Linguistic strategies and the construction of identity in *My Name is Salma* by Fadia Faqir

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**Abstract** Contemporary Arab-English writers (American or British) share with other ethnic writers many features of post-colonial literary texts, most prominent among which is the appropriation of language. This paper investigates the ways in which language is appropriated by Fadia Faqir through the main character of her novel *My Name is Salma*. In her ongoing search for identity, Salma (the narrator) uses certain linguistic strategies for self-definition. These strategies can be divided into two major types: interlanguage and code-switching. Interlanguage is expressed syntactically, semantically, and phonologically. Code-switching, on the other hand, includes loan words, untranslated words, terms of address, items of clothing, food, reference to religion and reference to proverbs, wise sayings and songs. However, these linguistic strategies often interact and overlap.

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1. Introduction

Apart from the various definitions of language in various fields of study, language may be defined as a cognitive means of communication that represents the individual identity as a member of the whole group. Identity, therefore, constructs and is constructed by language. Language and identity may be regarded inseparable. In this view, every time L2 speakers engage in a conversation, they will be not only “exchanging information with their interlocutors; they are also constantly organizing and reorganizing a sense of who they are and how they relate to the social world” (Norton: 409). Accordingly, this paper investigates Faqir’s use of language in her novel, *My Name is Salma*, to construct and represent her identity as an Arab Bedouin Muslim through her major character, Salma. This use of language is referred to as language appropriation and considered as a prominent feature of post-colonial literature which has continued to the present day.

Post-colonial literature refers to the “varied literatures of the many countries whose political existence has been shaped by the experience of colonialism” (Gary: 226–7). These literatures share basic characteristics, especially in their use of the language of the colonial power and the cultural and literary associations attached to that language. Post-colonial literature is defined in Wikipedia as “a body of literary writings that reacts to the discourse of colonization.” Additionally, it involves writings that “deal with issues of de-colonization or the political or cultural independence of people formerly subjugated to colonial rule”. It is also “a literary critique to texts that carry racist or colonial undertones”. For instance, the Palestinian-American critic, Edward Said, analyses the writings of Honoré de Balzac, Charles Baudelaire and Lautréamont, in his popular work *Orientalism* (1978), to show how they were influenced...
and “helped to shape the societal fantasy of European racial superiority” (Wikipedia). His critique of Western representation of the Eastern culture “is a seminal text for postcolonial studies and has spawned a host of theories on the subject” (enotes). Some of the major works in post-colonial literature include Salman Rushdie’s novel Midnight’s Children (1981), Chinua Achebe’s novel Things Fall Apart (1958), Jamaica Kincaid’s A Small Place (1988) and many others.

Relevant to the present study is an essay written by Ayo Kehinde (2004) entitled “English and Postcolonial Writers’ Burden: Linguistic Innovations in Femi Fatoba’s My Older Father and Other Stories”. Kehinde attempts to examine how postcolonial writers have appropriated and reconstituted the English language into their texts through some linguistic processes, giving examples from Femi Fatoba’s My Older Father and Other Stories (1997). These linguistic processes include loan words, loan coinages, neologisms, loan blends, pidginization, code switching and the like. Some of these processes are also used by Fadia Faqir in My Name is Salma.

Post-colonial writers consider the appropriation and reconstitution of English (the language of the colonial power) as a medium of their own literatures.

Before indulging in the linguistic analysis of the present novel, a piece of information about the novelist and her novel – the data of this study – are worth mentioning.

2. About the novelist

Fadia Faqir (1956) is a Jordanian/British writer, an independent scholar and activist in human rights. She was born in Amman, Jordan. She gained her BA in English Literature at the University of Jordan, Amman, before undertaking an MA in Critical and Creative Writing at Lancaster. She completed her Ph.D. in Critical and Creative Writing at the University of East Anglia, England.

Faqir is the editor and co-translator of In the House of Silence: Autobiographical Essays by Arab Women Writers (1998) and translated them into Turkish. She is the general editor of the award-winning Arab Women Writers Series (1995) and is also a lecturer and coordinator for the Project of Middle Eastern Women’s Studies at the center for Middle Eastern and Islamic Studies, University of Durham, England.

