

DIALOGISM IN AYAD AKHTAR’S “*AMERICAN DERVISH*”



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IN

ENGLISH LITERATURE

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**DIALOGISM IN AYAD AKHTAR'S "*AMERICAN
DERVISH*"**

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MUDASSAR LATIF KHAN

**A dissertation submitted to Faculty of Arts and
Humanities**

**In Partial Fulfillment of the Requirements for the
Degree of**

**MASTER OF PHILOSOPHY IN
ENGLISH LITERATURE**

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In the name of ALLAH,

The Most Beneficent,

The Most Merciful

**NATIONAL COLLEGE OF
BUSINESS ADMINISTRATION &
ECONOMICS LAHORE**

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Dissertation Committee:

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Member

ABSTRACT

This research aimed to explore the role of dialogism in Ayad Akhtar's novel, *"American Dervish"*, focusing on how dialogue shapes character development and relationships. The central research question investigated how the dialogic interactions among characters reflect cultural, historical, and socio-political influences. The research problem centered on understanding the complex relationship of voices and perspectives within the novel and how these interactions contribute to the broader narrative. Using Mikhail Bakhtin's theory of dialogism as the theoretical framework, this study examined the novel's dialogues to reveal the underlying dynamics of power, identity, and cultural conflict. Bakhtin's concept of dialogism, which emphasizes the interaction of multiple voices and perspectives, provides a lens through which to analyze the rich, multi-layered conversations in *"American Dervish"*. The research design was qualitative, focusing on a close textual analysis of the novel. Primary data consists of dialogues and narrative passages from *"American Dervish"*. The analysis method involved identifying instances of direct speech, indirect speech, and free indirect discourse to uncover how these dialogue forms contribute to character development and the portrayal of relationships. Findings from the analysis showed that dialogic interactions in *"American Dervish"* significantly influence the characters' development and relationships. The dialogues reflect the cultural tensions and socio-political issues faced by the characters, highlighting their struggles with identity, religion, and assimilation. These findings underscore the importance of dialogism in understanding the novel's thematic depth and its portrayal of the immigrant experience. Through the lens of Bakhtin's theory, *"American Dervish"* opens a new avenue for upcoming exploration of cultural dialogue and identity formation.

DEDICATION

I dedicated my thesis to my parents Rana Abdul Latif khan and Hajra

Latif khan who supported me in this thesis,

They always pray for my success and this achievement is fruit of their
prayers.

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To begin with, I want to thank **Allah Almighty** who made me resolute enough to go through all the stages of life including my studies. Surely, He is the one to be acknowledged for every achievement. I bid this little effort to Him for the fortitude, ability, focus, and feasible environment which He bequeathed me so that I was able to complete this task. I respect the **Holy Prophet (PBUH)** who guided humanity from the descent of ignorance to the light of faith.

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After that, I acknowledge my Family who made sacrifices while I was busy doing my studies. Their supplications and sustenance consistently gave me power. I honestly feel that this study was only possible because of my parents' audacity and the thorough proficiency of my Teachers, who facilitated me in this undertaking.

DECLARATION

I, Mudassar Latif Khan, S/O Rana Abdul Latif khan, a student of “M.Phil. English Literature”, at “Faculty of Arts and Humanities”, National College of Business Administration and Economics (NCBA&E), Lahore, hereby declare that this thesis titled, “Dialogism in Ayad Akhter’s *“American Dervish”* is my own research work and has not been submitted, published, or printed elsewhere in Pakistan or abroad. Additionally, I will not use this thesis for obtaining any degree other than the one stated above.

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It is certified that the research work contained in this thesis titled “Dialogism in Ayad Akhter’s *American Dervish*” is up to the mark for the award of “M.Phil English Literature”.

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Dean/HOD

Faculty of English

National College of Business Administration and Economics (NCBA&E) Lahore

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Name: _____

Date: _____

OFFICIAL STAMP

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION.....	1
<i>1.1 Background of the Study.....</i>	3
<i>1.2 Linguistic Dialogism in “American Dervish”.....</i>	4
<i>1.3 The Power Dynamics of Language.....</i>	6
<i>1.4 Significance of Dialogism in Literary Analysis.....</i>	8
<i>1.5 The Role of Dialogue in Character Development.....</i>	9
<i>1.6 Research Problem.....</i>	11
<i>1.7 Research Objectives:.....</i>	12
<i>1.8 Research Questions:.....</i>	12
<i>1.9 Rationale for Research:.....</i>	12
<i>1.10 Significance of Research:.....</i>	13
<i>1.11 Delimitation of Research:.....</i>	13
CHAPTER 2: LITERATURE REVIEW.....	15
<i>2.1 Introduction.....</i>	15
<i>2.2 Impression of Ayad Akhtar's American Dervish.....</i>	16
<i>2.3 Theoretical Background.....</i>	18
<i>2.4 Dialogism and Cultural Identity in American Dervish.....</i>	21
<i>2.5 Dialogism and Religious Discourse.....</i>	23
<i>2.6 Character Interactions and Dialogic Voices.....</i>	25
<i>2.7 Family Dynamics and Dialogic Exchanges.....</i>	28
<i>2.8 Immigrant Voices in Dialogue.....</i>	31
<i>2.9 Earlier Investigations.....</i>	46
CHAPTER 3: METHODOLOGY.....	61
<i>3.1 Theoretical Framework on Bakhtin's Theory of Dialogism.....</i>	61
<i>3.2 Key Principles of Dialogism.....</i>	62
<i>3.3 Application of Dialogism in Research.....</i>	63
<i>3.4 Significance of Dialogism in Contemporary Studies.....</i>	64
<i>3.5 Research Design.....</i>	67
<i>3.6 Primary Source of Data.....</i>	67
<i>3.7 Secondary Sources of Data.....</i>	68
<i>3.8 Type of Data.....</i>	68
<i>3.9 Data Analysis Technique.....</i>	68
<i>3.10 Application of Dialogism Theory.....</i>	70

