

The Crisis of Identity in Fadia Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion*

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أزمة الهوية في "اسمي سلمى" لفادية الفقير
و "بيجماليون" لجورج بيرنارد شو

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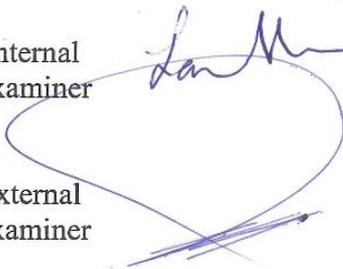
قدّمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في
تخصّص اللغة الإنجليزية وآدابها في جامعة الشرق الأوسط

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Thesis Committee Decision

This Thesis titled “*The Crisis of Identity in Fadia Faqir’s My Name is Salma and George Bernard Shaw’s Pygmalion*” was successfully defended and approved on January (19), 2025.

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Authorization

I, **Yasmine Hisham Younes**, authorize Middle East University to provide libraries, organizations, and individuals with copies of my thesis when required.

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A handwritten signature in blue ink, appearing to read 'ياسمين هشام يونس' (Yasmine Hisham Younes), written in a cursive style.

Acknowledgment

Thanks first to God, who makes dreams come true and who makes crossing a thousand miles pass peacefully by His will. I have always believed in my abilities, certain that if I fell, I would be a crutch for myself. I am blessed with a family that supports me with all it has, instilling hope in my soul to reach the top with effort and perseverance, carrying the burden of the road on my shoulders, certain that the end is great and deserves persistence and determination. I would like to thank my professor and my supervisor, Dr. Nasaybah, for always guiding me to make my thesis a masterpiece and for generously giving me all the knowledge I need. I also want to thank all my English department instructors for encouraging me to complete my studies.

To my father, Hisham, who made the difficulties easy with his belief that I am the best and that success is what he should pursue to deserve me. To my mother, Montaha, who wove the long road for me with her prayers, support and tenderness, you are the medicine and health, I am here to thank you for everything you have given me ... To my great husband Yousef, my homeland and my refuge, my pillar in my path and my companion during night and wakefulness, my warm home and my reassurance, my favorite person with whom I face the world, you are like a miracle, a legend and a myth because you carry all this love mixed with support, hope and giving to reach where I am now ... My spoiled little boy Yaqoub, the spirit of the house and the light of my eye who despite his young age gives me a dose of love and a sufficient reason to continue on the path and tells me I am with you, Mama ... To the apple of my eyes Yamen, who comes to lighten my life again ... Overdoes of thanks to my brothers Osama, Ahmad and Abd-Allah, my childhood companions and the apples of my eye, and my sweet little sister Lina who came to this world to let me taste the flavor of heaven while we were on earth ... I thank my brother's wife, Ruba, my second sister who has always been a companion and support along the path, my beloved Eve and Hisham, the sincerest laughs that come from the heart are with you and with Yaqoub.

Dedication

This thesis is dedicated to the souls of our free people in Palestine, the people of high aspirations, who love, and are loyal to, their homeland, and to Gaza, which has never hesitated to prove to humanity that freedom is an unconditional right. It is also dedicated to the soul of my grandmother Fatima, in whose warm embrace we spent our childhood, may Allah have mercy upon her pure soul.

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Abstract

This study examines how the theme of crisis of identity is presented in Fadia Faqir's *My Name Is Salma* and George Bernard Shaw's *Pygmalion*. It also explores how the female characters (Salma and Eliza) interact with the circumstances that surround them in both literary works. The study compares and contrasts between the two literary works in terms of themes of loss of identity and transformation relevant to this study. By comparing these two literary works, set in different time periods and cultures, the study aims to explore how male dominance influences the construction of female identities, and the challenges females face in adapting to societal expectations, despite claims of equality and freedom. Through a Feminist analysis, the study investigates the ways in which Salma and Eliza's identities are shaped and reconstructed within their respective contexts, exploring their experiences of male dominance, societal pressures, and personal struggles. The present study highlights the similarities and differences between two timeless pieces and adds a new point of view to consider when reading them. The study concludes that while their experiences differ within given conditions, both Salma and Eliza display resilience and defiance to patriarchal structures and societal expectations placed on women in their respective journeys of self-discovery.

Keywords: Female identity, Diaspora, Fadia Faqir, George Bernard Shaw, My Name is Salma, Pygmalion, Male dominance

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الملخص

تهدف هذه الدراسة إلى استكشاف كيفية تقديم موضوع أزمة الهوية في رواية "اسمي سلمى" لفادية فقير ومسرحية "بيجماليون" لجورج برنارد شو. كما تستقصي الدراسة كيف تتفاعل الشخصيتان (سلمى وإليزا) مع الظروف المحيطة بهما في كلا العملين الأدبيين. تقارن الدراسة وتوازن بين العملين الأدبيين من حيث موضوعي فقدان الهوية والتحول، وهما موضوعان محوريان لهذه الدراسة. من خلال مقارنة هذين العملين الأدبيين، اللذين ينتميان إلى فترات زمنية وثقافات مختلفة، تهدف الدراسة إلى استكشاف تأثير الهيمنة الذكورية على بناء الهويات النسائية، والتحديات التي تواجهها النساء في التكيف مع التوقعات المجتمعية، رغم الادعاءات بالمساواة والحرية. من خلال التحليل النسوي، تستقصي الدراسة الطرق التي تتشكل بها هويات سلمى وإليزا وتُعاد بناؤها في سياقاتهما الخاصة، مستكشفة تجاربهما مع الهيمنة الذكورية، والضغط المجتمعية، والصراعات الشخصية. تسلط الدراسة الضوء على أوجه التشابه والاختلاف بين هذين العملين الأدبيين الخالدين، وتضيف وجهة نظر جديدة لقراءتهما. وتخلص الدراسة إلى أنه بالرغم من اختلاف تجربتي سلمى وإليزا في ظل الظروف المعطاة، فإن كلاهما يُظهران مقاومة وتحدياً للهياكل الأبوية والتوقعات المجتمعية المفروضة على النساء في رحلتها لاكتشاف الذات.

الكلمات المفتاحية: بناء الهوية الأنثوية، الشتات، فادية فقير، جورج برنارد شو، اسمي سلمى، بجماليون، الهيمنة الذكورية

CHAPTER ONE

Background of the Study

1.1 Introduction

The representation of females in literature varied among eras and generations. Females in the 17th century were still nonetheless oppressed. They did not have any chance to express their perspectives, and they were subservient to their husbands (Ferke 2021). The position of females in the Victorian era was limited to their houses. They were called the angels of the house, and their mission was to look after children and to be good at housework. They did not have the right to manage their properties. These were the prerogatives of men in that period (Demir 2015). Female writers were regarded with disdain; their society considered them an inadequate gender which cannot write fiction. Some female writers published their novels under their own name, and others wrote under a nickname or hid their identity (Dursun 2022). In the Victorian period in England, people lived in terrible conditions because they had to find balance between their old and new beliefs with the arrival of Modernism (Azizmohammadi & Tayari 2014). Modernism is a movement which appeared after the First World War. It is the birth of the call for rights and equality between genders in all aspects of life, whether in education, economy, or politics (Boserup et al. 2013).

Following this period of social and ideological upheaval, in the 19th century, women began to raise their voice and call for their rights and give themselves status in society. Howell (2014) states that “[a]lthough women writers have gained more respect and acknowledgment since the 19th century, they still experience hardship against the disrespect they receive from male writers, readers, and critics” (p.23). Females in the 20th and 21st centuries faced the same concerns about their rights regarding not being accepted

in the literary world, criticized by males, and being categorized differently in many unethical ways (Howell 2014). Now, the difficulties that faced females due to the bias and inequality of gender are still reflected in the literary world. Males stand as the dominant figures and females have to prove their worthiness (Howell 2014). In the 1920s, the Jazz Age was the period that allowed women to blur the boundaries between genders, in which females lived a carefree and materialistic lifestyle. Although females called for their rights and independence in order to gain certain positions in male-dominated fields, they were still victims of a patriarchal society, injustice, social issues, and classes (Scacchi 2021).

Shifting our focus to another significant social issue of the era, the class struggle, which was one of the main issues in England at the end of the 19th century and early twentieth century, is illustrated in George Bernard Shaw's play, *Pygmalion*, and is a consequence of the social circumstances in the capitalist community in which the relationship between humans is associated with the economic affair (Fikri 2021). This depiction of class struggle in *Pygmalion* aligns with Marxist theory, which analyzes societal structures through the lens of economic relations and the conflict between the bourgeoisie (the capitalist class) and the proletariat (the working class). Shaw's play can be interpreted as a critique of these capitalist structures and their impact on individuals like Eliza Doolittle, whose transformation is inextricably linked to her economic and social mobility. The laboring class struggles against poverty, sacrificing their health, time, and effort to earn their living. Also, they work for low wages for people with capital and economic power. The economic situation in England at the time the play was performed was affected by class discrimination, and the exploitation of people, namely Eliza, in the field of personal industry in a conflict along the play between Higgins, who represents

the capitalist class, and Eliza, who represents the working class. The play artfully illustrates the struggle of the working class, a struggle against poverty and the oppression of the capitalists, and a fight to force society to recognize them and give them dignity like any other person in society rather than treating them like commodities (Tuaderu 2015). This study will utilize a Marxist framework to further explore the dynamics of class and power within *Pygmalion*, examining how Eliza's transformation reflects the potential for and limitations of social change within a capitalist society.

Furthermore, George Bernard Shaw, in his play *Pygmalion*, primarily focuses on the ways in which language has a significant function and a strong and cohesive relationship between the idea of classes and socioeconomics and the role of these social classes and identity. The playwright highlights the relationship between people from the higher class and others from the lower class. People from the higher class, who speak Standard English, have the power to insult people who cannot speak like them regardless of their social backgrounds, the conditions of living, and their educational circumstances. Eliza, the flower girl, does not have the verbal ability to respond to the insults coming from the upper social class because she cannot speak formally. As Eliza Doolittle says, "I'll have to learn to speak middle class language from you, instead of speaking proper English. That's where you'll come in" (Shaw 1912, p.73). She understands the importance of speaking correctly in Standard English to improve her quality of life and gain a good position. Although her creator, Higgins, scolds Eliza and belittles her, she ignores these difficulties, making them like a hill and converting them into an incentive for her to achieve her goal (Kumar et al. 2022). The social class of the individual limits access to education. In this case, education opens the door for people from the higher class to gain a higher income and a respectful job. On the other hand,

the labor class is deprived of this characteristic, leading its people to live respectfully.

This study will utilize a Marxist framework to analyze how *Pygmalion* exposes the inherent inequalities of a capitalist system, demonstrating how language becomes a tool for maintaining class distinctions and controlling social mobility.

While *Pygmalion* masterfully dissects how language and class intersect to create and reinforce social hierarchies within Victorian England, Fadia Faqir's *My Name is Salma* shifts our focus to the global stage, exploring the complexities of identity and displacement for individuals navigating a world profoundly shaped by colonialism and its enduring legacies. Just as Eliza struggles to overcome the limitations imposed by her class and linguistic background, Salma grapples with the challenges of navigating two vastly different cultures, each with its own set of expectations and prejudices. In her home, Hima, Salma runs away from honor killing. This is because her fragile identity for feeling guilty towards herself, her identity, her society, and her religion are not enough to live peacefully. In this case, the new version of her identity in the West does not give her a better life packed with peace and joy because sustaining yourself in a Western country means selling your body to live (Aziz 2019). In her new world, Aziz (2019) clarifies the issues of inhumanity and coexistence in each part of Salma's two worlds. Salma as an Arab in the novel shows solidarity among the ethnic groups and distance from Eastern people who suffer discrimination. They look at her as if she is inferior, and the Western blood is superior. This study will employ postcolonial theory to analyze how *My Name is Salma* portrays the challenges faced by individuals navigating a world shaped by colonial history, focusing on the themes of cultural displacement, identity negotiation, and the ongoing struggle against neocolonial forms of oppression.

Despite the vast differences in their contexts, both *Pygmalion* and *My Name is Salma* ultimately explore universal human experiences. Any person who has inspiration can write creatively. It is a blessing from God. Fadia Faqir and George Bernard Shaw used this talent to write amazing masterpieces for the generations to read and understand the issues of the world around them. They were able to charm people with their attractive style, and their unique content. From South or North, from East or West, whichever the place the people are in, whatever the background they have, regardless of their religion or beliefs, issues of the world are almost the same.

This shared commitment to exploring the human condition, evident in the works of both Shaw and Faqir, highlights the universal nature of human struggles and the power of literature to give voice to those experiences. Faqir is a Jordanian British writer. She was born in Amman, Jordan, in 1956, and she obtained a bachelor's degree in English Literature from the University of Jordan. After that, she pursued an MA in Critical and Creative Writing at Lancaster University in the United Kingdom, and she completed her PhD in Critical and Creative Writing at the University of East Anglia in England (Onyango 2016). Faqir is considered the defender of human rights, especially for women in the Arab region. Also, she may want to present female issues, but unintentionally, she presents the issues that females suffer from in the Arab world, for instance, patriarchal society, honor crime, and forced marriage (El Miniawi 2016). Her third novel, *My Name is Salma*, was published in 2007 in the US and Canada under the title of *Cry of the Dove*. In addition, this novel has been published in sixteen countries and translated into thirteen languages (Chambers 2011; Felemban 2012). The novel's extensive publication and translation history speaks to the universality of its themes and its ability to resonate with a global .

Like Faqir, George Bernard Shaw was a playwright who used his art to address the pressing social and political issues of his time. George Bernard Shaw is an Irish comic playwright, as he proclaimed when Rook interviewed him in 1895, “My method is to take the utmost trouble to find the right thing to say, and then to say it with the utmost levity” (Rook 1896). His genius did not stop at compositions in music and literary criticism, which were marvelous, he was also talented in drama, and he wrote more than 60 plays. The issues that Shaw tackled in his works were about education, marriage, religion, government, health care, and class privilege. Most of his works address social problems but have a vein of comedy which makes them more accepted in his society, (George Bernard Shaw - AbsoluteAstronomy.com, n.d.). He also received the Nobel Prize in Literature in 1925. The plays of George Bernard Shaw are thematically diverse. He weaves threads of humor and romance between analysis of contemporary hypocrisies and social tensions. Around the beginning of the 20th century, Shaw began to append lengthy prefaces to his plays that delved more deeply into their philosophical underpinnings (Stewart & Weintraub 2024).

While Shaw used his plays to explore broader social issues, Faqir's writing takes on a deeply personal dimension. Faqir reflected her own life in her novel, *My Name is Salma*, as it is her own autobiography (El Miniawi 2016; Solaiman 2022). Faqir is like her protagonist, Salma. She left her country because of the traditions and norms that are forced on females because of male dominance (El Miniawi 2016; Khalifeh & Muharram 2021; Solaiman 2022; Alhalholi & Awajan 2023). She stated in an interview, “I felt such a failure; I was riddled with guilt. I started writing because it was the only way out of this ... verging on the edge of madness. It was perhaps a way to talk to my son. Perhaps it’s a long letter to him, all of it” (Moore 2011, p.2). This quote underscores the profound

emotional need that drove her to write, transforming personal pain into a powerful narrative.

This deeply personal experience forms the basis of her autobiographical novel, *My Name is Salma*. Faqir's *My Name is Salma* is about a young girl, Salma, who is seventeen. She is a Bedouin; she is restricted by traditions and norms in her village. Salma becomes pregnant out of wedlock, so her teacher, Miss Nailah, helps her escape: "‘You have to leave this place immediately,’ said my teacher Miss Nailah” (Faqir 2007, p.47). She wants to escape from her brother, Mahmoud, because he wants to shoot her out of tradition, as Salma’s mother declares, "You smeared our name with tar. Your brother will shoot you between the eyes" (Faqir 2007, p.33). The honor crime means that Salma is going to be shot because of her sin. In this way, they clean their reputation in their village. Salma is put into prison to save her life until she gives birth to her daughter, Layla, without breastfeeding her or taking care of her. The warden, Naima, tells Salma, “We are trying to save your life,” because Salma tells her, "My tribes had decided to kill me, they had split my blood among them, and all the young men were sniffing the earth" (Faqir 2007, p.48). Also, Salma is not the only victim of honor crime; Madam Lamaa and Noura, who are Salma’s companions in Islah prison, also suffer from a male-dominated society (El Miniawi 2016; Alhalholi & Awajan 2023). Female suffering within patriarchal societies is a running theme throughout postcolonial literature. Patriarchy dictates that males and females are opposites on an unequal spectrum. Females find themselves in unjust situations where they are mistreated and controlled by the male figures within their communities (Qasim *et al.* 2015). Through Salma's harrowing journey, Faqir gives voice to the countless women who suffer under such oppressive systems, making their experiences visible and demanding recognition.