Her first novel Nisani (1990) is currently translated into Arabic. Her second novel Pillars of Salt (1996) was translated into German, Dutch and Danish. Her third novel My Name is Salma (US and Canada title is Cry of the Dove) was published in 2007. It is published in sixteen countries and translated into thirteen languages. Faqir has also written a number of short stories and plays.

3. About the novel

My Name is Salma is the story of a young Bedouin unmarried woman, Salma, from an unnamed country in the Levant. Salma becomes pregnant out of wedlock and flees the bullet of her brother who plans to kill her to restore the family’s honour. For illegal pregnancy, before marriage, is considered a crime in such a culture.

In order to save Salma from family ‘honour’ killing, her teacher gets her taken into protective custody. Salma spends several years in prison where she gives birth to her baby girl, who is taken away from her immediately.

Salma is then rescued and adopted by Miss Asher, under the name Sally Asher, and taken to England. Being alien, black, Bedouin and Muslim, Salma faces a new set of problems: she has to find a new identity and a life for herself in a society which is generally unsympathetic to head scarves.

Readers of My Name is Salma may receive fascinating insights into the Arabic and Bedouin cultures in which Salma was raised (a tribal community in Hima).

4. The analysis

The story of My Name is Salma is told through first-person narration and a flashback technique. Moreover, My Name is Salma may be considered typical of creative post-colonial literature on both thematic and linguistic levels. On the thematic level, the novel reflects the major characteristics of post-colonial writings: the preoccupation with identity, homeland, and belonging. On the linguistic level, on the other hand, the novel represents another significant characteristic of post-colonial creative texts, which is the appropriation of language (as illustrated above).

This analysis attempts to investigate how Faqir has appropriated and reconstituted the English language in her novel through some linguistic strategies. These linguistic strategies are used to construct and express identity through the main character of the novel: Salma. These strategies, however, can be classified into two major types: interlanguage and code-switching. Each strategy, by turn, consists of a number of categories.

5. Interlanguage

Interlanguage is a term first coined by Selinker (1972) to refer to “the separateness of a second language learner’s system, a system that has a structurally intermediate status between the native and target languages” (Brown: 215). L2 learners are looked on as creative beings proceeding through systematic stages, acting upon their linguistic environment and by a gradual process of trial and error and hypothesis testing; they slowly and tediously succeed in establishing closer and closer approximations to the system used by native speakers of L2. Stressing the successive approximation to the target language, Nemser (1971) used the term approximative system. Corder (1971:151), on the other hand, used the term idiosyncratic dialect to “connote the idea that the learner’s language is unique to a particular individual, that the rules of the learner’s language are peculiar to the language of that individual alone.” Although each of these designations focuses on a certain notion, they share the main idea that L2 learners are forming their own self-contained linguistic systems. This is “neither the system of the first language nor the system of the target language, but a system based on the best attempts of learners to bring order and structure to the linguistic stimuli surrounding them (Brown: 215). Accordingly, Salma is considered as a L2 learner who acts upon her environment to construct a legitimate system of language in its own right and to bring some order to the linguistic chaos that confronts her. Thus, her interlanguage can be analyzed syntactically, semantically, and phonetically.

5.1. Syntax

From the syntactic point of view, we find that her use of English at early stages of exposure to English is deviant from normal
English structure. She might be influenced by her native Arabic language structure (L1 interference) but the new linguistic system she has built is a peculiar one. The novel is crowded with examples of Salma’s interlanguage; however, it will suffice to examine some of them in this paper. Let us consider the following exchange between Salma and the doctor (Notice that dots are used for the omission of irrelevant texts):

(1) ‘What can I do for you, Miss Asher?’ …
‘I ill, doctor. My heart beat, No sleep,’ …
‘Any physical symptoms?’
‘Sick yes. Arms and legs see,’ …
‘It is psoriasis, that’s all. A skin condition. Nothing serious,’
‘Sweat, heart beat, cannot sleep,’ …
‘If your heart is beating then it must be in good condition. That’s what hearts are supposed to do.’
‘But I ill. Please. Today alive, tomorrow dead me,’

