday diet, eaten with both rice and roti. Boiled lentil and lentil stock are used as thickening agent in most vegetarian curries. They are also used as stuffing in Dal Parathas and Puris. Lentils are also used in many regional varieties of sweets. It is considered to be one of the best foods because the internal chemical structures are not altered by cooking.

In Italy and Hungary, eating lentils on New Year's Eve traditionally symbolizes the hope for a prosperous new year, most likely because of their round, coin-like form.(en.wikipedia.org)

Willows are held symbolic of melancholy and forsaken love. Once popular was the custom of wearing a willow garland when one had been jilted. Pausanias, the Greek historian (second century A.D.), writes of a grove sacred to Persephone, where willows and poplars grew. Orpheus, in the underworld, is also described as holding a willow branch. On Circe's island, there was said to be a grove of willows from which corpses hung. Willows are often planted in cemeteries to suggest immortality, and in China, coffins were once covered with willow boughs.

In Ireland, the so-called PussyWillow was held one of the seven noble trees of the land and was believed effective against magical charms. Tradition holds it unlucky to take the catkins or pussies indoors. Yet others hold it good luck, if they are brought into the house on

May Day. The willow tree is also through to gossip. No one should reveal a secret in front of it, or they will soon hear it repeated by the wind.

In the Far East, tradition holds that, should a girl sleep in the shade of a willow tree, she will find herself pregnant. A Russian belief holds that whoever plants a willow tree digs his own grave. (Ferber 34-35)

Fadia in her story "Dal and willow trees" she transmits deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. Moreover, it often carries a repressed knowledge that the object of longing might never return. A stronger desire might be felt towards people and things, such as a lost lover, or a family member who has gone missing; also she has feeling of loss towards the past and the future.

2.2.2.10. Turkish delights and coconuts

Turkish delight has much symbolic significance. It is virtually a metaphor for unique Turkish cultural overtones: the diversity, coloration and naturalness. One of the oldest tastes of the cultural geography, lokum represent Turkish hospitality, friendliness and the pleasure take in serving the guests.

*Coconuts: the symbolic of coconuts see previous pages.

Faqir gathered Turkish delights with coconuts as an allusion to her situation abroad. Really there is multiracial but Humiliation prevails everywhere there.

2.2.2.11. Lemons and monkeys

Lemon symbolic of a bitter heart or a sour disposition; resentment; unresolved conflict. Symbolic monkey meaning is often deals with animated entertainment, and monkeys

are depicted as mischievous figures in myth, legend and lore. In reality, this is true when we observe their behaviour. No wonder attentive philosophers and scholars attributed playfulness and chicanery to the monkey. It's important to note however, their goofing off isn't random. Monkeys are particular about who they play with. If the monkey is your totem, you've got a penchant for practical jokes and good-hearted trickery. Just know it would be wise to choose the objects of your tricks wisely. There's a time and place for good humour, this holds true for the recipient of our jocularities too. If the monkey is egging you on to pull a good prank (and if the monkey is your guide, it will absolutely encourage shenanigans), make sure your humour is well-intended, and the brunt of your joke will take your meaning as it's intended.

In their social habitats, monkeys display amazing depths of compassion, understanding, and bonding. Grooming is a major activity for monkeys and they will spend ample time cleaning each other's fur and skin. It's a way to get close to family members, it's also a form of protection - an expression of caring. This is great imagery for family and support. If the monkey comes swinging into your awareness, it might be a sign for grooming your loved ones. Perhaps not in a physical sense, but certainly watching out for your loved ones, offering demonstrable signs of encouragement to them, and letting your peeps know you love them and are there to give your support. (Ferber 12)

2.2.2.12. Rubies and dry bread

Ruby Prized through the ages - even by kings - as the "gem of gems", this gemstone surpasses all other precious stones in virtue, and said to be the most powerful gem in the universe. Historically, this gem has been the symbol of love and passion while being associated with vitality and royalty. It arouses the senses, stirs the imagination, and is said to guarantee health, wisdom, wealth and success in love. The superlatives used to describe it and

to praise its virtues are endless. In Sanskrit, it has got many names, all of which clearly shows that this gemstone was valued by Hindus more than any other culture.