Both Faqir and George Bernard Shaw were deeply concerned with exposing social injustices and inequalities within their respective societies. While Faqir uses her narratives to highlight the harsh realities faced by women in patriarchal contexts, Shaw employed drama to expose the harsh conditions prevalent in his society. George Bernard Shaw believed that drama was the best way to show the reality of the harsh conditions in society. For instance, social realism, gender discrimination, distractions of family, and class differentiation. In addition, he supported women's rights, especially equality of income and women's right to vote (Azizmohammadi & Tayari 2014). As he states, “We don't bother much about dress and manners in England, because as a nation we don't dress well and we've no manners” (Shaw Act I 2000). This satirical approach extended to his critique of language and education, as seen in *Pygmalion*, which aims to highlight the need for proper language instruction for all members of English society, to teach them how to speak because they do not speak their language properly and do not teach their children either (Pirnajmuddin & Shahpoori Arani 2011). Through satire and social commentary, Shaw sought to provoke thought and spark dialogue about the pressing issues of his time.

Pygmalion exemplifies Shaw's social commentary. By depicting Eliza Doolittle, a flower girl struggling to survive in a class-ridden society, Shaw satirizes the limitations of the English language and the social barriers it erected. He emphasizes the need for proper education, not just for the elite, but for all members of society, including the working class. Furthermore, the play poignantly illustrates the destructive impact of social inequality and male dominance. Eliza lives in a dysfunctional family, and her father is known to be a drunkard, extorting money. Higgins takes Eliza's independence away as a flower girl, and he represses her and hides his mistreatment behind the idea of teaching

her in a society that includes class struggle issues and male dominance (Pirnajmuddin & Shahpoori Arani 2011). Eliza's dysfunctional family life, marked by her father's alcoholism and exploitative behavior, underscores the social and economic hardships faced by the lower classes. Moreover, Higgins, despite his claims of scientific endeavor, ultimately exploits and manipulates Eliza, demonstrating the inherent power imbalances and the limitations of social mobility within the Victorian era.

This inherent power imbalance between Higgins and Eliza, established through class and gender, directly contributes to Eliza's struggle with her identity. In a society marked by classism and gender bias, Eliza faces an identity crisis. Her interaction with Higgins, who treats her insensitively, becomes the turning point for her transformation. This change empowers her to express her opinions unreservedly. Although Higgins teaches her how to speak correctly, Eliza firmly rejects his unethical behavior: "You think I like you to say that. But I haven't forgot what you said a minute ago; and I won't be coaxed round as if I was a baby or a puppy. If I can't have kindness, I'll have independence, I'll let you see whether I'm dependent on you. If you can preach, I can teach. I'll go and be a teacher" (Shaw 1912, p.88). By standing up against Higgins, Eliza begins to rebuild her self-identity, gaining the confidence to speak her mind without hesitation (Pirnajmuddin & Shahpoori Arani 2011). Despite Higgins' constant belittling referring to her as a cabbage from Covent Garden Eliza decides to leave him and reclaim her identity. She resembles a young girl who adapts to a new environment and gradually forgets her original identity and language. Although she adopts the language and behavior of the aristocratic class, she remains under Higgins' influence due to his gender and social status (Pirnajmuddin & Shahpoori Arani 2011). Additionally, as Gallardo (2001) notes, men's speech, profession, and assertiveness often hold power, while women are seen as

powerless, uncertain, and obedient, creating an imbalance in their relationships. This power dynamic between Higgins and Eliza, where Higgins (representing the upper class) attempts to mold Eliza (representing the working class) to fit his own ideals, is a key element of Marxist analysis. It highlights how the dominant class seeks to maintain its power by controlling the means of production, in this case, language and social capital and imposing its values on the subordinate class.

However, Eliza's transformation in *Pygmalion* presents an ambiguous picture. Although she successfully changes her attire and physical appearance, the societal norms of the time, which emphasize judging individuals by their outward appearance, prevent any alteration to her core personality. This leaves Eliza dissatisfied despite her ability to convince others of her external transformation, as she realizes it does not align with her true identity. The belief that nobility is inherent and cannot be attained through education and training further complexes her discontent during her pursuit of independence as her transformation proves imposed, taking away from her independence. Additionally, Higgins's possessiveness is evident in his attempts to control Eliza's speech, posture, and conversational topics. He exhibits a strong desire to dictate her behavior and mold her into his own idealized image of an upper-class lady, revealing a lack of genuine respect for her autonomy and individuality and ultimately hindering Eliza's genuine personal growth. Consequently, it becomes evident that one cannot simply disregard their innate personality to construct a new identity (Hashemipour et al. 2019). This struggle for autonomy and the resistance against imposed identity further reinforces the Marxist reading of the play, as Eliza's eventual rejection of Higgins's control can be seen as a form of class consciousness and a fight for self-determination against the oppressive forces of the capitalist system.

Faqir's *My Name is Salma* resonates with Shaw's *Pygmalion*, particularly in its exploration of transformation and identity. For example, Salma's attempt to learn a new language to adapt to a new country and assimilate as a modern British citizen mirrors Eliza's efforts to speak like the upper class and Higgins' desire to modernize her. Both Eliza and Salma have experienced trauma, which is evident in the changes in their personalities caused by mistreatment from men and social issues, leading them to feel disconnected from their original identities. However, Salma's experience is further complicated by the context of postcolonialism. Her journey involves not only adapting to a new social class but also navigating the complexities of cultural displacement and the lingering effects of colonial power dynamics. Her struggle to assimilate in Britain, while simultaneously grappling with her own cultural heritage and the stereotypes imposed upon her as an Arab woman, reflects the challenges of identity formation in a postcolonial world. This study will examine how Salma's experiences reflect the postcolonial themes of othering, cultural hybridity, and the struggle for self-representation in the face of dominant Western narratives. There are numerous parallels between the two characters, making them compelling subjects for study and analysis within the proposed thesis framework. This rich comparison offers a valuable lens for examining the multifaceted nature of transformation and the enduring impact of social and historical forces on individual lives.

1.2 Statement of the Problem

This study examines the parallel experiences of female transformation and identity negotiation in George Bernard Shaw's *Pygmalion* (1912) and Fadia Faqir's *My Name is Salma* (2007), focusing on how social and historical forces shape individual identity and personal agency. While both texts explore themes of female experience and can be read

through a broad feminist lens, this study offers a more focused analysis by employing distinct yet complementary theoretical frameworks. Specifically, this study analyzes Eliza Doolittle's transformation in *Pygmalion* through a Marxist lens, examining how class structures, economic inequalities, and the control of language contribute to her identity crisis and subsequent (re)construction of self. This analysis will explore how Higgins's role as a *Pygmalion* figure reflects the power dynamics inherent in a capitalist society. Furthermore, this study analyzes Salma's journey in *My Name is Salma* through a postcolonial lens, investigating how historical and ongoing power imbalances, cultural displacement, and the struggle for self-representation within a Western context impact her identity formation. This analysis will consider how Salma's experiences reflect the complexities of navigating a world shaped by colonial legacies. By bringing these two distinct theoretical frameworks into conversation, this study aims to illuminate the nuanced ways in which societal forces including class structures in *Pygmalion* and colonial legacies in *My Name is Salma* shape individual identity and personal agency in distinct cultural contexts, while also acknowledging the intersectional nature of oppression and how gender interacts with class and colonial history. This comparative approach offers a new understanding of how individuals negotiate their identities within these specific socio-political landscapes.

1.3 The Significance of the Study

George Bernard Shaw's *Pygmalion* (1912) and Fadia Faqir's *My Name is Salma* (2007), though separated by time and cultural context, offer compelling narratives of female transformation. While both works have been examined through various lenses, including feminist perspectives that address issues of gender, social mobility, and patriarchal structures, a comparative analysis that specifically explores the intertwined

themes of identity loss and personality transformation through a combined theoretical framework employing Marxist theory to analyze Eliza's experience within a class-based society, highlighting the impact of economic forces on her transformation, and postcolonial theory to examine Salma's navigation of cultural displacement and identity, particularly the effects of historical and ongoing power imbalances remains underdeveloped. This study fills this gap by bringing these two texts into direct conversation, highlighting the nuanced ways in which Eliza and Salma experience and traverse their evolving identities within their respective socio-political contexts. While acknowledging existing feminist readings, this study offers a new perspective by applying Marxist theory to *Pygmalion* and postcolonial theory to *My Name is Salma*, thereby providing a more nuanced understanding of how societal forces, including class structures and colonial legacies, shape individual identity and personal agency in distinct cultural contexts. This approach also considers the intersectional nature of oppression, recognizing how gender interacts with class in Eliza's case and with colonial legacies in Salma's.

1.4 Questions of the Study

The current study answers these questions:

1. How are the themes of loss of identity and transformation represented in Fadia Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion* through the lens of Feminism theory?
2. How do Salma and Eliza experience, interact, and deal with circumstances and events around them?
3. How are the works similar and different in relation to the themes mentioned?

1.5 Objectives of the Study

This study aims to:

1. Examine how the theme of loss of identity is presented in Fadia Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion*.
2. Examine how the characters (Salma and Eliza) interact with the circumstances that surround them in both literary works.
3. Compare and contrast between the two literary works in terms of the themes of loss of identity and transformation.

1.6 Definition of Terms

Patriarchy

The concept of patriarchy, according to the feminist movement, leads to the oppression of women. Also, this concept had existed in the past; for instance, Virginia Woolf and other women used this concept to transform the feeling of rebellion into a political theory (Beechey 1979). Patriarchy is a set of ideas, elements and symbols that concern male-dominated societies where the females are marginalized. Also, it is a way of gaining control over others, not only the females but also the resources. In addition, to see this world from a lens of patriarchy is to believe that men and women are profoundly different in their basic natures (Johnson 2005).

Trauma

The U.S. Department of Health and Human Services provides a comprehensive definition of trauma, describing it as an emotional response to “an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual’s functioning and mental, physical, social, emotional, or spiritual well-

being”. (Substance Abuse and Mental Health Services Administration [SAMHSA], 2014), p.7). Trauma leads to internal and external conflict, and it can be seen in the way of thinking or dealing with others.

Identity

Woodward (2018) states that “Identities are not unified. There may be contradictions within them which have to be negotiated. Changes are not only taking place on global and national scales and in the political arena. Identity formation also occurs at the 'local' and personal levels” (p.12). The notion of identity is vastly different in terms of the way that the parents raise their children in specific manners, and then society gives the children a new experience which will change them for the better or the worse. As a result, how adults manage their identity depends on the circumstances around them, the beliefs that they believe in, and the society that they live in which may raise up or break down their hopes and aspirations (Damon 2008).

Crisis of Identity

The crisis of identity depends on many factors, including psychological and social factors, the circumstances surrounding people, and the dynamics of conflict in the person himself/herself. This conflict creates a climax to the contradictory mental states caused by a sense of aggravated vulnerability (Erikson 1970).

1.7 Limitations of the Study

This study is limited to the time it has been written. The study is also limited to the authors, Fadia Faqir and George Bernard Shaw, and their literary works, *My Name is Salma*, and *Pygmalion*. The study and its conclusion cannot be generalized to any other author’s literary works that tackled the same themes.

CHAPTER TWO

Review of Related Literature

This chapter provides insights into previous studies, which enhances the researcher's ability to open new horizons for knowledge.

2.1 Loss of Identity in Fadia Faqir's *My Name is Salma*

To begin with, the first study conducted on Fadia Faqir's *My Name is Salma* (2007) is done by El Miniawi (2016), who states that Salma sometimes expresses her identity through flowers. She uses images to describe the "Bedouin girl" as a "Black Iris," while the "white Sally" is described as looking like an English flower. In addition, she worked as a seamstress initially, but her earnings were not enough, so she worked a part-time job in dishwashing. Dishwashing is another image that purifies her life and her soul. She gets married to an Englishman and gives birth to a baby boy called Imran, which means the construction of a prosperous future in Arabic. In a way, she wants to make a personal attempt at reconciliation between East and West. The crisis of dual Identity and real identity comes to an end with Mahmoud, who shoots Salma; in this case, Salma is freed from her miserable life. Salma describes her daughter Layla in a highly poetic language, which proves that her Eastern identity is full of emotions and loyalty while her new Western identity tries to erase it. The novel *My Name is Salma* is a quest to search for identity, construction for physical and psychological evolution from innocence to another experience, the story of real emotions about Arab's identity and dedication. El Miniawi (2016) states at the end, "In conclusion, Fadia Faqir's voice echoes through Salma's voice as an Arab oriental one in identity that adopts the English language only as an external veil under which one can clearly discern the self-essence of an Arab identity" (p.52) . Faqir wrote her novel *My Name is Salma* in English as a barrier shield to tell the world

through her protagonist, Salma, the Eastern female, that women in the Arab world suffer from different issues.

Another perspective from another angle comes from Aziz's (2019) study; he states that the identity of Faqir and Salma is a semi-autobiography because this novel shows parts of her own life; it is like a mirror that reflects her harsh circumstances. Both of their identities indicate the real picture of the Arab patriarchal community. In addition, another similarity is that Salma is forced to leave her daughter and flee to England to get married to an English professor. The same is true for the author; she left her son in Jordan and married an English professor. Faqir moves to England like her protagonist, Salma. He starts exploring Western culture to shed light on the Westerners' racism and ego-ethnic attitudes and prejudice against any people who come from the Middle East. The turning point in Salma's identity is the prison; this severe condition and the feeling of loneliness and remorse chase her. This turn of events leads her to get involved in the British community, where there is a new environment and lifestyle; in this case, it is a new chance for Salma to find a new name, identity, and history instead of her painful one. But as a result, she cannot live safely and happily in both Arab and Western cultures. Salma lives in a society where the only thing that is respected and taken into consideration is traditions. On the other hand, Salma's dark skin and the Europeans' white one indicate inferiority to her and superiority to them. The marginalization of women's attitudes in both different cultures leads to the loss of fate and identity. Salma's experience in the two societies is difficult: in the Middle East, the innocent woman, a farmer and shepherdess, who lives in a conservative society. In contrast, in Europe, a mature woman who lives in a Liberal Western society and works as a seamstress.

In “The Quest for Identity Hybridity in Fadia Faqir’s *The Cry of the Dove*”, Soumia and Hassan (2020) mention that Salma's identity sways between her former original traditions and the newly modern life that attracts her. Her tough past leads her to grow nostalgic emotions, hopelessness about life, and her ambiguous future, which cannot carry any prediction for her new life. She cannot find her belonging-self in Hema, which is the habitat of preservation, or London, which is the habitat of radical revolutions. These reasons guide Salma in enhancing her original identity and constructing a new one, leaving behind her the harsh memories, the oppression, the cruelty of her father and brother, the patriarchal society, and Hamdan, who exploited her. For this reason, she also searched for a new identity in a new place to restore the freedom that she did not enjoy in her village, Hema, and the patriarchal society controlling her in order to reconsider her existential state. The first loss of identity that Salma starts with is when Asher starts teaching her the way of talking and invites her to drink Alcohol and eat pork. Still, Salma rejects her request due to her wisdom and loyalty to her religion, Islam. Her rejection reveals her struggle to protect herself from different cultures, also Onyango (2016) has the same perspective. Later on, she changes her name from Salma Ibrahim Mousa to Saly, which indicates a clear change of identity from one culture to another and her desire to fit into Western society. Her name is Salma; although it means to be safe in Arabic, it does not help her to be like any English citizen. On the other hand, her new name, Sal, allows her to break her cultural border and coexist with society.