A prominent feature of Salma’s English is the non-use of verbs to be and to have, as we can see in (1) above, and (2) below. This may have resulted from the non-existence of these two verbs in Arabic. Another prominent feature is the misuse of the object pronoun ‘me’ in place of the subject pronoun ‘I’. Negation, on the other hand, is expressed by the use of ‘no’ followed by a noun or an adjective, as in ‘no sleep’ in (1) and ‘no stupid’ in (2), respectively. This use of ‘no’ followed by the element to be negated is the first stage of acquiring negation of L2 (Lightbown and Spada: 77). However, Salma uses ‘cannot sleep’ correctly when ‘sleep’ is used as a verb. This negation strategy is used in dialectal Arabic; therefore, we can say that Faqir uses this strategy to express her identity. Moreover, in her talk with her roommate, Parvin, in (2) below, Salma refers proudly to her ethnic group when she states that she has a family and belongs to a Bedouin tribe. Consider:

(2) ‘That white dress you keep under your pillow. Who made it?’
‘How did you see? Search the room when me out?’
‘No, I was stripping the bed to take the linen to the laundry, stupid.’
‘Did you like dress?’
‘Yes, it’s so beautiful.’
‘I no stupid, I made. Never say stupid.’
She held my hands and said, ‘I’m so sorry. I was joking. I was not serious.’
‘I no stupid, I family, I tribe.’
‘I am sorry.’
‘I no stupid, I think God.’

We can also notice, in (2) above, the omission of the definite article ‘the’ before the noun ‘dress’ in Salma’s second turn when she asks Parvin if she likes the dress. Additionally, Salma mispronounces ‘mad’ as ‘made’ and ‘thank’ as ‘think’. The interrogative forms in her first and second turns are close to native-like forms since she uses the helping verb ‘do’ in the past followed by the main verb in the infinitive, and applies subject-verb inversion. This signifies the third stage of acquiring question in L2 (as illustrated by Lightbown and Spada: 79). However, with more complex types of interrogation, Salma fails to construct a syntactically correct question, as shown in (3) below.

(3) ‘Kidnapped’ what means?’

In this early stage, Salma replaces ‘I’ with ‘me’ [cf. (1)], but later at an intermediate stage she starts using ‘I’ correctly. Compare (4) and (5) with (6) and (7) below:

(4) ‘Me Muslim’ (148)
(5) ‘Me no mad’ (160)
(6) ‘I Muslim.’ (188)
(7) ‘I no coconut.’ (161)

At a more advanced stage, after a long stay at England, Salma becomes more proficient in the second language and approaches authenticity, as illustrated in (8) and (9) below:

(8) ‘I don’t have an English boyfriend. I am a Muslim.’(261)
(9) ‘I’ve finished this dress. Shall I hang it?’ (175)

5.2. Semantics

The second criterion of the interlanguage strategy deals with semantics which is defined as the study of meaning in language. This section of the paper sheds light on some situations in which Salma does not understand the meanings of certain words due to lack of knowledge or complex structures. For example, in (10) below, Salma evokes the anger of the immigration officer when she gives a wrong answer due to misunderstanding.

(10) The immigration officer at Southampton port detention centre kept asking,
‘What is your Christian Name?’
I looked puzzled. ‘Me Muslim,’ I said. He ran his fingers around his stiff collar as if trying to loosen it…
‘Name?’ he said.
‘Yes, Salma Ibrahim.’ I nodded my head to show him that I understood his question.

(148)

Salma has a difficulty in getting the connotation of certain words, such as ‘Christian name’. Additionally, she has a difficulty in getting the reference of certain words, such as ‘Police’, as illustrated in her exchange with Parvin in (11) below:

(11) ‘This song is before Sting had left Police.’
‘Left the police force,’
‘No, Police the band,’ she said and smiled

(157)

Salma resorts to the avoidance technique, usually used by second language learners, when she is confronted with a complex structure that blocks her understanding. This is explicated in (12) below when Salma does not understand the immigrant officer’s question.

(12) ‘This is the restaurant where I said I had eaten in London.’
‘What did you eat?’
‘I had no idea.’

(157)
At the advanced stages, Salma is not only able to understand such complex structures but also produce them in her everyday talk, as shown in (8) and (9) above.

5.3. Phonetics

The third criterion of Salma’s interlanguage strategy is concerned with phonology, specifically her pronunciation. Salma’s pronunciation reflects her identity as an alien and Arab since traces of mother tongue can be easily found out. Following is a list of Salma’s mispronunciation of some words, phrases and sentences.