Bread is vital to Christians. It symbolizes the living presence of Jesus, reminds us of our need for divine and human nourishment, and reminds us of our obligation to alleviate the world's hunger. All four gospels contain accounts in which Jesus feeds multitudes with a few loaves of bread and fish. In the Gospel of John, however, the feeding of the crowds serves as a prelude for a more extended reflection by Jesus just as the time for Passover draws near; the discourse and use of Jewish festivals are a typical literary convention John employs throughout his gospel. After feeding them, Jesus instructs the crowd to work not for the "food that perishes," but rather for the "food that endures for eternal life." The crowd remembers that God had fed their ancestors in the desert with manna. Jesus reminds them that it was God, not Moses, from whom the manna came. Then he tells them: "I am the bread of life. Whoever comes to me will never be hungry, and whoever believes in me will never be thirsty."

(qtd .John 6:35)

We see at least four dimensions of John's theology in this intricately layered account the connection of manna, the unleavened bread of Passover and the "bread of life" the responsiveness of Jesus to physical hunger his admonition that while people need to eat, they should seek to fulfill other hungers, symbolized by the complex term "eternal life"; and the identification with Jesus, the bread of life.

2.2.2.13. Musk roses and dogwood trees

The dogwood is a modern figure of the Passion of Christ. The "legend" has it that the dogwood, which once grew tall and straight, was the source of the wood used for the cross. Jesus had pity on this poor tree used for such an ignoble purpose, and decreed, "Henceforth it

shall be slender and bent and twisted and its blossoms shall be in the form of a cross ... two long and two short petals. And in the center of the outer edge of each petal there will be nail prints, brown with rust and stained with red, and in the center of the flower will be a crown of thorns, and all who see it remember ... that it was upon a dogwood tree I was crucified and this tree shall not be mutilated or destroyed, but cherished as a reminder of My death upon the cross." (John 3:1)

Rose The single rose is, in essence, a symbol of completion, of consummate achievement and perfection. Hence, accruing to it are all those ideas associated with these qualities: the mystic Centre, the heart, the garden of Eros, the paradise of Dante, the beloved, the emblem of Venus and so on. More precise symbolic meanings are derived from the colour and number of its petals. The relationship of the white rose to the red is in accordance with the relationship between the two colours as defined in alchemy (q.v.). The blue rose is symbolic of the impossible. The golden rose is a symbol of absolute achievement. When the rose is round in shape, it corresponds in significance to the mandala. The sevenpetalled rose alludes to the septenary pattern (that is, the seven Directions of Space, the seven days of the week, the seven planets, and the seven degrees of perfection). It is in this sense that it appears in emblem DCCXXIII of the *ArsSymbolica* of Bosch and in the *SummumBonum* of Robert Fludd. Musk Rose symbolizesCapricious Beauty.

Faqir gathered Musk roses with dogwood trees because the protagonist find in the England the absolute freedom but she suffer for another problems such racial abuse .So England according to Salma is Capricious Beauty.

2.2.2.14. Black iris

The *Oncocyclus* Irises are the most large and beautiful flowers in Israel and Jordan. The royal symbol of the Jordanian kings is the Black Iris of Amman region (*Iris nigricans*). In

Israel, one of the first struggles of the Society for Protection the Nature in Israel (SPNI) was to rescue the Irises on Mount Gilboa (Iris haynei). The millions of Iris flowers blooming every March on the mountain are the evidence for the victory of the nature lovers. Therefore, the Iris became the symbol of the SPNI in memory for the success of the conservation efforts.(<http://www.iris.huji.ac.il>)

The setting of the” M.I.S” was unknown so the writer she tries to identified the place by using ironical title black iris because the iris is beautiful flower but she described it as black one .

2.4.Text beginning and ending in MIS

2.4.1. Text beginning

| The novel | Title of the story | Text beginning | Page |
|------------------|------------------------------|---|-------------|
| | Where the river meet the sea | THE WHITE SHEEP DOTTED THE GREEN HILLS LIKE TEASED wool and the lights of the solitary mill floated on the calm surface of the river Exe. It was a new day, but the dewy greenness of the hills, the whiteness of the sheep, the greyness of the skies carried me to my distant past, | 05 |
| | Vines and fig trees | IN DARKNESS OR AT DAWN KEEP YOUR PETALS TIGHT SHUT and legs closed! But like a reckless flower opening up to the sun I received Hamdan. `Salma, you're a woman now ... you are mine, my slave girl.' | 35 |
| | Saga tea | I SLIPPED OUT OF MY RED UNDERWEAR, WHICH I BOUGHT in the sales and stood naked on the dirty carpet. `You have improved recently,' I said to my reflection then immersed myself in the water. | 57 |
| | Lilac or jasmine | RANCOISE, THE YOUNG FRENCH NUN, PUT THE BREAKfast tray on the side table and said in broken Lebanese Arabic, `Good morning.' I opened my eyes and realized that I was no longer in prison. The painted window | 83 |