Another study conducted on Faqir’s novel *My Name is Salma* (2007) is Baaqeel’s (2021) study, “Trauma as Identity Construction and the Discontented Self in Fadia Faqir’s *My Name is Salma*.” The researcher has another perspective on identity; she states that there is an interconnected relationship between trauma and constructed identity in such a way that trauma has its essential role and its own fundamental effects on identity

configuration. In addition, the identity of the protagonist in Faqir's novel, Salma, relies on trauma because she cannot deal with her painful past, reach a balance, cope with her new circumstances, or overcome difficulties. That is why she uses a kind of literary technique, for instance, flashbacks, as a psychological way to discover the trauma because she was forced to face harsh conditions in her home. At the same time, she tries to find an equilibrium between the disconnections that she feels. The quick change in her physical and temporal location indicates that there is a psychological relationship to her past, which is distinguished by her inability to get over the pain. Salma's inner failed feelings are obvious in her personality. Her trauma manifested in her ignorance of the expectations of others, for instance, empathy and taking care of others in direct and indirect ways. However, Salma's rejection of telling anyone her real identity and taking her veil off shows the abandonment of her sense of herself to survive, even if this guilt causes pain for her. From the perspective of an Arab patriarchal society, as the researcher states, the conceivable violent reflection due to Salma's pregnancy out of wedlock poses an ongoing physical danger during her life.

Salma's identity is considered a hybrid individuality, according to Yousfi (2021), because her origin is from the Middle East, and she becomes one of the British citizens. The language becomes a tool for interaction that moves her and allows her to oscillate between herself as a woman in two completely different worlds. Therefore, she is upset by the two conflicting identities within her. Her body in these two identities takes away her right to live life like any woman and live her motherhood with her lost daughter Layla and her baby Imran. Salma's new experience of motherhood after giving birth to her second child Imran, missing her daughter, and her emotions lead her to go to her village to embrace her daughter again. In this part, she shows the Eastern side of thinking as a woman who is afraid to reunite with her family, but with her appearance, hair, and

Western clothing, she embraces the Western identity. Although the main issue for Faqir's novel *My Name is Salma* is the migration of Muslim women, the difficulties that they face, and the honor crime that happens, not only in the Arab world but also in the United Kingdom, Portugal, Turkey, and Greece, it extends to universal crimes committed against females. In this case, Faqir highlights the social issues that need to be changed regarding how Arab women are treated. As the researcher states, Faqir is a female who lives in Jordan. She needs a space to write, so she chooses Literature to express her feelings and her biography, and it is the only way she can help women endure their lives.

Displacement plays an important role in Salma's identity, according to Al-Zuakri (2021), in the way that she suffers physically and psychologically simultaneously. This study aims to analyze the displacement process and how Salma interacts depending on the place, language, and religion changes. The researcher states that Salma has been displaced because she became pregnant out of wedlock; in this regard, according to traditions and norms in her tribe, her blood must be shed, and this is the only way for the family to purify the shame. Consequently, she flees to England to be far away from the violence and killing. Unfortunately, the change of place is not enough for her; she is a female immigrant like any other immigrant who suffers from racism. What makes this study different is the idea of identity. Although Salma was displaced from her country and changed her name from Salma to Sal, she maintained her identity, and this is what made her fall into real trouble. She is not satisfied deep down, but she has to do so because her Arabic name is not accepted there. She cannot be accepted in any job, and the apparition of the ghost of racism will chase her. Salma does not initially agree to change her name, which is evidence that she still sustains her original identity. On the other hand, displacement is like slaughter for her because she escaped from an honor crime to face death in different ways. To be Sal means not only the change in name but also ignoring her original identity, culture, and language.

All the above studies show how Fadia shaped her protagonist, Salma, into the role of the puppet actor in the theatre or clay and made a great sculpture. She performed marvelous acts and showed female issues in the Arab World that she believed in by highlighting the loss of identity.

2.2 Loss of Identity in George Bernard Shaw's *Pygmalion*

Al-Sa'di (2011) and Tuaderu (2015) indicate that Higgins does not apprehend that although he transforms Eliza from a flower girl to a real, clever, and independent woman, the transformation is inappropriate and unjustifiable on a human level. Eliza looks like a scientific experience, like any object in Higgin's laboratory; this experience could go wrong, fail, or be successful and worthwhile. This challenge in the experience of transforming Eliza's identity into another, different, artificial identity will pass through painful and difficult circumstances. Still, her intelligence and self-knowledge made her use these circumstances to gain self-confidence. She never surrenders to the tyranny practiced by Higgins and is proud of herself despite all the crises she is going through; she has feelings like any person, and he should appreciate that.

Another study conducted on Shaw's play, *Pygmalion* (1912), is Scimone's (2013), "The Transformative Power of Voice in George Bernard Shaw's *Pygmalion*." The researcher indicates that *Pygmalion's* play is specifically about Eliza's voice. Even though the voice is not Eliza's real identity, it is the best way to express it. Such circumstances are important to the idea of transformation in Eliza's identity. Higgins has machines that record voices, so he recorded Eliza's voice and listened to it many times to analyze it and transfer her from a woman in the lower class to a woman from the upper class. The transformation of *Pygmalion's* identity is achieved through the science of voice. Shaw believes that voice means identity and voice analysis means the ability to change, even if it requires going through hard times to reach the purpose.

Al-Shami (2015) conducted a comparative study on Shaw's and Al-Hakim's *Pygmalion*. This study shed light on the identity and its transformation in Eliza's personality. Shaw forces readers, critics, and researchers to think about the characters who want to change their identities and those who do not want the idea of change at all. *Pygmalion's* enchantment attracts people to think about various versions of the self and whether they could be changed. He states that Eliza's identity is constant from the beginning, but her circumstances have changed. When the woman in the street asks Eliza how she knows the young gentleman's name, she answers Freddy or Charlie, saying that you need to talk with strangers, and you have to be polite with them. This attitude confuses Eliza's identity in such a way that sometimes, the connection between people by using titles or nicknames leads to a misestimation of identity. In addition, identity transformation is not tackled immediately; it takes different levels to reach the other versions. Higgins considers himself the creator of Eliza; he is proud of his production. They are from different cultures, educations, ages, experiences, and ways of thinking. These differences lead to a crisis of identity for Eliza because Higgins needs to transfer Eliza to the ideal woman whom everyone who sees her will fall in love. On the other hand, he does not want to change his way of thinking and the way of treating her. Ironically, Eliza argues that the man who transformed her identity and appearance will not treat her as any woman, and the real transformation of identity is an inner decision; not all people can confess it. Eliza's real transformation in her identity is not all about her appearance, manners, and way of pronouncing words but also about how to be independent and have self-confidence. In conclusion, Higgins is the one who caused Eliza's identity crisis because he leaves her in a state of lack of self-sufficiency in income to support herself, so she does not belong to a specific status, causing her to have doubts about knowing herself.

In “Class Struggle in Bernard Shaw’s *Pygmalion*”, Bousbai, Chair & Lakhdar (2017) show that physical appearance plays a role in forming social identity and indicates the person's social class. In the beginning, any Victorian person could know anyone’s status by their appearance and clothes; for instance, Eliza and her creator, Higgins, know each other's status easily depending on their various clothes. In addition, the appearance in the play shows that the identity is usually able to transform and able to change. Eliza wins Higgin's bet: she deceives people that she is from a noble background by changing her appearance. Before she completely transforms, even her father does not know her because she has changed her clothes and bathed for the first time. Eliza showed an internal and external change that included her new identity, and it was evident in the improvement of her cleanliness, self-confidence, respect for her opinion and self, and her independence, which led her to leave Higgins and go with Freddy. Eliza's identity changes throughout the play, but what remains is that Eliza is a girl full of hope and a fighter who works hard to find the identity she deserves.

According to Kurtović (2021), *Pygmalion*, in the beginning, indicates that the reality of Eliza is just her voice and her pronunciation of the words, and eventually, her transformation of identity to the duchess, which means a diametric opposition far away. Eliza, who is socially ideal, returns to her original accent when she feels nervous. As Shaw believes there is a real identity and self-collapse, it depends on internal and external factors in collecting self-identity. In the end, Eliza wins the game; she is a humble girl who rises to a comfortable life. The crisis of identity comes from the idea of injustices and inequality between genders in class society. In addition, Eliza's crisis of identity arises from her path of the precarity of labor-class economics and the anxiety of sexual exploitation. Eliza's being a duchess meant that she faced various struggles to arrive at the comfort of the upper class. Still, she forgot to remember her chance to be economically

efficient and earn her income easily. These are the effects on Eliza of being a woman without money and power in a patriarchal society. Therefore, her resistance to Higgins is to find a way to a self-independent and secure identity without any crisis.

All the above studies illustrate how Shaw highlighted the transformation that leads to the loss of identity in Eliza's personality. This enchanting play gives the readers and the researcher a chance to think deeply about the issues that women face over generations and try to spread the idea of treating women in a good way, as if they are princesses, extraordinary creatures, and unique diamonds.

CHAPTER THREE

Methodology

3.1 Method

Following the reading of Fadia Faqir's *My Name Is Salma* and George Bernard Shaw's *Pygmalion*. This study utilizes feminist literary theory to analyze the novel and the play's portrayal of female characters grappling with the loss of identity and transformation within different social contexts. In addition, this study comparatively approaches female issues during various periods and circumstances that cause these females to suffer from loss of identity and transformation. Feminism theory is applied to both literary works, with an emphasis on the Marxist theory in the play *Pygmalion*, and as for the novel, *My Name is Salma*, postcolonialism is applied under the umbrella of Feminism. Thus, common themes within the two works play a significant role in analyzing the literary works that the researcher has chosen.

Feminism theory can connect many theories together, for instance, psychoanalysis, post-colonialism, and Marxism, "feminism has often focused upon what is absent rather than what is present, reflecting concern with the silencing and marginalization of women in a patriarchal culture, a culture organized in the favor of men" (Labor et al. 1969, p.222). Feminism has many assumptions, not only about "ism", and it is not restricted to white, educated, bourgeois, and Anglo-American women like before, but it has become relevant for all women and for anyone who believes in political, social and economic equality of all genders from all over the world. The aim of this is to recover the cultures of women from capitalism, male power, and crude sexual violence against women (Labor et al. 1969).

Postcolonialism is one of the critical theories that is applied to literary texts. It is literature that focuses on global issues based on contradictions between people worldwide (Tyson 2014). It emphasizes the idea that colonial literature can be distorted by the way colonizers are described.

It portrays the inferiority of the colonized and the superiority of the colonizer (Mapara 2009).

According to Edward Said, the most prominent figure discussing the relationship between the Orient and the Occident in his book *Orientalism* (1978), the West declared themselves Superior. They labeled the East as inferior. When we look at the map, there is nothing called East and West, but it only exists in the mind of the West. By mentioning the stereotypes, the colonizers force their culture and roots. In this case, they spread the knowledge they want by making binary oppositions.

Homi Bhabha, another prominent figure who talks about the concept of hybridity, states that when people from the East leave their homes for the West, there will be a new culture, tradition, religion, and beliefs; thus, they cannot live in the West as Westerners. They need to find balance in the new country, so they create a new space for them to fit into the new country called the third space (Labor et al. 1969).

By taking feminism under the umbrella of postcolonialism, Gayatri Chakravorty Spivak is an important figure who discusses the agenda of females from a postcolonial perspective. Spivak includes the issues that females suffer from. Women are exploited and underappreciated in postcolonial literature. Also, females are marginalized and have minor positions by males in patriarchal society (Sawant 2011).

Marxism had a protruding influence on modern philosophy, as it scrutinizes the division within society. Karl Marx is a German philosopher, writer, and economist. He is famous for his capitalism theory and the idea that income for people from the lower class is restricted by the people who belong to the higher class. Also, his theory is mainly about society and its development (*Karl Marx as an Economist - TopEssayWriting.org Samples*, n.d.). Marxist theory is based on the fact that people are divided not according to race, religion, or gender but rather according to social and economic class. Classes are divided into the upper class, the middle class,

and the lower class. This division gives power to the upper class, the bourgeoisie or aristocracy, to control natural, economic, and human resources. They have opportunities for education, purchasing luxury goods, and living in lavish homes. As for the lower class, or the working class, they work with their hands in factories and construction and struggle to support their families and gain money to live peacefully. Most family members must work to live at home instead of being homeless, which makes their opportunities for education very limited (Tyson 2014; Liedman 2018).

Marxist theory suggests that societal divisions are not primarily established through race, religion, or gender, but rather through socioeconomic class. Society is stratified into the upper class, the middle class, and the lower class. This hierarchical structure grants the upper class, or bourgeoisie, control over natural, economic, and human resources. They enjoy privileged access to education, luxury goods, and wealthy lifestyles. Conversely, the lower class, or working class, is struggling with manual labor for bourgeoisies in factories, construction, and the like, toiling to provide for their families and achieve financial stability. Many family members within the lower class must work to maintain a home, limiting their educational opportunities, thus they live their life trapped in the same class while the bourgeoisie reap all the benefits (Tyson 2014; Liedman 2018).

3.2 Summary of Fadia Faqir's *My Name is Salma*

My Name is Salma (2007) is a novel about 14-year-old Salma. It was written by Fadia Faqir, a Jordanian British author. The protagonist is a Bedouin girl called Salma, who lives in a conservative region. She gets pregnant out of wedlock, and then her tribe decides to shed her blood because of the shameful crisis that she causes, without taking into consideration the dire consequences that will happen to her after the tribe knows of her mistake.

She goes to prison to save her life with the help of her mother and her teacher, Nailah. She faces lots of harsh circumstances; she delivers her baby Layla, who is taken away immediately without breastfeeding her or feeling a sense of tenderness of having a baby who was in her womb, sharing her breath, food, and heartbeat. The nun Khayria helps her to flee from Jordan to Lebanon until the conditions are good. The sisters tell her that her brother Mahmoud found her hiding place. Consequently, she has to flee to England to start her new quest, lifestyle, identity, and new version of herself. Miss Asher gives Salma the citizenship to work and live like any British citizen.

She meets the two girls and their mother, who teach Salma how to eat with a knife and fork and how to pronounce words in a way that resembles British people. The ghost of nostalgia for her village, childhood, pure moments, her mother's hand, memories, old personality, and her way of dressing and eating constantly haunts her. Salma tries to speak English, but she pronounces words badly. The only topic that Salma can talk about is the weather. She meets Allan, her colleague in the bar, who tells her he wants to teach her various social tricks to be like a princess. She lives with Parvin, who is a Pakistani girl who escaped because her father wants her to get married to an ignorant bastard from Pakistan. She tries to adapt and immerse herself in the new culture and society. Hence, she works as a seamstress and changes her way of dressing. Because her salary is insufficient, she works a part-time job in a hotel. She then applies to learn the English Language at university where she meets an English professor who marries her. Her husband gives her a second, intimate opportunity to experience motherhood with her child, Imran. Layla's voice invaded Salma's head, and she was unable to sleep; it became like a hallucination in her head. She says that her daughter is begging her for help and that she, like any mother, wants to bring her daughter Laila to Britain to live with her. Salma's husband tells her to stay with her baby and that he will tell Interpol to bring her

daughter. Nonetheless, she prepares her bag as a British woman who thinks her British nationality will protect her. She knows from her mother that Layla died. The sadness clouds Salma's heart; she always imagines her daughter's appearance and lifestyle and whether she got married or not. She goes to the cemetery to her daughter's grave. Salma's mother tells her brother, Mahmoud, not to shoot her because she has a baby, but Mahmoud ignores his mother's request, and he shoots her between her eyes in the cemetery in order to purify their honor.