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>'Heengland' (22)</td>
</tr>
<tr>
<td>World</td>
<td>'woord' (130)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>'Sheakeesbeer' (184)</td>
</tr>
<tr>
<td>Nipples</td>
<td>'nibbles' (159)</td>
</tr>
<tr>
<td>English</td>
<td>'Hinglish' (131)</td>
</tr>
<tr>
<td>Let’s go</td>
<td>'Lits goo’ (100)</td>
</tr>
<tr>
<td>‘Do you want company’</td>
<td>(46)</td>
</tr>
</tbody>
</table>

Even when she approaches the advanced stages of proficiency in English, Salma’s pronunciation continues to be a reflection of her Arab Bedouin identity.

6. Code-switching

The second strategy Faqir applies in expressing her identity in My Name is Salma is code-switching. In 1977, Carol Myers-Scotton and William Ury identified code-switching as the “use of two or more linguistic varieties in the same conversational interaction”. Code-switching is also defined as “the act of inserting words, phrases or even longer stretches of one language into the other” (Brown: 67). It is usually used by L2 learners in the early stages of acquisition as a compensatory strategy for missing knowledge. Sometimes the learner switches into his/her native language in the hope that the hearer will get the gist of what is being communicated. Surprisingly, some of the universal nonverbal expressions enable learners to communicate an idea in their own language to someone unfamiliar to that language. Code-switching is fully utilized and exploited by Salma. Additionally, it includes seven categories: loan words, untranslated words, terms of address, items of clothing, food, reference to religion, and reference to songs, proverbs, and wise sayings. These categories consistently intertwine and overlap, as illustrated below.

6.1. Loan words

Loan words are English words borrowed from the Arabic language, that is why they are written with normal fonts, not italicized, as compared to untranslated words. These loan words may include terms of address, items of clothing, food and reference to religion, among other things. Following are some examples of these words:

<table>
<thead>
<tr>
<th>Word</th>
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<tr>
<td>Sheikh</td>
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</tr>
<tr>
<td>gazelle</td>
<td>(31), rebab (127), ghoul (273), salaams (223), kohl (242), dinar (246)</td>
</tr>
<tr>
<td>madaqra</td>
<td>(14), kufiya (31), abaya (106), falafel (34), kebab (34), sherbet (15).</td>
</tr>
</tbody>
</table>

As we can see, Salma’s two complete sentences and Franc-oise’s, a French nun, term of address are not translated or glossed. Another complete untranslated sentence is given by Salma when she imagines herself asking her brother to shoot her for her deliverance, as seen in (16) below.

<table>
<thead>
<tr>
<th>Sentence</th>
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<td>‘Yala tuhni w khalisi.’</td>
<td>(Go ahead, shoot me and relieve me)</td>
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</table>

We notice that most of the transliterated words, phrases and sentences, in My Name is Salma, are translated directly or literally, such as songs, wise sayings and matters related to religion (as explicated in the following sections). There is, moreover, an example of switching to classical Arabic when the ship’s pastor invites Salma to go with him using classical Arabic, as illustrated in (18) below:

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<td>‘Al jaw bardun huna: the climate is cold here,’</td>
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<td>I recognized him. He was the ship’s pastor. His Arabic sounded stiff and classic . . . so I laughed.</td>
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<td>‘Haya bina ya Salma: let us go Salma,’ he said.</td>
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<td>‘Ma’ak?’ I said.</td>
<td></td>
</tr>
<tr>
<td>‘Yes, na’am, ma’i, with me,’ he said.</td>
<td></td>
</tr>
</tbody>
</table>

6.2. Untranslated words

Untranslated words, may also be referred to as transliterated words, are written in italics and left with neither translation nor gloss; thus, the reader has to guess their meanings from the context. This technique, however, is an effective way of reflecting identity. In (15) below, Salma expresses her desire not to go to England by using untranslated/transliterated words (phrases and sentences).