| | | | |
|--|----------------------------|--|-----|
| | | of the convent reflected a rainbow of light on the bed. It was my first experience of a comfortable bed. In my village we slept on mattresses spread on the floor. In prison I slept first on a mattress, then on a hard metal bed. | |
| | Peaches and snakes | THE BACKPACKERS' HOSTEL WAS TOTALLY QUIET. ITS residents had finally gone to sleep. While watching the flickering reflection of the orange street lights on the dirty curtains I heard Parvin's muffled sighs coming from her ex-army bed. She must be crying. I put the kettle on and made her a cup of tea. 'Miss, tea?' | 105 |
| | Butter ,honey and coconuts | USHING UP THE WHITE THIN STAIRS OF THE LARGE SHIP my heart started beating. A few days before I had visited a small church inland with Miss Asher. The Little Sister who received us was keen to please her. She rushed into words breathlessly, pointing at some old instruments and bookcases. | 124 |
| | English tea | THE HILLS WERE DARK APART FROM THE DISTANT LIGHTS of the mill and I could make out the silhouette of the cows huddled together on the hillside. The river was gliding quietly now and the trains were less frequent. Everything was asleep, apart from the odd car. | 151 |
| | Milk and honey | WITH MY UMPTEENTH FILLING OF THE DISHWASHER behind the bar, I began seeing the sparkling of glasses without seeing the glasses themselves. The smell of the detergent, beer, nicotine and breath filled the small bar. I straightened my back and gave some instructions to myself. Do not cross the sea! Do not depart! You are not allowed to tonight. | 173 |
| | Dal and willow trees | PARVIN'S MAN WAS THE ASSISTANT MANAGER OF THE department store where she worked. He was stocky but not fat, with thick blond hair, big blue eyes, a wide, thin, almost lipless mouth and wide jaws. She introduced him to me with a voice full of pride, 'Meet Mark my fiance!' | 202 |

| | | |
|------------------------------|--|-----|
| Lemons and monkeys | THE SMELL OF PINE BATH OIL PROMISED A HANDSOME, rich man in the garden, under my bedroom window Under the influence of the fumes of the concentrated herbal bath I forgot that I didn't have a window overlooking a garden. | 257 |
| Rubies and dry bread | PARVIN'S FACE, THE TEAR-SHAPED PEARLS AROUND THE low-cut draped neckline of her silk cream dress and the crystals and pearls embedded in the rhinestone leaves and flowers of the tiara glowed in the faint light of the setting sun. | 276 |
| Musk roses and dogwood trees | MAHMOUD, MY BROTHER, WAS GIVEN A LOADED RIFLE TO kill Daffash's best stallion. My father's voice roared, `They killed our horse, we must kill theirs or else they will start shooting down the men of our tribe.' My brother was late that night, but when we heard the shots fired Mahmoud galloped back to the dark courtyard. | 299 |
| Black iris | IT WAS A DARK MOONLESS NIGHT AND I COULD NOT GO TO sleep. Whenever I closed my eyes I heard distant but amplified wheezing as if it were coming from the bottom of a well. I ran in the dark following footpaths all the way down the hill from the Long Well to the farm. | 326 |

Table: 2.1 the text beginning in the "MIS"

We observe through the table that the beginnings selected by Fadia Faqir for her novel "MIS" ranging long beginnings and short one .some of them started with description, place, or question. Through the table also we note that the beginnings mostly contain sad language shows fear on the determination or criticize social and economic conditions which the heroin live on.

2.4.2. Critical analysis for the texts beginning

The texts beginning in faqir's novel MIS characterized by combining poetic and realist language which attracted the reader and make him feel as one of characters in the novel.