3.3 Summary of George Bernard Shaw's *Pygmalion*

Eliza, a flower girl from the lower class, meets Higgins, the notetaker, in the street while she sells flowers. He tells her he can transfer her to a duchess in six months. She goes to his house and tries to show herself as a woman from the higher class. She tells the housemaid to tell Higgins she is coming by taxi and washes her face before she comes. Higgins tries not just to teach Eliza how to pronounce the words but also to act like a woman from the high class and dress like them. She takes a shower for the first time and dresses in new clothes. Her dad sells her to Higgins for five pounds, making her feel like goods that are sold and bought. She starts her quest to learn how to speak, walk, dance, and act as a woman from the higher class.

Higgins mistreats her, and she pretends everything is fine because she needs to learn phonetics to be a new version of herself. Nevertheless, later, she also learns how to be stronger, have self-confidence, and make her own decisions. Eliza goes to Higgins' family house, and the only topics she can discuss with his family are the weather and health. In addition, she greeted them kindly, talked properly, pronounced words carefully, and drank her cup gently. Eliza goes to a party, wearing a glorious dress and walking like a duchess; she catches the attention of all the party invitees. One of the invitees, a language expert,

wants to know Eliza's origin, depending on how she pronounces words. She speaks English perfectly, and he decides that Eliza has royal blood. Eliza tells Higgins that she will marry Freddy because he loves her and treats her in a pretty way, and Higgins ignores the whole idea. Eliza knows how Higgins mistreats her, so she starts to resist. After she becomes educated and can talk professionally, she shouts in front of Higgins's face. She can teach phonetics like him, so she does not want to be permanently treated as an object. She can talk, act, and dress in the manners of the Aristocrats.

CHAPTER FOUR

Analysis

This chapter discusses issues and challenges that face women in their society due to their gender, religion, class and linguistic background regardless of the differences in the period of time, tradition, norms and lifestyle for each community leading them to an identity crisis, and a huge transformation in their lives in Fadia Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion*.

4.1 The Crisis of Identity in Fadia Faqir's *My Name is Salma*

The definition of identity differs throughout the expanse of the literary scene. Some definitions focus on collective uniformity within a given system and the distinctions that diverge from that uniformity. Between 1980 and 1990, however, the focus of identity shifted to diverged differences as the world started to open up and communication between people expanded. Reconsidering identity depends on numerous constitutions of genders, bodies, and politics Butler (1999). Women's identity, in particular, is constantly reconstructed as they are expected to adapt to ever-changing challenges. The process of transformation ultimately depends on the "self," which in turn contradicts the ideology of a patriarchal society that considers women as subordinates with no separate power of will, distinct opinion, or voice. Such patriarchal societies are represented countless times throughout all genres of literature. Most notably, post-colonial literature was written by expats who immigrated to Western countries. Faqir is one such expat whose writing divulged scenes of her own life in her novel *My Name is Salma* (2007), which has another title, *A Cry of the Dove*. Aziz (2019) states that the book is instead a semi-autobiography that denotes parts of Faqir's life, such as the forced hijab and daily prayers. The novel at hand illustrates the oppression Salma, the main protagonist, faces throughout her life.

Salma transformed physically and mentally in her quest from when she was in her village to her journey to England and her return to in her village at the end of the narrative.

Salma experiences discrimination in the country to which she immigrated, causing her to feel depressed. As a result, she experiences personal trauma due to her struggle to adapt to the new culture and its way of life (Adam 2017; Solaiman 2022). Their clothes, the job she could obtain, and their makeup style were all aspects she needed to become accustomed to. In addition, the combination of fear of being killed by her family as a result of out-of-wedlock pregnancy and moving from her country to other countries to seek asylum and escape murder led to the apparent emergence of a post-traumatic stress disorder. Salma, a young migrant, experiences feelings of depression stemming from her perceived inability to attain self-worth within the context of the capitalist system. She recognizes that her value in the conservative Bedouin society is diminished compared to the potential for increased social status based on her body within a capitalist society (Adam 2017).

The novel was written after the events of 9/11. Therefore, the writer was affected, as evidenced by the words of Adam (2017). The perception of Muslims in the UK underwent a transformation post-September 11, characterized by the application of discriminatory stereotypes and the portrayal of their social, religious, and cultural practices as incompatible with British identity. Therefore, these comparisons lead to the emergence of depression among Muslims in Britain, based on discrimination and racism, considering them strangers; hence, in this case, Salma suffers from racism based on color. Salma's reluctance to disclose her place of origin reflects her challenge in assimilating into the new cultural milieu. This is evidenced by her adherence to cultural and religious precepts, which preclude her from consuming alcohol and frequenting nightclubs, typical activities among many British citizens.

Salma not only experiences the loss of her daughter but also undergoes a profound personal struggle. She is deeply affected by the shock and guilt stemming from her decision to leave her home country, leading to her daughter being left behind. Additionally, Salma grapples with the ramifications of becoming pregnant out of wedlock and the challenges of finding acceptance, support, and a sense of security in the Western countries that accommodate immigrants, where, on the contrary, such countries give them a feeling of disappointment and helplessness. They make them suffer from inferiority. Salma judges customs in the Western region from a Bedouin perspective. This also leads to her feeling a complete loss of identity (Solaiman 2022).

From a postcolonial feminist perspective, women suffer from issues of colonial oppression, societal patriarchy, customs and traditions that restrict them, religion, and ignorance, which lead to loss of identity. Faqir tries to convey a voice for women's rights in the Arab world by presenting the novel *My Name is Salma*, an effort to identify the difference between Eastern and Western culture in identifying the misery of Arab women and their real lives and a voice for the ill-treatment based on the marginalization of women in all societies, especially Arab society. After spending a long period in prison, Salma's silence contributes to building her new identity. Salma flees to England and feels that she has been liberated, but she is imprisoned in the sea of her thoughts. She is unable to live happily as a Muslim Bedouin in a Western society. The emotions experienced compel her to feel deeply shattered. The change in Salma's name to Sally and Sal also affects her psychology; as Faqir (2007) states, "Many names I. Salma and Sal and Sally" (p.91). Salma experiences marginalization in Bedouin and Western societies due to her perceived status as an outsider. Despite encountering feelings of despair, she is endeavoring to acclimate to Western society and establish her new identity there. However, her appearance, which includes wearing the hijab, and her behavior are met with disapproval.

When they ask her about her nationality, she loses her sense of belonging to her country and remembers her sin. Salma's sexual and ethnic identity is the factor influencing her fragmented entity, between the guilt in her origin country and freedom in England, but she comes to terms with all these differences in her identity; the way she eats has also become appropriate for English society, she takes off the hijab to ease the burden of English racism on her and gets a suitable job. Moreover, her decision to work two jobs to complete her education helps her regain some of her identity and self-respect. However, in both cultures, women suffer from repression and persecution, albeit in different ways. Salma works hard to reconstruct her life and her new identity with strength and heal her wounds to regain the parts of her that were dismantled during her mental and physical quest in expatriation. She is actively working to overcome various forms of restrictive oppression stemming from her challenging past while simultaneously striving to succeed and demonstrate her resilience in the present (Hussein 2020).

During the first phase of her life in her village, Salma lives in a village known as a conservative Bedouin society where males are superior to females. Despite the oppressive circumstances, Salma's resilience shines through. Hamdan steals her childhood, making her pregnant out of wedlock in a male-dominated society that prosecutes Salma for her actions, and makes her flee to another country, leaving Hamdan without any accountability or punishment. It is obligatory to leave her village, she escapes the honor crime that will chase her: "You have to leave this place immediately ... If you don't you will get killed ... It's your neck we are trying to save here" (Faqr 2007, p.47).

Faqr delves into issues women face within the patriarchal society and as the "other" in English society. Her illustration of fugitive women proves the status of otherness women face even in the societies in which they were born. Salma's desperation is evident

when even religion cannot protect her from the oppression that only follows Islam in practice but not spirit. Male power in such Bedouin societies stems from a misinterpretation of certain hadiths or Ayas. Thus, religion is not the reason behind the oppression, but rather, the human misplay that uses religion as a tool to gain power over women. Hence, her tribal society is fully controlled by men who treat women as an inanimate object, devoid of voice and any tools of protection; as Aziz (2019) explains, Faqir reverberates “a real picture of the Arab patriarchal attitudes” where women are “deprived of mercy and justice,” which makes them a symbol of suffering. Klindienst (1996) illuminates this silence when she states, "Behind the women's silence is an incomplete plot of male dominance, which fails no matter how extreme it becomes. Dominance can only contain, but never successfully destroy, the women's voice" (as cited in Al Maleh 2009, p. 292).

Oppressed women like Salma usually lack safety, as evidenced by her being an object of exploitation by several people, including Hamdan, who sexually exploits her and faces no consequence. Salma is the innocent dove with Hamdan, who falls quickly for deceit and fake words of love. With the first incident, she retained some of her innocence, enough to believe an English man who misleads her into thinking he loves her, only to have a night with her and then leave her without considering her feelings and attachments “I went ahead and slept with a stranger. They should cut me into pieces and leave each at the top of a different hill for birds of prey” (Faqir 2007, p. 93).

According to Jackson (1989), “Each culture's conception of honor is deeply intertwined with its social traditions, as culture is defined as a system of shared beliefs or a whole way of life” (p.2). In *Culture and Anarchy*, Mathew Arnold (1869) underscores the significant role of culture in shaping human relationships and societal affairs. He

posits that this connection can serve as a social instrument to evaluate any society's moral and ethical standards. He elucidates that this correlation manifests a social apparatus that helps investigate the moral standing of any society. However, various feminist theorists have consistently challenged this view; they uncover a direct correlation between women's subjugation and patriarchal societies that stem from their societies. Friedman (1998) argues that the concept of masculine and feminine or male and female principles or values 'have a powerful ideological force in the various cultural formations of sexism and patriarchy' (p. 32). As such, this is seen in the novel. Women cannot have a say in anything, even their own lives, as men, even younger than they are, have the last word about most aspects of women's lives. Evidently, his words fall true to the novel's events. One such key recurring event is the "Honor crime".

Abu-Odeh (1996) defines honor crimes as the "killing of a woman by her father or brother for engaging in, or being suspected of engaging in, sexual practices before or outside marriage" (p.5). Waugh (1989) condemns honor crime as a brutal act of violence against "those marginalized by the dominant culture, a sense of identity as constructed through impersonal and social relations of power" (p.3). Such relations of power are clear in Faqir's novel, *My Name is Salma*, which depicts numerous honor killings, the first of which is stated during Aisha's wedding, Salma's schoolmate, Sabha, is shot by her brother, causing her mother to cry: "Sabha was shot. Oh, my brother! Sabha was shot" (Faqir 2007, p. 106). At the news of her killing, an old woman murmurs: "Good riddance! We've cleansed our shame with her blood!" (Faqir 2007, p.106). For Hima's women, life turns to a calamity at the hands of men; their supposed protectors, their male relatives, murder them to cleanse shame instead of persecuting the males who have deceived them and led them to sin, and since such an act is rooted in the culture and traditions of the place, females themselves do not fully see the error of their ways, and instead encourage

such crimes in the name of shame cleansing.

On the night Salma gives birth to her child, another honor killing happens, “When I was two breaths away from death, I heard a shot in the distance. Another girl, who had been released by the prison authorities, was shot dead by her young brother” (Faqir 2007, p. 151). The incident helps show how frequent the killings are despite the well-known consequences. Another is Salma’s daughter, Layla, who is similarly a victim of honor killing. Salma escapes the tribe for fear of being killed, but her daughter Layla is slain by her brother Mahmoud because she is the product of an illegitimate relationship. Mahmoud drowns her in the Long Well. He declares that Layla has also sullied the family’s name, just like her mother, since she is the outcome of Salma’s affair. Faqir portrays Hima as a place where honor killing is constant, “They put us in prison, took away our children, killed us, and we were supposed to say God was only testing his true believers” (Faqir 2007, p.136). Salma, clear as day, shows disdain towards her community’s state of being, and such disdain comes as no surprise since her life in Hima is shrouded with obsolete traditions. Salma realizes she is powerless in a community where people show respect for tradition more than faith. Along the lines of this implication, El Saadawi (2009) says, “I had been born female in a world that wanted only males” (p.25). Salma’s dress is a mere symbol of her society's customs. “Gone were the days when I used to chase the hens around in -wide pantaloons and loose flowery dresses in the bright colours of my village” (Faqir 2007, p.8). She is mad about family constraints concerning women’s attire, among many other freedoms. Hima women are, for instance, prohibited from swimming, but Salma loves to swim. Similarly, her father continuously demands that she cover her breasts, but her breasts are “the first things Hamdan had noticed” (Faqir 2007, p.13). Musai (2021) characterizes Salma as a figurative victim whose life is sacrificed to restore family honor. This dreadful undertaking demonstrates the extreme stretches to which

patriarchal norms can be imposed. When she leaves prison, she feels a sense of guilt, but also an understanding of her position before and after “I looked at the high walls, the coiled barbed wire, the small, barred windows, and realized that this time I was on the wrong side of the black Iron Gate despite my dark deeds and my shameful past. I was free, walking on the pavement like an innocent person. My face was black as if covered with soot, my hands were black and I had smeared the foreheads of my family with tar” (Faqir 2007, p.8) and “My black Bedouin madraga, embroidered with threads so colorful they would make your eyes water, was tucked away, like my past, in the suitcase on top of the wardrobe” (Faqir 2007, p.13).

As seen in Felemban’s (2012) article titled “Linguistic Strategies and the Construction of Identity in *My Name is Salma* by Fadia Faqir” Salma mentions Islamic context on many occasions; “I was a goddamn Muslim and had to be pure and clean. My bum was not supposed to have any contact with urine, which was najas” (Faqir 2007, p.16) and “all the men of the village to gather together in a field to do the Rain Prayer. They all knelt in unison before their maker and pleaded with Him to send in the rain. Before they finished, the skies opened and the rain pelted down” (Faqir 2007, p.17), such words show the contrasting image of words vs. actions that are followed in her community. Felemban (2012) dedicates a whole section in her article to show and discuss the Islamic discourse in the novel, including every mention of religious practices and words during prayers, welcoming, and the like of daily discourse. However, their actions are the opposite; killing each other in the name of ‘honor’ and culture is easy and is their norm, despite it being against actual Islamic teachings.

Another aspect that Fadia discusses in her novel is the relationship between the East and the West, specifically the Occident’s view of the Orient. Postcolonial theory works

as a critical framework to facilitate the exploration of such concepts. Postcolonial theory examines literature produced in formerly colonized nations, focusing on the impact of colonialism on authors and societies. As Guerin (2005) posits, this theoretical framework scrutinizes the West's distorted representation of colonized peoples, employed to justify imperial dominance by constructing inferiorized images. “No, it was not easy living here in England as an 'alien', which was how the immigration officer had described me” p.34. Postcolonialism also explores indigenous communities' struggles to reclaim their identities and histories, which were subjugated during colonial rule (Mapara 2009).

Postcolonialism can be defined as a literary theory that deals mainly with literature that was produced in “third world” countries that witnessed the historical phase that declined colonialism by authors who dealt with the concept of colonization and the colonized people Guerin (2005). Furthermore, this theory reflects on the West's misrepresentation, sufferings, experiences, and realities of the colonized as an attempt to support the colonizer's superiority by creating an inferior image of the colonized. Moreover, postcolonialism is considered with the efforts and attempts of the colonized communities that are made in order to regain what was invaded by the colonizer, including their national identities and their history (Mapara 2009).

Women's experiences of navigating life in diaspora are complicated and multifaceted. While they may face cultural, social, and linguistic barriers, discrimination, and marginalization, diaspora can also present new opportunities for personal and professional development, access to education and career advancements, often unattainable in their home countries, which can empower women and foster new social networks, contributing to their overall well-being. Simultaneously, the remnant of colonialism continues to outline global power dynamics and cultural depictions.