<table>
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<tr>
<th>Sentence</th>
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<tr>
<td>‘... You must go with Miss Asher to England.’</td>
<td></td>
</tr>
<tr>
<td>‘Hingland? Fayn Hingland’</td>
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Some other untranslated words are listed in (17) as follows:

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<td>‘Ya’la’</td>
<td>(43), ‘Tzz’ (33), ‘Tzu’ (87), ‘na’iman’ (141), ‘mjadara’, ‘zakat’ (197)</td>
</tr>
<tr>
<td>‘fu’l’</td>
<td>(237), ‘Allahu akbar’ (204), ‘Ya Allah’ (324)</td>
</tr>
<tr>
<td>‘Shwayy, shwayy’</td>
<td>(92)</td>
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(14) Sheikh (58), imam (44), minaret (44), jinni (266), ghoul (273), tamarind (297)
gazelle (31), rebab (127), ghoul (273), salaams (223), kohl (242), dinar (246)
madaqra (14), kufiya (31), abaya (106), falafel (34), kebab (34), sherbet (15). |
6.3. Terms of address

Terms of address form another category of code-switching which reflects Salma’s identity as an Arab Bedouin and a Muslim. In (19) below, a list of terms of address is given, some of them are considered loan words, others are untranslated words. Thus, I give their meanings between brackets.

<table>
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<td>(326) (my father)</td>
</tr>
<tr>
<td>Jidu</td>
<td>(35) (my grandpa)</td>
</tr>
<tr>
<td>habibti</td>
<td>(97) (my darling)</td>
</tr>
<tr>
<td>hajeh</td>
<td>(320) (a lady who performs Hajji)</td>
</tr>
<tr>
<td>bint</td>
<td>(231) (girl)</td>
</tr>
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<td>wallah</td>
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6.4. Items of clothing

Another category of code-switching strategy which reflects Salma’s identity as an Arab and Bedouin is items of clothing. These items include, among other things, ‘madraqa’ (14), ‘kufiyya’ (31), ‘abayaa’ (106), ‘chequered red-and-white headdress’ (13). These words are now becoming familiar to the English language and considered loan words.

6.5. Food

Food is yet another category of the code-switching strategy which is applied by Faqir in expressing her identity. It is a cultural marker by which individuals are identified. Accordingly, different types of food are utilized in this novel, such as ‘falafel’ (34), ‘kebab’ (34), ‘sherbet’ (15), ‘tahini’ (216), ‘mjadara: a risotto with onion and lentils’ (197), ‘ladoo’ (266), ‘buklava, halva’ (290) and ‘jamid: dry yoghurt pieces against clay jars’ (293). Some of these words are also becoming familiar to the English language; therefore, they are written in normal fonts. Others, which are italicized, are translated within the novel itself because they are examples of code-switching to Arabic.

6.6. Reference to religion

Reference to religion identifies Salma as a Muslim besides her Arab Bedouin ethnicity. One prominent pillar of Islam, which Salma refers to in many occasions, is performing prayers. Everything related to prayers is mentioned and described, starting from takbeer until tasleem including all movements. For example, Salma describes in detail how the men of her village gather together in a field to do the Rain evoking Prayer: they spread the mat, sit on the floor, eyes closed, and murmuring verses from the Holy Qur’an, etc. When it rains, the men march through the village repeating, ‘There is no God but Allah, and no prophet but Muhammad’ (p. 19). Moreover, in (20) below, Salma mentions two other religious rituals: slaughtering lambs during hajj and supplication when she narrates what happens to her after delivery.

(20) I lay on the floor bleeding like a lamb slaughtered for the grand Eid festival. Noura, Madam Lamaa, Naima and others held me down and poured cold water over my head to force me to breathe. They began praying and washing my body. ‘May Allah have mercy on Salma! Alleviate her distress, God lighten her load, widen her chest! Bless her with the gift of forgetfulness!’ (151)

My Name is Salma is full of supplications, scattered here and there, some are lengthy, others are short, since supplication is considered a part of everyday talk of all Muslims from different ethnic groups. The supplication, in (21) below, is said by Noura, Salma’s friend at islah (custody) prison, when her son, Rami, fell ill and was in a coma for four days. She praises God and promises to be a good Muslim by wearing the hijab, praying five times a day, fasting the month of Ramadan, giving the zakat to the poor and going to Makkah to perform hajj.