- In the story “where the river meet the sea” Faqir started her story with descriptive image of new day in Hima. She said:

THE WHITE SHEEP DOTTED THE GREEN HILLS LIKE TEASED wool and the lights of the solitary mill floated on the calm surface of the river Exe. It was a new day, but the dewy greenness of the hills, the whiteness of the sheep, the greyness of the skies carried me to my distant past, to a small mud village tucked away between the deserted hills, to Hima, to silver-green olive groves gleaming in the morning light. I used to be a shepherdess, who under a barefaced sun guided her goats to the scarce green patches with her reed pipe. The village of Hima... (5)

She started with the description of white sheep than she jumps to other description “Wedding celebrations”.it is an allusion to the relation between the river and the sea.

- In the "Vines and Fig Trees " she started with descriptive dialogue:

IN DARKNESS OR AT DAWN KEEP YOUR PETALS TIGHT SHUT and legs closed! But like a reckless flower opening up to the sun I received Hamdan. `Salma, you're a woman now ... you are mine, my slave girl.'

`Yes, yes, yes," I used to say. There were no tissues, rubber or spermicide, just the fertile smell of freshly ploughed land. I washed my pantaloons in the stream and walked back home dazed. From then on I lay under the fig tree waiting for him most nights.

`My whore is still here!' he would say and take me quickly.

`More," I would whisper. (35)

Then she follows the previous dialogue with another dialogue between the mothers of Salma and Hamadan's mother:

...my mother and his mother grew suspicious. `You little slut, what have you done?'(35)

In this part the beginning embrace the title "Vines and Fig Trees" because the VIN and Fig Trees are a Signe of suspicions to bad luck.

- In the "saga tea" the beginning is purely descriptive .she started with:

I SLIPPED OUT OF MY RED UNDERWEAR, WHICH I BOUGHT in the sales, and stood naked on the dirty carpet. `You have improved recently,' I said to my reflection then immersed myself in the water. (57)

There is marriage between the title "saga tea" and the beginning which show obvious sexual theme and its impact for innocence protagonist.

- Also in the story "Lilac or jasmine" the beginning started with description of the new place she said:

FRANCOISE, THE YOUNG FRENCH NUN, PUT THE BREAKfast tray on the side table and said in broken Lebanese Arabic, `Good morning. 'I opened my eyes and realized that I was no longer in prison. (83)

- The "Lilac or jasmine" beginning convey to the reader a message between his line there is secrete key to solve the enigma in the title, because the combination between death and love are paradoxical.

- In the story "Peaches and snakes" Faqir started her story with sad narrative intonation:

THE BACKPACKERS' HOSTEL WAS TOTALLY QUIET. ITS residents had finally gone to sleep. While watching the flickering reflection of the orange street lights on the dirty curtains I heard Parvin's muffled sighs coming from her ex-army bed. She must be crying. I put the kettle on and made her a cup of tea. `Miss, tea? (105)

The "Peaches and snakes" beginning started with descriptive image of the Backpacker hostel and she draws a symbolic image for the street than she move for another scenes which portrayed the sad Parvin.

- In the story " Butter, honey and coconuts " the author started with descriptive voice she said:

USHING UP THE WHITE THIN STAIRS OF THE LARGE SHIP my heart started beating. (124)

The use of " THIN STAIRS" is an allusion to the freedom. Also the use of "THE LARGE SHIP" is an allusion to the large world which live on.

- In the story of "English tea" Faqir started the story with black descriptive image of England she said:

THE HILLS WERE DARK APART FROM THE DISTANT LIGHTS of the mill and I could make out the silhouette of the cows huddled together on the hillside. (151)

She had nostalgia for her past in hima "could make out the silhouette of the cows huddled together on the hillside because after this short sentence she moves to describe new environment in England.

In the story of "Milk and honey" the protagonist presented her strong desire toward her near future and her past .she said:

WITH MY UMPTIETH FILLING OF THE DISHWASHER behind the bar, I began seeing the sparkling of glasses without seeing the glasses themselves. The smell of the detergent, beer, nicotine and breath filled the small bar. I straightened my back and gave some instructions to myself. Do not cross the sea! Do not depart! You are not allowed to tonight. (173)

- In the story of "Dal and willow trees" Salma give precise description to PARVIN'S fiancé she said:

PARVIN'S MAN WAS THE ASSISTANT MANAGER OF THE department store where she worked. He was stocky but not fat, with thick blond hair, big blue eyes, a wide, thin, almost lipless mouth and wide jaws. She introduced him to me with a voice full of pride, 'Meet Mark my fiance!'(202)