Orientalist discourses have framed the East as inferior to the West, enabling stereotypes and discriminations that influence the lives of women from Eastern societies “After she drank the tea to the last drop, she sat up and asked, 'Where do you come from?' 'Over the sea,' I answered. 'Are you Arab?' 'Yes, Bedouin me. 'Wow! A fucking Bedouin Arab!' ” (Faqir 2007, p.90). As individuals navigate their identities within these complex contexts, they encounter the challenges of balancing their heritage with their unfamiliar cultural environment. The novel at hand illustrates both the negatives and positives of immigration from a postcolonial space. The way she is perceived outside of her village shows the prejudices the West holds against the East, and a great part of her identity transformation comes on account of Western prejudices. Salma's experience represents a glaring contrast between the constraints of her life in Hima and the newfound freedoms she encounters in England. While her previous life was laden with burdens and societal strains, her relocation provided her independence in several aspects of her life, including religious practice, while constraining her to the stereotypes of her own culture and background.

Faqir's *My Name is Salma* offers a compelling outlook on the East-West gap, emphasizing the ethnic and racial discrepancies exacerbated by Western domination that resulted from power, be it economic, scientific, or technological, that makes one extreme more intolerant of the other. Edward Said's notion of Orientalism, as outlined in his book *Culture and Imperialism*, is significant here, as it highlights the West's portrait of the East as inferior and in need of Western interference. “A few years ago, I had tasted my first fish and chips, but my mountainous Arab stomach could not digest the fat, which floated in my tummy for days. Salma resisted, but Sally must adapt. I kept looking up adapt in the Oxford English Dictionary: Adapt: fit, adjust, change. Apparently in England the police stop you in the street and check your papers and sense of belonging regularly. (An immigration officer might decide to use my ability to digest fish as a test for my loyalty

to the Queen. I chewed on the parts that were still frozen and said to the young man who bought them for me, with tears in my eyes, 'Yumma! It delicious!' 'Yummy!' he said rebuking me" (Faqir 2007, p.9). Salma's journey depicts this notion. She escapes and needs help to survive and strive, with the help that she finds in the Western world. Faqir's *My Name is Salma* highlights the cultural and religious tensions between East and West. By centering the narrative on an Eastern woman, written by an Eastern woman, Faqir challenges Western representations of the region. She suggests that "cultures and races are beginning to speak for themselves, rather than as people who can only be represented" (Chambers 2011, p.52).

Said (1978) explores the complex relationship between the West and the East, arguing that power dynamics and stereotypes have shaped Western representations of the East. These portrayals often serve to justify Western dominance and influence. Not only that, but these representations also affect how the East views itself. Salma's first encounter with her friend Parvin, who shows prejudice against Salma just for the fact that she is Arab, despite her being from the east as well. "... when she looked at me, she could only see the slit of my eyes and a white veil, so she turned to him. Where does she come from? 'Somewhere in the Middle East. [She] A-rabic! She rode a camel all the way from Arabia to this dump in Exeter, 'he said and laughed. I am not going to share a room with an Arab, 'she spat [...] I looked at her straight hair and long fringe and turned in my bed. The smell of hurt and broken promises filled the brightly lit room" (Faqir 2007, p.14)

Said (1978) argues that the relationship between the East and West is essentially unequal, with Western domination modeling the formation of both cultures. The West has keenly distorted the representation of the East as inferior, exotic, and backward while simultaneously forecasting an image of itself as superior and civilized". You cannot go

on being an ignorant Bedouin, Parvin said, 'you have to learn the rules of the game, damn it'" (Faqir 2007, p.23). Said (1978) maintains that the West's dominance over the East is reflected in the formation of cultural, linguistic, and social differences. This power imbalance has led to the portrayal of the East as inferior and exotic while the West is positioned as superior and civilized. In England she explains her feeling of loneliness and how British people are superior than immigrants "In the early evening the city belonged to us, the homeless, drug addicts, alcoholics and immigrants, to those who were either without-a family or were trying to blot out their history" (Faqir 2007, p.25). While Salma and Liz are watching TV, Salma innocently inquires about some characters on the TV, and Liz is too quick to belittle Salma, telling her, "Foreigners! Aliens like you, 'she said and smiled. Like me?' I asked. Yes, illegal immigrants,' she said. I no illegal, 'I said, losing my English. Yes, you are. You must be, 'she said.'" (Faqir 2007, p. 23) such scenes of belittlement are constant throughout the novel, a fact that further validates Said's further arguments that the binary terms "East" and "West" themselves are problematic, as they imply a hierarchical relationship. The designation of "East" and "West" reinforces a power dynamic in which the West is positioned as dominant and superior in terms of civilization and rationality. "If I told him that I was a Muslim Bedouin Arab woman from the desert on the run he would spit out his tea. 'Lam originally Spanish,' I lied" (Faqir 2007, p.27). Said (1978) challenges the binary construction of the East and West, arguing that these divisions are artificial constructions created by Western powers. By imposing stereotypes and cultural norms, colonizers have undermined the identities of both colonizers and colonized. The lasting impact of colonization is evident in the struggles faced by postcolonial societies as they attempt to reconstruct their identities. As Parvin puts it, "You know, Salma, we are like shingles. Invisible, snake-like. It slides around your body and suddenly erupts on your skin and then sting. "Parvin said and laughed.

Parvin was, in this extract, talking about homeless and immigrants or those who are either without a family or were trying to blot out their history' (Faqir 2007, p.25), in other words, the East.

By tackling physical alienation, a profound sense of dislocation marks Salma's journey from her home village of Hima to England. Her initial displacement to Lebanon is accompanied by an acute awareness of her distance from family and homeland, the discourse of her questions consists of questions concerning her home, "Where was I? How far was I from my mother? How far was I from her?" (Faqir 2007, p.82). Later along the journey, she asks: "Where are we? How far are we from my country?" (Faqir 2007, p.83), to which she answers: "We are north of Beirut, on the coast of the Mediterranean. Your country is further south, almost south-east. A number of hours "drive" (Faqir 2007, p.84) As she travels through Lebanon, Cyprus, France, and finally to England, her longing for Hima intensifies, as evidenced by her nostalgic recollections of her village and loved ones. The unfamiliar landscapes and cultures she encounters serve as constant reminders of her uprooted existence.

The new cultural patterns, challenges, and various thoughts that women in the diaspora experience force them to reshape and reconstruct their identities. As Alivin (2017) states, identity cannot be constructed for people based on the geographical place they live in or mentally built with all this simplicity; instead, a person can adapt to all locations. Salma moves from Hima to Lebanon and then England in her physical quest. Her identity in her homeland, Hima, differs from Lebanon and England. In her village, many restrictions define the traditional, loose dress for her, her mother, and all the women in the village, as well as having to wear the veil as part of the traditional dress; "Every God-given morning I stuck the end of my embroidered peasant dress in my wide orange

pantaloons and ran to the fields” p.9 and “my black Bedouin madraqa robe” (Faqir 2007, p.11). She is not allowed to swim because she is a girl, and it is shameful for her to show any part of her body. “Mother, the water is cool. Can I swim?’ ‘If they see you, they will kill me. Only a loose woman takes off her clothes and swims in public. Men might see you, she said and pulled up her black face mask, hesitated, then added, ‘Be quick!’” (Faqir 2007, p. 251). These restrictions make Salma feel alienated in her homeland because she cannot experience the mischief of children the way she wants. Also, she is not allowed to talk with men, but by making a comparison between both countries, in Britain, it is allowed: “Here in this new country, only men spoke to me” (Faqir 2007, p. 26). On the other hand, when she talks with her husband John about swimming and he does not mind it, it serves as an evidence of the openness that the West is experiencing and indicates that Salma can overcome her old personality and adapt to the new Western customs in an attempt to enjoy what is forbidden in her village, her husband says “It should be OK, having a swim, I mean.’ ‘Yes,’ John said mechanically. “They not think I am a loose woman, I said. ‘No. Why should they?’ he said. ‘I want to learn how to swim, I said to the opposite shore, to Hima. ‘You can do a course when we get back, he said while still reading.” (Faqir 2007, p. 261) Additionally, in Lebanon, the feeling of loneliness is present in more than one event in the novel, in her questioning, as a child fleeing from inevitable death for sinning, about the distance she has traveled away from her mother’s embrace. A feeling of alienation and dislocation chases Salma to Britain and her nostalgia for her homeland: “The smell of sage filled the small bathroom and reminded me of the long afternoons in Hima when we used to drink sage tea and tab spin and weave. Instead of walking up the mountains looking for sage bushes, picking the soft green leaves, washing them then drying them” (Faqir 2007, p.11) makes her feel that she does not belong to this new country, which is different in language, customs, traditions, freedom

in actions, beliefs, and talking to males, way of dress, and openness in which the citizens live, and love “Love in this country came wrapped in chocolate boxes, in bottles of champagne, in f champagne, in free drinks. It came in 'pubs, buses, and discos, even on British Rail with the wings of its ever-flying red eagle Savage love, like the one I used to have for Hamdan, was now a prisoner of silver screens.” (Faqir 2007, p.13) In England, she tries to imitate the way people pronounce words. When the immigration officer asks her, “Where will you live? ... ‘Heengland, think,’ I said” (Faqir 2007, p.20). She says “Heengland” in an attempt to imitate how England is pronounced by the nuns who helped her escape after the officer didn’t understand her Arabic. This kind of misunderstanding was the first turning point of her new identity. In addition, her friend Parvin tells her she has to appear British by removing her scarf and that only then would she get a job. “‘We have to look for jobs,’ said Parvin, ‘but first, I must ask you about this scarf you keep wearing.’ ‘People look at me all time as if disease,’ I said ... ‘It will be much harder to get a job while you insist on wearing it’” (Faqir 2007, p. 108). Her appearance change is her second turning point. Also, in her journey, she finds two girls with their mother, and they teach her how to pronounce words, how to eat with a knife and a fork, and table manners. The mother questions Salma, inquiring, “I hope you don't mind me saying this, but why do you eat cheese and bread all the time?” Salma answers, “I don't know how’ I said, moving my hands as if they were carrying a knife and fork.’ ‘I will teach you,’ she said. ‘From then on she started teaching me table manners and English while her daughters giggled in the background’” (Faqir 2007, p. 108). This marks the third turning point of her new identity in her quest to become British in her language, appearance, and nationality.

As a result of these changes in her behavior, Salma states, “I had learnt how to butter a piece of bread, hold it with two fingers and eat it with the soup. I had learnt how to be

patient and wait for others to start eating and then start after them. I had learnt how to wait for others to stop speaking before I started talking. I had learnt how to start each conversation with a comment about the weather” (Faqir 2007, p. 110). In this case, she has a British nationality, as she states, “I am a British citizen” (Faqir 2007, p. 271). When her friend Parvin asks her about her name, she answers strangely that she has many names, which means that this vast transformation creates a crisis of identity for her as Faqir (2007) states, “Many names I. Salma and Sal and Sally” (p. 91). She also tries to find a home abroad in a new lifestyle and country while maintaining her authentic identity. As she expresses, “My hair is 'aura. I must hide it. Just like my private parts” (Faqir 2007, p.165). Hussein (2020) states, “She feels restricted between an inescapable past and a tormented present. She fights against different kinds of oppression and devilry, succeeding to prove her strength and resolve to build her new life in a new culture” (Hussein 2020, p.258). The many changes in her character and the transformation above prove her struggle.

By Defining transformation from the point of view of modernity, McCracken (2008) argues that the individual is interested in discovering the true social self and independence to know his responsibilities and obligations in life, even if it means to others that it is a challenge to the social world. From the point of view of modernists, the invention of the self is a right that they offer as a gift to individuals to free themselves from the restrictions of family, ethnicity, society, and religion.

In *Cultural Identity and Diaspora*, Hall (1990) declares that we should think of identity development and formation as something we produce rather than as something shaped by the practices we take from the new cultures we enter. In addition, In *Modernity: An Introduction to Modern*, Hall (1995) reveals that modern identities that emerged after colonialism do not have a single stable identity but rather multiple, contradictory, and

conflicting identities, which leads to the emergence of an identity crisis for the self, because the identity of the individual is not completed by formation, but is affected by the cultural and financial matters of the individual. Therefore, the process of forming Salma's personality is affected by British society after colonialism, and her identity cannot be fixed because it changes with the change of the environment. In confirmation of the previous statement, Salma's identity is in the process of formation and transformation in all the different societies in which she lives. She is affected materially and culturally and does not reach a fixed identity throughout the novel.

From a feminist perspective within the framework, as Nnolim (1994) conceives, identity is a solid foundation for women to claim their rights as men in law, politics, and equality. It gives them a glimmer of hope to be effective in society and thus becomes a source of self-esteem.

According to Jenkins (2008), identity is knowing yourself and others around you and understanding what is happening around you through others' beliefs about you. However, in a multicultural society like Britain, defining identity is problematic and complex as it varies based on geographical, ideological, biological, religious, and historical aspects, in addition to an internal motivation that desires to search for and discover its identity. The natural formation of identity began for Salma in England because the prevailing patriarchal system in which she lived was the source of the misery and loneliness she experienced. Although the Islamic religion forbids killing oneself or others, the standards and rulings were not implemented, so she was forced to leave her village. She became responsible for protecting herself from the strict social teachings.

Salma does not abandon her Islamic identity in England but keeps it for some time, "My hair is 'aura. I must hide it. Just like my private parts" (Faqir 2007, p.165) so she gets

used to protecting herself and reconstructs her self-confidence on her own. She works as a sewing assistant, then joins to study English literature and works part-time in a bar. These opportunities are the reason for reconstructing her identity and regaining her forgotten childish spirit that Hamdan steals from her, leaving her to struggle with the truth alone and go to her fatal fate also alone; “Last time I was pregnant, it was out of wedlock, and this time, it was with a foreigner. I placed my hand over the stretch marks, waiting for a kick from his tiny feet. In prison, I lay on my back on the mattress, hoping that my swollen tummy would disappear, hoping for the pregnancy to dissolve like sugar in hot mint tea. When shame lay heavy on my chest, I dreamt of an earthquake similar to the one my grandmother described” (Faqir 2007, p. 264). Salma's physical and mental journey in England is evidence of her psychological immaturity in addition to her identity crisis. She is a Bedouin, which is an integral part of her personality and Islamic identity. However, when she flees to Britain and obtains British citizenship, she is faced with the challenge of change; matters like her name, a huge indicator of identity, must be changed along with her attitudes and language. This matter is clear in her reply to Parvin when she states, “Many names I. Salma and Sal and Sally” (Faqir 2007, p.91). Also, Salma becomes upset when her university professor calls her Sally; she does not answer, “My name was not Sally” (Faqir 2007, p. 197). She needs to integrate into the new culture through her new name, but this triggers an acute identity crisis. This vast change formulates Salma, the hybrid, who is stuck in the middle. She cannot fit into Western society, nor does she retain her customs, traditions, and way of life, becoming closed off to herself, as she is half Arab and half British.

Hybrid identity means acquiring a new identity in addition to the identity formed in the culture in which she lived and acquired her mother tongue. Latha (2004) states that women in post-colonial societies acquire a hybrid identity. This means that Salma acquired the initial Bedouin cultural identity, which is in itself a hybrid due to colonial influences, and then the Western culture in England; thus, she is torn from the inside by these two different identities. Her descriptions, when it comes to her feelings show her commitment to her Arab persona while being among the British. For instance, she states, “I wanted to show John that I was not an alcoholic, not a barbarian and that I had been raised well by my parents, back there in Hima, and neither he nor the Pope could raise me again” (Faqir 2007, p. 246) her “raising” dictated that despite her doing what the British do, she still does not conceive it as the right thing to do, as their way of being is not right to her. Another instant is her description of the scenery, as even there, she still sees traces of Hima on the horizon; “I watched the English sun setting behind the hills, leaving a glowing light behind, which floated on the water, fingered the tops of trees, and shone on the hair of people walking their dogs. They would smile and whisper their greetings...That was the Arab Salma sitting on the ground. Swaying her upper half and sprinkling ashes over her head. Then a last tune, a tree neither of the East nor of the West, olive oil in a glass lamp, doves cooing, white upon dark, dark upon white, light upon light just where the sky meets the dark outlines of the trees, lambs, and hills at the end of the horizon” (Faqir 2007, p. 239).