(21) I prayed for the first time. “God of the universe, God of humans and jinn, God of earth and limitless skies, have mercy on this child and deliver him. Please, God, if you cure him I will wear the veil, pray five times a day, fast, give the zakat to the poor and go to Mecca to do the pilgrimage.” (197)

One of the Islamic dictations which becomes customary is receiving or welcoming a guest, even if she/he is a stranger, and inviting her/him to lunch. Utterances used to welcome a guest are: ‘Ahlan wa sahlan; welcome’ (307), ‘Marhaba: hello’ (308) and ‘Ya hala bi il-daif: welcome to our guest’ (320). Moreover, the utterance used to invite the guest to lunch is structured in a way that the guest has no chance to say no: ‘By Allah you must have lunch with us’ (100). The use of ‘Allah’ and ‘must’ indicates the host’s true invitation, giving no chance for the guest to refuse.

In catastrophes and hard times, Muslims should be patient and say, as expressed by Faqir, ‘We belong to Allah and to him we shall return’ (115). Additionally, Muslims can be relieved by recalling that ‘God was only testing his true believers’ (136); and by saying such things as what Salma’s mother says to her daughter, ‘This is what Allah willed for you … may Allah bring a merciful end’ (59).

Another reference to Salma’s identity as a Muslim is the narration of the story of our Prophet Solomon by Noura, Salma’s friend (192). Additionally, some other words, phrases and sentences are mentioned, as illustrated in (22) below:

(22) ‘Urine … was najas: impure (18)
‘My hair is ‘aura. I must hide it. Just like my private parts’. (189)
‘I eat halal meat only. Slaughtered the Islamic way.’ (188)
‘I seek refuge in Allah’ (35)
‘Glory be to Allah!’ (174)
‘I command you to Allah’s protection, our maker and breaker, daughter’ (111)
‘In the name of Allah, the Compassionate, the Merciful’ (41)
‘May Allah forgive me’ (139)
‘God bless you’ (180)
‘Oh! Ya Allah’ (158)
We notice that code-switching, in this section on reference to religion, is not too much applied. Most of the religious rites and instructions, which are mentioned in the novel, are considered direct translation.

6.7. Reference to songs, proverbs and wise sayings

Reference to songs, proverbs and wise sayings is the last category of code-switching in *My Name is Salma*. While songs expressed in Arabic are followed by their English translations, if any, proverbs and wise sayings are direct translation. Salma mentions both local and national Arabic songs, as illustrated below.

(23)'Hala hala biik ya walla, hey ya halili ya walla: welcome, welcome oh
boy! Welcome my soulmate! Welcome my husband-to-be,’ (17)
‘Min il-bab lil shibak rayh jay warayy’: from the door to the window he follows me. (266)
‘Bahibak abhh: I love you yeah’ (317)
The men held hands and began bowing and singing in unison, ‘Dhiyya, Dhiyya, dhiyya’ … (105)
‘Low, low, low,lowlali’ we sang together. (117)
Next, we have two translated songs: the first one is sung by Salma’s mother (24) and the second (25) by “the Egyptian diva Faiza Ahmad” (58).
(24)“Your camel, Jubayyna,
One he shouts, once he cries,
To cut the chains he tries.” (93)
(25) ‘Don’t say we were and it was.
I wish all of this had never happened.
I wish I’d never met you, I wish I never knew you.’

Proverbs and wise sayings are translated literally or directly in *My Name is Salma*. Following is a list of some of these translated proverbs and wise sayings.

(26)What was written on the forehead, what was ordained, must be seen by the eyes.(61)
‘The eye can never be higher than the eyebrow.’ (228) ‘The burden of girls is from cot to coffin.’ (140)
‘Don’t thank me for upholding my duty’, I said translating from Arabic. (292)
‘I will never hold my head high as long as she is still breathing’, (111)
What if she comes and lives with us under the same roof? (181)
…it was hungry. It began eating dry and green. (303)
‘the twin of my soul’ (187)
‘Your tears gold’ (103)
‘Your tears are pearls, diamond, don’t let anyone see them’ (324)
‘My precious eyesight,…’ (326)

7. Conclusion

The linguistic analysis of *My Name is Salma* illustrates that language and identity are inseparable: they influence and construct each other. Moreover, the two linguistic strategies, which exemplify identity construction, illustrate that language appropriation offers an outlet for creativity and innovation in language and puts a new life to the English language. These strategies and their criteria can be schematized in the following figure:

References

**Primary source**

Faqir, F. (2007) My Name is Salma, Black Swan.

**Secondary sources**

Linguistic strategies and the construction of identity in *My Name is Salma* by Fadia Faqir