- In the story of "Lemons and monkeys" she started with imaginative romantic portrait of Bath oil and handsome man. She said:

THE SMELL OF PINE BATH OIL PROMISED A HANDSOME, rich man in the garden, under my bedroom window Under the influence of the fumes of the concentrated herbal bath I forgot that I didn't have a window overlooking a garden. (257)

- In the story of "Rubies and dry bread"Salma comeback to describeParvin and Parvin's wedding day. She said:

PARVIN'S FACE, THE TEAR-SHAPED PEARLS AROUND THE low-cut draped neckline of her silk cream dress and the crystals and pearls embedded in the rhinestone leaves and flowers of the tiara glowed in the faint light of the setting sun.(276)

- In the story "Musk roses and dogwood trees" Fadia made clear allusion to honour killing and she used harsh language. She said:

MAHMOUD, MY BROTHER, WAS GIVEN A LOADED RIFLE TO kill Daffash's best stallion. My father's voice roared, 'They killed our horse, we must kill theirs or else they will start shooting down the men of our tribe.' My brother was late that night, but when we heard the shots fired Mahmoud galloped back to the dark courtyard. (299)

The stallion is allegory to the Hamdan; the "horse" is allegory to Salma. Her father said "we must kill theirs" which means mandatory action with no regress.

- In the last story inMIS "Black iris" Salma expressed her deep sorrow he said:

IT WAS A DARK MOONLESS NIGHT AND I COULD NOT
GO TO sleep. (326)

2.4.3. Text Ending

| The novel | Title of the story | Text ending | Page |
|-----------|------------------------------|---|------|
| | Where the river meet the sea | I wished I could kiss the green protruding veins on the back of his ageing flaky hand, his forehead and his prickly grey beard, but I got up instead and rolled away through the mist of the evening until I disappeared, a rootless wind-blown desert weed. | 34 |
| | Vines and fig trees | On the filthy floor of the prison room a bundle of flesh pushed its way out. I shouted, I cried, I begged, then delivered a swollen bundle of flesh, red like beetroot. Alcoholic women, prostitutes and killers of husbands watched while I, the sinner, gave birth on the floor of the Islah prison. Madam Lamaa fixed her pink scarf, wiped her face with both hands and hugged Noura, whose tears were running down her face when she said something that I could not understand. `Some day you will ... One day you will . | 56 |
| | Saga tea | No, you just chew at your cold breakfast looking at the bright stripes of light between the curtains and the windowsill tight-lipped. You would smile because it was supposed to be the morning after the beautiful night before. | 82 |
| | Lilac or jasmine | Miss Asher tugged at my sleeve. `Let's go.' `Lits goo,' I repeated. Those were my first words in English. | 104 |
| | Peaches and snakes | One day they say we must pay the community charge and we say they must never introduce the poll tax. If a Jap offers a million for this dump I will pack up and go to Gibraltar.' `Why Gibraltar?' I asked. `It's British, innit?' | 123 |

| | | | |
|--|-------------------------------|--|-----|
| | Butter ,honey and coconuts | My lunch break was over so I drank up the cold coffee, secured the flask lid and put the clingfilm in the bin, stuck my book in the bag and walked back to work. When I listened to Hamdan's breathing I was not heeding his demeanour so I was betrayed and ambushed. As for the lone assassin, he followed me back to work. His leather sandals worn out, his feet covered with desert dust, his yellow toenails long, chipped and lined with grime and his rifle slung on his right shoulder, he kept pace with me until I arrived at Lord's Tailors. | 150 |
| | English tea | had never been on a train before, so I followed an old lady and sat next to her. `Toilet please," I said and she pointed at the sliding glass door. I found the sign, opened the door, closed it, locked it, put the lid down, sat on it and cried. | 172 |
| | Milk and honey | `That's it?' I asked. She cleared her voice and said, `Prophet Solomon died suddenly leaning on his staff. People did not realize that he was dead until the ants ate his staff and his body crumbled down.' | 201 |
| | Dal and willow trees | I looked at Gwen's neat grey hair, her flushed red face, golden glasses,V-neck pink blouse and smiled. `That's better,' she said. | 236 |
| | Turkish delights and coconuts | I dreamt for months of the day I could rub my body with your oil, Elizabeth. I mixed sandalwood powder, turmeric and oil in a bowl while reciting carefully the names and titles of your family and mine. I took off my clothes and rubbed my chest, back, hands, lips, fingers, toes with the oil until my skin turned yellow and soft. I sat there waiting for my sweat and blood to seep through the oil then I scraped it &, put it in a silver box, added more oil to it, mixed it until it was an even fine paste then stored it for the big day when you will rub your delicate white skin with it until it turns dark yellow, until you become mine. | 256 |
| | Lemons and monkeys | `I can try,' he said, winked, slanted his head sideways then ran his hand over his gelled hair, destroying the carefully | 275 |