Since truth is relative, Salma does not live in her village or England with contentment, happiness, and security. She does not accept either society, neither Arab nor Western. She is trapped in the middle of these two cultures, “I stopped locating myself. I became neither Salma nor Sal nor Sally, neither Arab nor English. Puff-like magic I would turn into a white cloud” (Faqir 2007, p. 167). She could not live in a liberal or restrictive, traditional

locale. On the other hand, from another point of view, Sarnou (2015) says that Salma admired Western culture and felt safe in it because she started a new Western life far from what was in her Arab homeland, “I came from dark countries, with blood feuds and hostages. If I were him, I wouldn’t teach me” (Faqir 2007, p. 247) because she does not believe in wearing the hijab, she takes it off in Britain and wears western clothes, “I put on pair of clean jeans, a blue T-shirt and tied my hair back with a band” (Faqir 2007, p. 246).

The hybrid personality that she develops in England creates a persona that tends to wear the clothes that the English wear to keep up with them and to feel that she is not different from them because she is Arab and possesses a British citizenship. She tries with difficulty to wear short clothes, style her hair like them, work in the bar, drink alcohol, and leave her clothes that indicate that she is an Arab Muslim. Salma keeps reminding herself of the sin she committed in her village, and the ghost of memories keeps haunting her. She keeps comparing Hamdan and her husband John in England; when her husband kisses her and talks to her and fills her with love gently, she says, “I stood there, a seventeen-year-old girl, white, untouched and brimming with need” (Faqir 2007, p.260). She feels remorse in her weak state; she keeps comparing her memories to the state she lives in now and the shame she brought upon her family and was displaced for it. However, she does not learn and repeats the mistake in England again, as she does not care about her ethnic identity.

Salma's escape to Britain means her escape from the inevitable reality of death that befalls her; as Faqir (2007) states, “They will recognize your smell. So many Asian girls were killed when they went back,' said Parvin” (p.271). She is searching for a new, pure and white identity as Faqir (2007) states, “I would turn white” (p.46), free of any blemish

after Hamdan tainted her, stole her childhood and made her run away and become an immigrant girl in a foreign country where she does not know any customs, traditions, or religion; “I walked out of the bathroom: a new, clean and awkward woman” (Faqir 2007, p. 77). Salma remains stuck in nightmares that her brother would come through the window to kill her.

After dreaming of her daughter, Laila, continued to haunt her: “I have to go. My daughter is in danger!” (Faqir 2007, p. 271), she decided to return to her Arab village. As a citizen with British citizenship, she thought her citizenship would protect her, and people’s nature would change with time, so she wants to change her appearance and turn back to her village; as Faqir (2007) states, “I am a British citizen now and the British will protect me,’ 1 said. Oh! Yeah! Look at the colour of your skin. You are a second-class citizen. They will not protect you, said Parvin. No one would recognize me now. Especially if I have my hair cut and dyed” (p. 271). They engage in development, and the customs of societies overlap with each other, so openness comes. But when she arrives, she finds that her brother Mahmoud has killed her daughter because she is a girl who does not come through lawful means but rather a product of an illegal relationship. She goes to her daughter's grave and hears her mother's voice telling Mahmoud that his sister is married and has a child waiting for her, but her brother shoots her and acquits his family of this shame, as Faqir (2007) states, “Suddenly I heard voices behind me. A woman was pleading with a man not to do something. A young man saying, 'It's his duty. He has to hold his head high. IL 'aar ma yimhiyeh ila il dam: dishonour can only be wiped off with blood.' 'Let go of me, you old senile woman!' a man cried. I thought I heard my mother say, 'You can have the farm, everything I own. She has a suckling now, I beg you... 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” (p.285).

4.2 The Crisis of Identity in George Bernard Shaw's *Pygmalion*

In the 1890s, a new archetype of woman emerged, known as the “New Woman”. Sally Ledger, in her book, *The New Woman* (1997), discusses the emergence of the new notion during the late Victorian era. She describes the new woman, saying, “The New Woman of the fin de siècle had a multiple identity. She was, variously, a feminist activist, a social reformer, a popular novelist, a suffragette playwright, a woman poet; she was also often a fictional construct, a discursive response to the activities of the late nineteenth-century women's movement” (p.1). This archetype is primarily middle class, seeking to challenge and transform the patriarchal norms of their society. They are characterized by their independence and self-reliance. This movement marked a significant shift in societal attitudes towards gender roles, as these women pushed for greater autonomy and opportunities in various aspects of life, including education, employment, and personal freedom.

One of the leading names that helped such an archetype to emerge was the Nobel Prize winner George Bernard Shaw, who became a feminist through his portrayal of unconventional female characters. His women, painted with greater freedom than their conventional Victorian equivalents, still preserved some constituents of Victorian views. They do not fully line up with the contemporary notions of feminism as we understand it today. However, Shaw's nuanced portrayal of women stresses both their progressive qualities and the lingering influence of Victorian ideals, which is evident even in his other works. For example, in his play, *Man and Superman*, Shaw asserts that men are the creators of new ideas, as they are the thinkers, while women are the creators of new life, fulfilling their roles as child-bearers. This division of roles highlights the lingering influence of conventional beliefs, even as Shaw's broader body of work pushes for greater

gender equality and challenges societal norms. His typical female characters were portrayed as independent thinkers, capable of supporting themselves financially and living autonomously. Shaw's depiction of these characters highlighted their quest for self-sufficiency and intellectual freedom, reflecting the broader societal shifts towards gender equality and women's empowerment during his time despite contemporary challenges.

Pygmalion is one of George Bernard Shaw's most acclaimed and universally recognized plays. In part due to its success, Shaw was awarded the Nobel Prize in Literature. Additionally, the cinematic adaptation of *Pygmalion*, which retained the same title, earned him an Oscar, further cementing its impact and Shaw's legacy in both literature and film. The protagonist of the story, Eliza Doolittle, is a humble and impoverished flower girl. Her speech and pronunciation of the English language reveal her lower social status. Despite her position at the bottom of the social hierarchy, however, Eliza remains determined to pursue her dreams and improve her circumstances. At first glance, Eliza's story might appear to be merely about refining her English accent. However, it is actually about her transformation from a humble flower girl into a respected, independent woman. Through his play, Shaw illustrates Eliza's journey of feminine awakening, showcasing how this profound experience empowers her to reshape her identity and her life.

Shaw delves into themes such as transformation, gender roles, class distinctions, appearance, and language which all lead to loss of identity. He emphasizes that while appearance and communication skills are crucial, language holds greater significance due to its impact and potential for deception. Education and language are primary mechanisms for achieving social equality. Education provides vast opportunities for social advancement, allowing individuals to transcend their socio-economic backgrounds.

During that period, many sought education as a means to improve their social standing. However, it was particularly challenging for the working class to access proper education due to various socio-economic barriers.

Prior to the 19th century, educational opportunities and literacy were predominantly accessible to men. Understanding the societal context of that era provides valuable insight into Bernard Shaw's concerns expressed in his play. This historical backdrop highlights the gender disparities in education and underscores the significance of Shaw's critique of social norms and inequalities. A prominent quote that showcases the prevailing beliefs of the era is the words of George Gissing when he stated, "The London work-girl is rarely capable of raising herself, or being raised, to a place in life above that to which she was born; she cannot learn how to stand and sit and move like a woman bred to refinement, any more than she can fashion her tongue to graceful speech" (Gissing 1891, p.154). His words stressed the conviction that social transformation was, for a girl from the lower class, almost impossible. Shaw's primary concern is the power of language to shape one's identity and social standing. Through Eliza's journey, Shaw critiques societal norms and highlights the profound impact of language on personal and social transformation.

Eliza is a great example of how Shaw illustrates that an individual's social class can be discerned through their use of language. As Gaurav and Gulati (2024), in their article "Language: The First Identity," put it, "Language is ... a key element in the formation and expression of cultural identity" (p.1). Shaw suggests that those who speak in non-standard or improper English are often perceived as uneducated. Consequently, society tends to associate poor language skills with the working class. Just like in the first Act, where Higgins first sees Eliza, he immediately comments on her English, saying, "You see this creature with her kerbstone English" (Shaw 1912, p.17). This connection between

language and social class is a central theme in Shaw's work, highlighting the prejudices and assumptions that arise from linguistic differences. As Higgins comments, "A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live" (Shaw 1912, p.17). Throughout the play, Higgins perceives Eliza as an insensible being unworthy of anything more than a broomstick. The dialogue illustrates Higgins' belief in his superiority as a wealthy and educated individual, asserting power through abusive language and consistently suppressing Eliza, a lower-class flower girl. Nicholas Grene (1984) comments that Shaw, through his work, "challenges the assumption that there is anything more to gentility than money and the arbitrary shibboleths of social behavior. Socially we are what we sound like, and if we can change our voices we change ourselves" (p.102) and that idea is what seems to drive Shaw, and by extent, Eliza. Eliza's transformation through linguistic retraining highlights the power of language in shaping social identity. Shaw's play emphasizes that proper speech and manners can significantly alter one's perceived social status. This transformation is not just about external appearances but also about gaining access to opportunities and privileges previously denied to those of lower social standing.

To further illustrate this point, Ellen Dolgin, the Vice President of the International Shaw Society (2015), posits in her book "*Shaw and the Actresses Franchise League: Staging Equality*" that the primary focus of this play is the intricate role of language. She underscores that the capacity to enhance one's social standing through the adept use of language is pivotal for understanding the socio-cultural dynamics of the era. This perspective is crucial for appreciating how linguistic proficiency could serve as a vehicle for social mobility during that period. Furthermore, Anber highlights that the issue of pronunciation was not merely a superficial concern but received substantial scholarly attention, reflecting its importance in the broader discourse on language and society

(Anber 2022). “The play narrates the story of the flower girl’s metamorphosis into a lady through linguistic retraining. Indeed, Shaw’s primary objective in writing this play is to illustrate how an individual’s behavior, including their manner of speaking and dressing, can reflect their social status” (Anber 2022, p.13).

Another critical aspect that was highly unconventional at the time was women paying for education to further their status. Eliza’s willingness to pay for her education underscores her determination to advance in the social hierarchy. She recognizes that education is a crucial pathway to progress and self-improvement. Eliza’s pursuit of education reflects her progressive mindset and her desire to break free from the societal constraints imposed on women. Eliza recognizes that her manner of speech needs to improve to grant her a place in the flower shop instead of the streets, as hers now “will keep her in the gutter to the end of her days” (Shaw 1912, p.17). By valuing education, she challenges the traditional norms and paves the way for greater gender equality.

Indeed, the theme of education for women is a central element of the play. Through Eliza, Shaw illustrates the transformative power of education, and its role in promoting gender equality. Shaw himself has mentioned the notion of accents as social obstacles, noting, “most Englishmen and women would almost rather die than be convicted of speaking like costermongers and flower girls” (Shaw 1906), denouncing the positions of the unprivileged, hence uneducated, in society. By highlighting Eliza’s pursuit of knowledge, Shaw emphasizes the importance of education in bridging the gap between men and women, advocating for a more equitable society. He uses her character to underscore the transformative power of education in promoting social change and empowering women, as well as the working class in general.

The class struggle depicted in *Pygmalion* is deeply rooted in the capitalist system,

where power and wealth are concentrated in the hands of the aristocracy. This dynamic is evident in the interactions between Eliza's father, and Higgins, where Eliza's father's demand for money highlights the control that the aristocrats have over the lower class as Eliza's father says, "Well, what's a five pound note to you? And what's Eliza to me?" (Shaw 1912, p. 13). The stark contrast between the education, manners, and lifestyle of the aristocrats and those of the lower class emphasizes the societal divide and the challenges faced by individuals like Eliza in navigating their society.

Eliza is starting to adopt the behavior and lifestyle of the upper class, emulating their mannerisms and social customs. Higgins' dominant male personality, which appears in his treatment of Eliza, shows that he has the power to talk to Eliza, insult her, rebuke her, and mock her abilities. This accentuates his strong emphasis on molding Eliza's identity into a new form, causing him to overlook her desire for financial independence (Pirnajmuddin & Shahpoori Arani 2011). In addition, appearance, which means accurate clothes and cleanliness, illustrates social and cultural functions that distinguish people and their class (Pirnajmuddin & Shahpoori Arani 2011; Tuaderu 2015). Clothes and physical appearance show the class that the person belongs to. Eliza's clothes represent the people from the working class because she wears worn-out clothes while selling flowers. She does not have enough income to buy new clothes to make her look charming and attractive like the women from the upper class. For instance, Freddy's family wears luxurious dresses, which indicates that they wear special dresses in the evening for their occasions, not to show the extreme weather but to show the symbol of their social status, and they hire a taxi which also shows the higher-class status. Higgins treats her with violence and inferiority. He makes the maid throw away her clothes and forces her to bathe, creating a new person with a decent appearance and speech with high-ranking behavior (Tuaderu 2015).

In a related study, Ali (2016) examines the interactions between the upper and middle classes, focusing on how these interactions influence the actions of individuals from lower social strata. Specifically, Ali's analysis reveals how Eliza's efforts to transform her social status and that of other lower-class individuals are shaped by the behaviors and attitudes of the upper and middle classes. In a class-based society, it is often perceived as a transgression for an individual from a lower class to engage in conversation with someone from an upper class. This dynamic is exemplified in the interaction between Eliza Doolittle and Colonel Pickering, referred to as The Gentleman. When Eliza approaches Colonel Pickering to sell flowers, a bystander cautions her that her actions are being observed and that she might face repercussions for addressing someone of a higher social standing. The warning from the bystander illustrates the societal enforcement of class restrictions, where lower-class individuals are warned off from interacting with those of higher status. This enforces a social order that perpetuates inequality and limits opportunities for social mobility. Eliza's attempt to converse with Colonel Pickering symbolizes her challenge to these entrenched social barriers. She defends her right to talk to him, saying, "I ain't done nothing wrong by speaking to the gentleman" (Shaw 1912, p.12). Eliza shows an inner resistance to her circumstances and a strength to seek a change in her prescribed social role and assert her right to be acknowledged as an individual, irrespective of her economic status. Her actions advocate for a society where identity and worth are not determined by economic status but by individual merit and humanity.

Eliza's statement critiques the baseless privileges assumed by the upper classes. She questions the legitimacy of a social system that grants undue concessions to the wealthy while depriving the lower classes of basic rights and opportunities. Higgins' belief that individuals who speak like Eliza have no right to live among the upper class highlights the role of language as a marker of social exclusion. This perspective reinforces the idea

that linguistic differences are used to justify social hierarchies and marginalize those from lower socioeconomic backgrounds. Higgins' attitude reflects the broader elitist mindset of the upper class, which views lower-class individuals as inherently inferior and unworthy of social inclusion. This mindset perpetuates social divisions and hinders the development of a more inclusive and equitable society. Eliza's actions and statements serve as an advocacy for social justice, challenging the entrenched social norms that perpetuate inequality.

Higgins and Pickering are also identified by their professions immediately after introducing themselves. Initially, they are referred to as The Note-taker and The Gentleman. Thus, identity is closely linked to wealth and social status. People are treated according to their socioeconomic background and profession. The identification of Higgins and Pickering by their professions immediately after their introduction highlights the importance of social titles and professional status in determining one's identity and societal treatment. This reinforces the idea that social recognition and respect are closely tied to one's economic and professional standing. The text critiques the rigid social hierarchies that define individuals by their economic and professional status. It calls into question the fairness and humanity of a system that values people based on their material possessions and professional titles rather than their inherent qualities and contributions to society.