| | | | |
|--|------------------------------|---|-----|
| | | constructed upward-tilting fringe. | |
| | Rubies and dry bread | Looking at his Persian rug, the wildness of its patterns, the brightness of its colours, I whispered, 'Just a daughter.' | 298 |
| | Musk roses and dogwood trees | MAHMOUD, MY BROTHER, WAS GIVEN A LOADED RIFLE TO kill Daffash's best stallion. My father's voice roared, 'They killed our horse, we must kill theirs or else they will start shooting down the men of our tribe.' | 325 |
| | Black iris | When I turned my head I felt a cold pain pierce through my forehead, there between my eyes, and then like blood in water it spread out. | 343 |

Table: 2.2 the text Ending in the "MIS"

The researcher observed through the table that the endings selected by Faqir for her novel "MIS" contribute long ending and end with First person point of view, to produce more immediate emotional appeal for readers. Also the first-person narration gives a constant, present tense stream of her thoughts and feelings.

2.4.4. Critical analysis for the texts beginning in "MIS"

The researcher selected some of the aforementioned text endings from MIS to analyse them because the length of the text ending is too large.

- The text ending in the story of "Where the river meets the sea" in MIS ends with an impossible imaginative ending. The language in that ending carries harsh violent meanings. Faqir said:

I wished I could kiss the green protruding veins on the back of his ageing flaky hand, his forehead and his prickly grey beard, but I got up instead and rolled away through the mist of the evening until I disappeared, a rootless wind-blown desert weed. (34)

Salma know that impossible to meet her father and kiss his ageing flaky hand, his forehead and his prickly grey beard .Becase she know well that he will shoot her when he see her immediately .

- The text ending in the story of "Vines and fig trees" in MIS is open ending .it end with ellipsis [...]where words she has intentionally lefted out .she said :

when she said something that I could not understand. `Some day you will ... One day you will .(56)

- In the story "Peaches and snakes" Faqir ends with qusion marks she said :

`Why Gibraltar?' I asked.
`It's British, innit?(123)

She want transmit a message to the readers that she was not save in her socity but she will be save under British innit.

- In the story "Milk and honey" faqir end her story with sarcastic language and malcontent voic.Also Salma maks allygory to her futur life ending . She said :

`That's it?' I asked.
She cleared her voice and said, `Prophet Solomon died suddenly leaning on his staff. People did not realize that he was dead until the ants ate his staff and his body crumbled down.'(201)

- In the last ending in MIS in the story of "Black iris"the investigator observe that comprise gloomy ,disheartened language which describe bloody ending .she makes allygory that all women has a same destiny. She said :

When I turned my head I felt a cold pain pierce through my forehead, there between my eyes, and then like blood in water it spread out.(343)

CONCLUSION

The Arab countries have long had a history of political, cultural, economic and social struggles. It has witnessed several movements and attempts aimed at social situation in almost Arab areas. In *MY NAME IS SALMA* for cultural independence goes hand in hand with the endeavours to change the current social relationships controlling man-woman relationships and the role of woman in society. This social struggle is best reflected in the story through the protagonist, Salma and to a lesser extent through the story of her illegitimate daughter Lila. However it serves to emphasize and depict the sacrificing struggle that both women endure in the face of great tragedy by their male oppressors. In second chapter the researcher highlighted the development of Arab feminist's writers through history then he provides a brief enlightenment to the importance of the Faqir's novel title. As well the researcher made a critical analysis to the Para text of the novel.

In the following chapter the researcher will analyse another work by American feminist writer, Charlotte Perkins Gilman's *The Yellow Wallpaper*.

I. Chapter one: General Introduction

**II. Chapter Two:
Woman's Image in
“My name is Salma”**

**III. Chapter three:
Woman's Image in
“The Yellow wallpaper”**

General conclusion
Recommendations and
Implications

APPENDICES