At the end of the first act, before Higgins and Pickering depart together, Higgins gives Eliza some coins. With this money, she hires a cab, allowing her to experience a sense of upper-class luxury, as affording a cab was considered a luxury at that time "Never you mind, young man. I'm going home in a taxi" (Shaw 1912, p .19). Prior to acquiring money, Eliza is merely a "flower girl," but with financial means, she transforms into

Eliza. This reflects societal conditions where identity is tied to wealth. Those with money are recognized and have an identity, while others remain anonymous as mere flower girls or laborers. "Higgins. 'Listen, Eliza. I think you said you came in a taxi...' Eliza. 'Well, what if I did? I've as good a right to take a taxi as anyone else'" (Shaw 1912, p.29). Before obtaining money, Eliza lacked a name and identity. The act of Eliza using the money given by Higgins to hire a cab symbolizes a temporary shift in her social status. This act illustrates how financial resources can provide access to experiences and privileges typically reserved for the upper class. It also emphasizes the brief nature of such mobility, as Eliza's identity and treatment by society are still largely dependent on her economic status. The transformation of Eliza from a "flower girl" to a recognized individual with a name brings to light the societal tendency to grant identity and recognition based on wealth. Those without financial means remain anonymous and undervalued, reflecting a societal structure that privileges the wealthy and marginalizes the poor.

The class struggle issue reaches its climax after Eliza's transformation in Act IV. She becomes an outcast for either of the two classes. She blames Higgins for a transformation that leads her to a hybrid state where she no longer belongs to neither the lower nor the upper class, but is stuck in the middle with the manners, but not wealth, to support herself; "I sold flowers. I didn't sell myself. Now you've made a lady of me. I'm not fit to sell anything else. I wish you'd left me where you found me" (Shaw 1912, p. 66). And again, in Act V, she regrets: "Oh! If I could go back to my flower basket! I should be independent of both you and father and all the world! Why did you take my independence from me? Why did I give it up? I'm a slave now, for all my fine clothes" (Shaw 1912, p. 86). The rigidity of the class systems prevented Eliza from finding a place within them despite her education. Hence, she ends up with two identities, or rather, she ends up becoming a hybrid between the two, where she cannot live like she used to, nor fully belong to the upper class, thus losing her actual identity.

Another signifier of her class and her status is how Higgins treats her when she first enters his house. When he accepts the bet and is determined to transform her, His first words are of command that disregards any feeling she might have, and instead, he treats her like an ornament or an object that needs to be polished. “Higgins [storming on] Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come” (Shaw 1912, p.26). “He does not ask about her preferences nor consider for a second how his words or actions might make her feel; to him, she is just an experiment, and he is giving her the means “to clean her soul and body” (Berst 1973, p.205). Higgins perceives Eliza as an object, not a person, but more like an opportunity to testify to his skills. This may hint at Higgins ignoring Eliza's emotions after her achievement. He does not make any effort on her part after winning the bet, and instead, he mocks her for mentioning that she won him the bet. Through verbal irony, Shaw illustrates that despite Higgins' academic intelligence, he lacks an understanding of human interaction. Ironically, he sees himself as the ideal teacher to instruct Eliza in manners, largely due to his financial status and the social class he belongs to, which, at the time, was the mark for higher manners and nobility.

Commonly, as well as in *Pygmalion*, the upper class exhibits a condescending attitude towards those of lower social standing. This is evident when Mrs. Eynsford Hill initially assumes that Eliza Doolittle is a prostitute upon hearing her address her son, Freddy, in a familiar manner: “Look wh’ y’ gowin” (Shaw 1912, p.10). Mrs. Eynsford Hill’s judgment is based solely on Eliza’s physical appearance, which she perceives as indicative of Eliza’s lower social status. This reflects the broader societal challenges individuals from lower classes faced in securing employment during that era.

Similarly, other characters from the upper-class display arrogance and a lack of

respect towards those they deem socially inferior. For instance, Higgins derogatorily refers to Eliza as a “squashed cabbage leaf” (Shaw 1912, p.78), highlighting his disdain for her appearance and manner of speech. This behavior underscores the pervasive class prejudices and superficial judgments based on outward appearances prevalent in society at the time. The play also critiques the superficiality of social status based solely on external changes. While Eliza’s new speech and manners allow her to navigate upper-class society, her internal sense of identity and self-worth remains conflicted. This duality underscores the limitations of social status that rely solely on outward conformity to societal norms.

Class warfare, also referred to as class war or class conflict, is a concept central to Marxist theory. According to this perspective, society is fundamentally divided into two primary classes: the capitalists, or bourgeoisie, and the workers, or proletariat. The bourgeoisie are characterized by their ownership of the means of production and their practice of employing labor for profit. In contrast, the proletariat comprises individuals who sell their labor in exchange for wages. Tuaderu (2015) explores the concept of class struggle as a reaction by the working class against the oppression perpetrated by capitalists during the concluding phase of the Industrial Revolution. His study delves into the dynamics of this conflict, highlighting the resistance and opposition mounted by the working class in response to the exploitative practices of the capitalist class that led the political scene. Certainly, another sense of class appears in the idea of collective political actors. In a capitalist society, capitalists, organized into various associations, wield significant influence not only in the economic sphere but also in the political field. They constitute both an economic and a political class. Additionally, they likely form a social class, as their substantial wealth and power afford them experiences and opportunities inaccessible to the broader population. Marxist theory suggests that these two classes are

in a perpetual state of competition for political and economic dominance. This ongoing struggle is driven by the inherent inequalities and conflicting interests between the bourgeoisie, who seek to maximize profits, and the proletariat, who strive for fair wages and better working conditions. Karl Marx argued that this conflict is inevitable and will ultimately culminate in the proletariat overthrowing the bourgeoisie, leading to the establishment of socialism. This transition is seen as a necessary step towards the eventual triumph of socialism over capitalism, resulting in a more equitable and just society (Elster 1986, p.152).

If we judge Eliza from the point of view of the upper class, she seems insignificant and marginalized. For example, from the outset of the first act, Clara's impatience is evident as she demands her brother, Freddy, to procure a cap for both her and their mother due to the bad weather. Her initial interaction with Eliza at Covent Garden is marked by rudeness, indicating Clara's perception of Eliza as insignificant. This dismissive attitude extends to her interactions with Higgins, where she speaks rudely when their opinions diverge. Clara exemplifies the archetype of a woman who feels compelled to assert her dominance and control in social situations. This view of marginality is the consequence of Higgins's experiment "to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul" (Shaw 1912, p.57). He is only interested in creating a new identity for Eliza, while entirely ignoring the obvious fact that he is not really elevating her class, only her speech, as his mother points out, "The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income!" (Shaw 1912, p.59). As Massingham (1914) notes, while Mr. Higgins realizes his goal, he disregards the idea that "he was dealing with a human being, not with a cleverly constructed machine" (p.227). Mrs. Higgins in contrast, is portrayed as a wise

and discerning woman, particularly evident when she learns of her son's project to transform Eliza into a lady. She expresses concern about Eliza's future following the experiment. Mrs. Higgins' status among the upper classes not only exemplifies her as a model of upper-class behavior and norms but also highlights her role as a mentor. She provides valuable advice to other characters when they encounter difficulties, demonstrating her wisdom and guidance.

Eliza Doolittle, who is not considered attractive thanks to her attire above all, suffers due to the societal pressure on good looks and eloquent dialect for socializing. As a symbol of the working class, she is wearing a small sailor hat made from black straw, which clearly suffered from extensive contact with the dust and smoke characteristic of London's industrial setting, just like her unwashed hair, contributing to the overall sense of neglect. She is dressed in a black, coarse coat that reaches nearly to her knees, made from a rough and cheap fabric made to fit her waist, accentuating the practical nature of her clothing. This portrayal underlines the harsh realities and often-overlooked struggle faced by individuals within the working class. The narrator's words, when describing Eliza, "She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty" (Shaw 1912, p.10), emphasizes the massive gap between the classes, where people from the upper class are known to be clean and proper both in behavior and apparel.

In the nineteenth century, many women resorted to prostitution due to severe economic hardships. They could not find work as they were struggling between being from the oppressed lower class, the proletariat, who need to work for others to fend for themselves, and between being part of a patriarchal society that deprived them of their basic rights and sent them further down in the societal hierarchy. However, Eliza chose a different path. She earned her living by selling flowers, demonstrating her determination

to maintain her dignity and independence despite the challenging circumstances. Her choice to sell flowers instead of succumbing to the pressures that led many women into prostitution highlights her resilience and resourcefulness. Eliza is an unconventional woman for her time, embodying the principles of liberal feminism. She lives independently and refuses to be treated as an object by either her father or Higgins. To demonstrate her autonomy, she makes her own decisions and ultimately leaves Higgins to be with a man she truly loves. These actions reflect her strong sense of self and her rejection of societal norms that sought to confine women to subservient roles. Eliza's character and journey in the story highlight the themes of independence, self-respect, and the pursuit of genuine love, all of which are hallmarks of liberal feminism.

As a single woman, Eliza initially had to rely on her father for support. However, her father was an unreliable drunkard, which is evident throughout the story. This forced Eliza to seek independence and fend for herself, as she could not depend on him for stability or assistance. Her journey emphasizes the challenges faced by women who were often left to steer through a harsh world without trustworthy male support. For instance, when her father learns about her stay at Higgins's place, he is not concerned about her safety. Instead, he sees it as an opportunity to get some money as he tells Higgins, "All I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing; for I can see you're one of the straight sort, Governor. Well, what's a five-pound note to you? And what's Eliza to me?" (Shaw 1912, p.13). Alfred Doolittle, Eliza's father, becomes aware of Eliza's relocation to Higgins's residence. Without concerning himself with her motivations, he sees a chance to obtain money from Professor Higgins, firmly believing that he is entitled to request payment for Eliza. Doolittle's ethically questionable position reveals the harsh truths of the Victorian Era, a time when societal problems like prostitution and child trafficking were ignored.

As is characteristic of Shaw's females, Eliza's journey in the play is not just a personal transformation but also a critique of the societal structures that sought to confine and control women. Her fight for self-determination and respect challenges the audience to reconsider the roles and rights of women in society. Shaw uses her character to highlight the need for social change and the importance of recognizing and valuing the humanity and agency of all individuals, regardless of gender, as exemplified when Higgins says, "Oh no, I don't think so. Not any feelings that we need bother about. [cheerily] have you, Eliza? Eliza. I got my feelings same as anyone else" (Shaw 1912, p.28). She would not allow Higgins, or anyone for that matter, to devalue her, showing her true resistance to the time she was born in.

Despite her efforts, Eliza's inherent personality and true self persist, suggesting that true transformation involves more than just superficial changes, as she states, referring to her preferring to stay a flower girl over what he suggests about her future, "We were above that at the corner of Tottenham Court Road ... I sold flowers. I didn't sell myself. Now you've made a lady of me. I'm not fit to sell anything else. I wish you'd left me where you found me" (Shaw 1912, p.28). Eliza has undergone her transformation and effectively passed the final test, earning the esteemed title of duchess. Nonetheless, she is met with an ambiguous future. Indifferent to her emotions and wishes, Higgins suggests that his mother could help her find a suitable husband. In Victorian society, it is thought that every woman pursued financial stability through marriage, leaving upper-class women with limited options. However, Eliza, with her independent nature, does not improve herself solely to attract a wealthy husband.

Shaw portrays Eliza as a powerful symbol of resilience and liberation, emphasizing her struggle against the oppressive forces of a patriarchal society. Throughout the play,

Eliza battles against men who have commodified her, treating her as a mere pawn in their manipulative schemes. Women's emotions and individuality were often overlooked, reducing them to mere objects rather than recognizing them as people with their own feelings, aspirations, and perspectives.

In a class-based society, honor is often regarded as a privilege exclusive to the elite class. Individuals from lower socioeconomic backgrounds are frequently perceived as lacking a sense of honor and self-respect. This perception is so pervasive that many lower-class individuals internalize this image of themselves. Mrs. Pearce exemplifies this mindset; as a typical lower-class woman, she views her social status as an unchangeable destiny. When Eliza speaks to Higgins in a disrespectful and rough manner, Mrs. Pearce, embodying the subdued and resigned attitude of the lower class, warns her against such behavior. However, Eliza is undeterred by Mrs. Pearce's warnings. She firmly believes that a sense of honor is an inherent quality possessed by all human beings, regardless of their social status or class. Eliza articulates her perspective through her responses to Mrs. Pearce, such as, "Well, why won't he speak sensible to me?" and "I won't go near the king... I have my feelings the same as anyone else" (Shaw 1912, p.31). These statements reveal Eliza's conviction that class distinctions are baseless and that all individuals deserve to be treated with respect and dignity.

Lihua (2006) analyzes the play's portrayal of women, highlighting how the female character is portrayed merely as an experimental subject. This perspective underscores the broader theme of objectification and the marginalization of women within the narrative. By examining the character's role and treatment, Lihua sheds light on the systemic issues of gender inequality and the reduction of women to mere instruments for male-driven agendas. Evidently, Eliza is commodified throughout the play, especially by

Higgins, who treats her like a flower girl as she states, “I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will” (Shaw 1912, p.80). Higgins further perceives Eliza as a “baggage” when he says, “shall we ask this baggage to sit down or shall we throw her out of the window?” (Shaw 1912, p.80), a term he uses to denote her as a valueless individual. This perception stems from her lower-class status and lack of material wealth. Higgins’ attitude towards Eliza exemplifies the prevailing views of the upper class in a capitalist society, where individuals from lower socioeconomic backgrounds are often devalued and marginalized. His treatment of Eliza reflects the broader societal norms and prejudices of the time, highlighting the rigid class distinctions and the lack of empathy for those less fortunate.

Eliza, however, would not accept such treatment, and she replies immediately, saying, “I won’t be called a baggage when I’ve offered to pay like any lady” (Shaw 1912, p.80). By this statement, Eliza implies that Higgins evaluates an individual’s worth based on their economic status. She sarcastically remarks that she would not be considered a burden if she could pay him like a wealthy woman. This indicates that, in Higgins’ view, an individual’s value is determined by their material possessions. Such a perspective marginalizes those without financial means, reducing their identity to their economic condition rather than recognizing their intrinsic human value. Her ironic remark exposes the flawed logic in equating financial capability with personal value, highlighting the playwright’s criticism of societal norms that prioritize wealth over character and humanity. Eliza, and by extension Shaw, critiques Higgins and those with similar attitudes for this perspective.

However, the manners of the upper class do not always reflect their acclaimed status, as evident by the ironic remarks of Mrs. Pearce to Higgins when she says, “might I ask

you not to come down to breakfast in your dressing-gown, or at any rate not to use it as a napkin to the extent you do, sir. And if you would be so good as not to eat everything off the same plate, and to remember not to put the porridge saucepan out of your hand on the clean tablecloth, it would be a better example to the girl. You know you nearly choked yourself with a fishbone in the jam only last week” (Shaw 1912, p.33). Her words show how Higgins, despite all of his egoistic actions, does not really act all that elegant when given the chance. In spite of this, Higgins acts his class when surrounded by people and by opportunity to flaunt it, just like how he acts when he commands Mrs. Pearce to bathe Eliza, discard her old clothes, and temporarily wrap her in brown paper until new clothes arrive, thus initiating Eliza's transformation that he is planning “Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come” (Shaw 1912, p.26). Mrs. Pearce criticizes him for disregarding the girl and her emotions in his plans, treating her as an inanimate object—like a pebble on the beach. “Well, the matter is, sir, that you can't take a girl up like that as if you were picking up a pebble on the beach” (Shaw 1912, p.27). Throughout the play, Mrs. Pearce provides words of caution, often questioning Higgins about Eliza's future after he completes his teaching. She understands that when it comes to language, Higgins has a tendency to forge ahead with a plan without considering the consequences.

Eliza's transformation from a lower-class flower girl to a middle-class lady highlights Shaw's critique of the class system and the transformative effects of a capitalist society. Her desire to attain a respectable position within the professional class drives her efforts to reinvent herself. Society's perception of her as a mere flower girl destined for poverty underscores the rigid class distinctions of the Victorian era. Shaw challenges this view by illustrating that individuals can evolve and transcend their social circumstances. Despite her ascent to the edges of the higher class, Eliza's core principles and values remain

unchanged. Shaw uses her character to illustrate that while external modifications can facilitate social mobility, they do not necessarily equate to a fundamental shift in one's intrinsic beliefs and moral compass. Eliza's journey underscores the distinction between superficial changes and genuine personal growth, highlighting the enduring importance of inner character and ethical consistency.

The concept of creation in the play involves crafting a new identity. Higgins, as the creator, transforms Eliza from a flower girl into a duchess, disregarding her feelings and personality. His goal is to prove his prowess by molding her into a woman who can navigate high society. This mirrors the myth of Galatea, where a statue is brought to life and must adapt to societal expectations. Eliza's transformation is not just about external changes but also about gaining independence. She learns to make her own decisions, teach phonetics, and speak like a high-class woman. However, this journey is marred by her struggle with identity and societal expectations. Eliza's marginalized identity is shaped by her language, class, and gender, highlighting the oppression she faces. Higgins' role as the creator in Eliza's transformation is fraught with complexities. While he aims to elevate her status, his approach is often dismissive of her individuality and feelings. These dynamic stresses the power imbalance inherent in their relationship, where Higgins views Eliza as a project rather than a person. In contrast, Pickering's respectful treatment of Eliza demonstrates the potential for genuine social mobility when individuals are treated with dignity and respect.

Eliza's transformation is a complex process, fraught with internal and external conflicts. Adapting to a new social class and identity is not straightforward for her. It encompasses both her outward appearance and inner self. Her improved hygiene heightened self-esteem, increased confidence, and evolved perspectives reflect her

growth. Relationships, such as the one she forms with Freddy, further demonstrate her development. Ultimately, Eliza's journey is characterized by her relentless pursuit of the identity she believes she deserves, showcasing her determination and resilience. Despite significant changes, Eliza remains true to her essence and core values, highlighting the enduring nature of her character amidst transformative experiences. This metamorphosis brings about significant challenges, particularly in her interactions with Professor Higgins, who consistently treats her as inferior due to their differing backgrounds, experiences, ages, and educational levels. Higgins' primary objective is to elevate Eliza from her lower-class status to that of a duchess, making her acceptable to high society. He views himself as a creator, transforming Eliza into an independent, educated woman capable of making her own decisions and teaching phonetics. However, this transformation is not without its struggles, as Eliza struggles between her old and new identities. Eliza's outward appearance, marked by her clothing and initially dirty face, signifies her lower-class origins. This visual cue is crucial in determining societal status. Eliza's internal conflict is highlighted in her statement: "The difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will" (Shaw 1912, p.80). This quote underlines the disparity in treatment she receives from Higgins and Colonel Pickering. While Higgins views her as a mere creation, Pickering treats her with respect and dignity. Eliza's journey in *Pygmalion* continues as she grapples with her newfound identity and the expectations placed upon her. While initially driven by external factors, her transformation becomes a deeply personal quest for self-acceptance and recognition.

In a nutshell, Shaw's *Pygmalion* offers a critical examination of social class, identity, and the power dynamics inherent in societal structures. Through the character of Eliza Doolittle, Shaw explores the complexities of social status, and the often-superficial nature of societal judgments based on appearance and language. The play serves as a poignant commentary on the rigid class distinctions of the time and the enduring struggle for genuine social equality.

4.3 The Differences and the Similarities in terms of themes of loss of identity and transformation in both literary works.

Females' identities oscillate in Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion*. Eliza and Salma live in harsh circumstances between the past and present versions of their personality. Therefore, Both Eliza and Salma suffer from loss of identity and are not accepted in their society because of the patriarchal atmosphere where they reside and many female issues. Whereas Salma suffers from forced marriage, the capitalist system, and honor crime besides male dominance, Eliza suffers from the capitalist system and class struggle, which materializes in her appearance, education, job, and language use.

In addition, they feel that they are outsiders, as Eliza states, "I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will" (Shaw 1912, p.79) in which Mr. Pickering treats her in a good way as a lady but Higgins always treats her like she does not have value. In the same vain, Salma feels like a stranger in England no matter how hard she tries to adapt there, as she declares, "I was angry with myself for being so foreign so I stabbed the carton with a knife spilling the milk all over the worktop" (Faqir 2007, p.44). They have ambivalent feelings about their

identity. Eliza wants to escape the lower class where she belongs, to live a respectful life like the females in the higher class; as she states, “the difference between a lady and a flower girl is not how she behaves, but how she’s treated” (Shaw 1912, p.79). Likewise, Salma wants to escape reality to find her child-like, pure spirit, as Salma states, “Was it possible to open a new page, start afresh with those, young awkward Goths? So I could sit with them behind desks listening to what the bright teacher had to say, then in the break I would eat my sugar and butter sandwich and drink dark bitter tea” (Faqr 2007, p.38).

Both Eliza and Salma meet people who tell them that they can transform them. Eliza meets Higgins, who wants to transform her into a duchess. “Well, sir, in three months, I could pass that girl off as a duchess at an ambassador’s garden party. I could even get her a place as lady’s maid or shop assistant, which requires better English. That’s the sort of thing I do for commercial millionaires. And on the profits of it, I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines” (Shaw 1912, p.69). By the same token, Salma meets Allan, the coffee seller, who tells her that she can be a princess with some changes, as she states, “A Bedouin shepherdess would be turned into a princess, full of smiles and brightness, sparkling, straight-backed and flat-stomached, no way” (Faqr 2007, p.174).

Eliza is not a sexual object; she always repeats the same concept that she is a good girl; she just sells flowers: “Eliza. I sold flowers. I didn’t sell myself” (Shaw 1912, p.66). Eliza leaves the place that she lives in, and her father sells her for five pounds; Higgins treats her badly, but amongst all inner conflict and all these circumstances around her, she won't let all her troubled feelings go to waste, in vain. So, she challenges all these circumstances to achieve the purpose of this huge change in her life, which is to be like a duchess in her manners and way of talking and living. Eliza does not have her basic rights

of manners and etiquette, as this statement by Mrs. Higgins shows, “MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady’s income! Is that what you mean?” (Shaw 1912, p.59). The manners that all women have to have in this place because they are English should be in every single woman whatever her class is. Eliza does not have basic manners in her way of talking, dressing, and eating because she is from the lower class, so she has to struggle to earn her own living, which means that she is oppressed, and her beauty and her acumen do not rescue her. The note-taker denounces the way she talks with disgust, declaring, “A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don’t sit there crooning like a bilious pigeon” (Shaw 1912, p.17). Eliza, the flower girl, also makes inappropriate sounds for a girl, characterizing her lower-class status, so Higgins's words are not only cruel, but they also project a vital part of the process of erasing her identity and replacing it with a new, made-up persona that she must adapt to while disregarding her true self. In this case, Eliza wants to transform by her own choice and not be forced to do so; she revolts against Higgins after regaining her self-confidence by learning the language, phonetics, and common manners, just like the Duchess as she declares, “Eliza [*with sudden sincerity*] I don’t care how you treat me. I don’t mind your swearing at me. I don’t mind a black eye: I’ve had one before this. But [*standing up and facing him*] I won’t be passed over” (Shaw 1912, p.84).

Nonetheless, Salma is a sexual object, she repeats the same sin, which she moves from her tribe because of, in England with another man, but she always blames herself for doing things which are not acceptable in the Middle East; “I went ahead and slept with

a stranger. They should cut me into pieces and leave each at the top of a different hill for birds of prey” (Faqir 2007, p.93). Salma's personality is a very difficult personality. She does not learn from her mistakes or listen to the opinions of those around her. She ignores her husband's request not to leave them and goes to her country to see her daughter, “I won't let you, Salma. What about our son? What about me?’ John choked. 'We can notify the police. Interpol can contact your friend, can look for her,' said Mark. 'I am a British citizen now and the British will protect me,' I said” (Faqir 2007, p.270). Furthermore, when Salma moves to England, she has to learn English to be able to communicate with others, she says, “Heengland” (Faqir 2007, p.20), and when she repeats “Castle, she said. Castle, I repeated” (Faqir 2007, p.102) in a way to imitate the way English people talk and gain self-confidence in a country where she does not know anyone, and to know the manners and etiquette of conversation, how to eat, the way Western countries dress, and their point of view on the way Eastern countries dress. She has no ambition to rebel against anything. She is forced to change her lifestyle, so the transformation is not her choice; it is by obligation. She lets her life be as it is, learning English “If only you could hear me, Mother, reading English” (Faqir 2007, p.77), and looking for jobs to increase her income. But on the contrary, she lacks self-confidence, leaving her Eastern personality behind in pain and trying to adapt to the new Western character, as she declares, “Where do you come from?’ he asked. If I told him that I was a Muslim Bedouin Arab women from the desert on the run he would spit out his tea 'I am originally Spanish, I lied” (Faqir 2007, p.27).

Another aspect that combines the two heroines is their relationship with their families, especially their fathers. The relationship between Eliza and her father is uncorrelated, he sells her to Higgins, and he feels no shame in trading his daughter “DOOLITTLE. ... Is five pounds unreasonable? I put it to you; and I leave it to you.”

(Shaw 1912, p.40). And Higgins answers, “HIGGINS. [handing him a five-pound note] Here you are.” (Shaw 1912, p.41). The relationship between Eliza and her father and Higgins is all about how indifferent both of them are to her feelings, treating her like a cheap commodity instead of a person, without any remorse or even a second thought to the whole ordeal. Such treatment can actually lead her to a more internalized wish to accommodate the upper class, as an innate need to feel the respect a human ought to be treated with because women of the upper class are treated much better than she was at the current time. On the other hand, Salma’s father wants to shoot her because of her pregnancy out of wedlock, “If your father or brother find out, they will kill you” (Faqir 2007, p.42). Salma, on the other hand, transforms for the pure instinct of survival. They are both transforming to meet a basic need that they were stripped of, but Salma’s transformation proves more prominent as her need is more vital.

In addition, Eliza can speak about two subjects only, according to what her phonetics teacher, Higgins, instructs her, as shown in the scene, “HIGGINS. I’ve taught her to speak properly; and she has strict orders as to her behavior. She’s to keep to two subjects: the weather and everybody’s health—Fine day and How do you do, you know—and not to let herself go on things in general. That will be safe.” (Shaw 1912, p.47). To restrict her to such topics is demeaning, yet for her to listen to thus instructions proves an inner acceptance of the new identity they are trying to implement in her. It is a dangerous endeavor for one’s mental health, and the consequences of it are shown in her inner monologues and thoughts. Moreover, Salma starts her conversation with others by talking with them about the weather, and in an appropriate way, as she states, “I had learnt how to wait for others to stop speaking before I started talking. I had learnt how to start each conversation with a comment about the weather” (Faqir 2007, p.110).

CHAPTER FIVE

Conclusion and Recommendations

This chapter presents the concluding annotations for the research questions posed in this study. Additionally, it offers recommendations for future investigations into the portrayal of women in Fadia Faqir's *My Name Is Salma* and George Bernard Shaw's *Pygmalion* within the frameworks of Marxism, postcolonialism and the framework of feminism.

5.1 Conclusions

1- How are the themes of loss of identity and transformation represented in Fadia Faqir's *My Name is Salma* and George Bernard Shaw's *Pygmalion* through the lens of Feminism theory?

Salma suffers from an identity crisis due to her traumatic experiences, including her out-of-wedlock pregnancy and subsequent ostracization from her patriarchal society, which have profoundly impacted her identity development. Sometimes, it is for the better because she matures and becomes more aware of the behaviors that suited her as a girl, and other times, it is for the worse because she does not live her childhood like any other child but rather jumps in time to live the life of teenagers and young people while she is still a child. This is because of Hamdan, who caused her to become pregnant out of wedlock and be mistreated by her patriarchal society. Her grave mistake with Hamdan and her violation of one of the village laws that they are accustomed to make her father, brother, family, and village blacklist her and determine that her blood is to be shed. Subsequently, Salma decides to flee to another country to save her life after giving birth to her daughter, Laila, in prison. This mental transformation, followed by a physical transformation to another country with a new language, customs, and lifestyle, makes her

unable to know her original identity or what are the correct actions she should take to preserve her Arab identity and adapt to the new country, the new lifestyle and complete freedom there. Therefore, she is unable to achieve a state of stability in her personality and reach the maturity that balances her personality.

The reasons for Eliza's identity crisis are that Eliza lives in the Victorian era, which is afflicted with a class hierarchy that discriminates between people. Therefore, Eliza suffers from poverty because she belongs to the working lower class, in which women are forced to labor in order to earn a living and thus find a place for themselves in society as people and as independent women with their own ideas and identities. When she goes to Higgins's house, she is forced to transform her personality to another personality to become an upper-class woman in the way she behaves, be it through linguistic processes or attire. Therefore, she suffers from being a woman with a poor past and its dependencies until she becomes a woman with a new identity and a new upper-class member with a sophisticated personality and expensive types of textiles for her clothes. Still, she is exposed to paternalistic rule from Higgins and his lack of consideration for her feelings and giving her value as a woman. Still, she fights until she could reach her dream despite the issues that surround her.

2- How do Salma and Eliza experience, interact, and deal with circumstances and events around them?

Salma's traumatic experiences in her village in the Middle East, where honor killings are a pervasive cultural practice that dictates the orderings of dealing with women who sin like Salma, make her feel like an alien in her own homeland; an alien who would be punished severely because of the communal culture she lives in. In England, after obtaining citizenship, Salma also feels a strong desire to return to her homeland and

embrace her mother. The nostalgia for her past is caused by her inability to adapt to Western society, as she is a hybrid who is both British and Arab, further complicating her sense of belonging. Moreover, Western society is full of thorny obstacles, such as gender inequality and discrimination based on color, race, and religion. Nevertheless, they have plenty of freedoms pertaining to women, where women dress as they wish, from short skirts and styling their hair, and are allowed to drink alcohol, talk to men, and work late hours; these freedoms are often absent in traditional Middle Eastern communities.

As the proverb asserts, "Where there's smoke, there's fire." If it is not for Higgins' fire that he ignites in the former, poor Eliza, with his condescending treatment and manipulative tactics, he would not have inadvertently empowered Eliza; Eliza's smoke that made Higgins suffocate from the fact that she becomes an independent woman with a noble English tongue belonging to the upper class would not be found. Higgins' transformative impact on Eliza catalyzes her transformation despite his dominant behavior and disregard for her social standing, two factors that unconsciously fuel her rebellion against the norms of her society. Eliza's newfound independence and linguistic prowess, illustrated in her command of higher-class English, and her rebelliousness against the patriarchal and capitalist conventions, pose a challenge to Higgins' authority, revealing the limitations of his own patriarchal worldview and the inherent contradictions within the capitalist system.

3- How are the works similar and different in relation to the themes mentioned?

Eliza is not a woman who believes in blind obedience to the patriarchal society, nor is Salma, as they both suffer from being outsiders in their societies, which makes their transformation from an old identity to a new one lead to a psychological crisis. Still, Salma is forced to make this decision to transform, and it is not her choice. However, Eliza's

decision to transform is for her own free will to improve her social and economic status without compromising her honor and resorting to earning money through sexual means. The transformation of Salma, who lives her childhood in a conservative country based on customs and traditions, into Sally in a foreign country full of freedoms and social issues related to equality makes her live in a ghost of the past and a nightmare of the present. Eliza, who lives in a lower class, is forced to be a woman with an income that she earns with her effort in a society that considers with no value because she is from the lower class. Salma's father has no role in embracing her and her mistakes, but he is the first to build a wall to repel her and her feelings, and he becomes the person who pursues her to kill her, which makes her lose her balance and part of her personality. Eliza's father sells her for five pounds and does not consider her feelings and the family bond that they share, hence causing her to lose a part of her identity. Both women's fathers, far from offering support and understanding, contribute to their alienation and further erode their sense of self. The rejection and pursuit of violence by Salma's father and the callous disregard for Eliza's well-being by her father highlight the devastating impact of patriarchal structures on women's lives.

5.2 Recommendations

- 1) More studies should tackle Fadia Faqir's representation of the Arab women's characters in diaspora in *My Name is Salma*.
- 2) More studies should tackle Fadia Faqir's *My Name is Salma* from the lens of postcolonialism to investigate the language focusing on the binary oppositions.
- 3) More studies should be done using psychoanalysis to analyze the unconscious motivations and desires of the characters in both literary works.
- 4) More studies should be done on how class and gender intersect in both texts to create unique power dynamics and societal constraints for the female protagonists.

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