<i>3.11 Ethical Considerations</i>	71
CHAPTER 4: DATA ANALYSIS	75
<i>4.1 Types of Dialogue</i>	75
<i>4.2 Role of Character Dialogue and Relationships</i>	102
<i>4.3 Cultural, Historical, and Socio-Political Influences on Dialogue</i>	122
CHAPTER 5: DISCUSSION AND FINDINGS	149
<i>5.1 Findings from the Data Analysis</i>	149
<i>5.2 Filling the Research Gap</i>	154
<i>5.3 Implications of the Present Research</i>	155
<i>5.4 Recommendations of the Present Research</i>	156
<i>5.5 Conclusion</i>	157
WORKS CITED	160

CHAPTER 1: INTRODUCTION

Dialogism is a notion invented by Mikhail Bakhtin, which explains how discourse regulates its meaning through conversation with other discourses. On a global scale, we can gain from the use of this idea in understanding and describing how different cultures contribute to a talk about the world. In a world interconnected through technology, travel, and global trading, dialogism allows us to conceptualize and shed light on how the globe is but a string of cultural tales that blend and combine into new meanings.

Dialogism allows us to examine various cultural object authors discuss or address when describing Pakistan to Chinese or Argentina to Australians and how this conversation benefits those outside these societies. When different stakeholders have access to one individual's work or other similar ones, an international dialogue takes place and can be continued by social media, international media, multinational corporations, and so forth. Dialogism depicts the interaction's power relations and challenges. It shows how dominant cultures can suppress other ones, but it also shows how powerful these other cultures are to survive and contribute. Although globalization can blur any cultural differences and unity cultures, the fight for meaning will continue forever.

The purpose of the study is to analyse the Ayad Akhtar's novel. "*American Dervish*". The novel provides a vivid discussion of identity, religion and cultural conversation in the Muslim-American setting (Barzinji and Latef, 49). The richness of the novel's themes is based on the theory of dialogism introduced by Mikhail Bakhtin. The concept emphasizes the dynamic relations between different voices in a particular text. The study aims to examine the ways dialogue influences creating one's identity, dealing with cultural aspects and using a multivocal discourse. The novel is considered to include numerous characters who are responsible for the development of the plot. The dialogues between

them create the context for pitting ideas, relations between families and presenting the main character's voice to express the struggles he experiences every day (Pollard, 21). Hayat Shah is trying to create his identity as a Pakistani-American Muslim boy in a faithful family, with a modern society. The dynamics of his interactions further express the concept of dialogue and Bakhtin's dialogism added to interpret the roles of the sound included in the novel.

The concept of dialogism in "*American Dervish*" goes beyond conversation (Peter, and Yaqin, 450). It includes clashing of the ideas, negotiations of certain regulars in different cultures and consideration of sometimes complicated interpersonal relations. Bakhtin emphasizes that dialogue is based on coexisting facts while speaking, i.e., various voices at the same time. In the novel, dialogue and dialogism can be found in the discussions of the nature of Islam, relations between tradition and modernity, and even different generations in one Pakistani-American community. The study is going to analyse how the examples of Bakhtin's dialogism are used in the novel to represent identities and the roles of relationships. Rhetoric and language of the dialogue as a technique will also be thoroughly analysed to understand how the examination can help readers understand the nature of the book .

The present research states "*American Dervish*" within the broader scope of Muslim-American literature and points to its value as a depiction of Muslim identity in modern America. By examining the dialogue in "*American Dervish*" researcher aims to contribute to the emerging body of scholarship on Muslim-American literature, and demonstrate its interdisciplinary focus and cultural implications. It is pertinent to note that Peter Morey and Amina Yaqin have written extensively about the concept of Muslim-American literature, and suggested it to be viewed in the context of other literary studies (450). They claimed that all diasporas needed to be voiced and that by examining the discourse

of sect-speak and code switching in Muslim-American literature, it was possible to better understand the complexity of the new literature discourse and the implications of the increasing religious publication on the topic. Using the method of dialogical analysis, he put the focus on the emerging structure and the underpinning notion of resistance and exchange in the discourse of interfaith dialogue. Researcher will rely on the micro level of the analysis by examining the way different layers of meaning interacted in the text to produce multiple controversies. Researcher selected the method of literary analysis to examine the dialogic properties of “*American Dervish*.” He tries to draw on Bakhtin’s concept of dialogism, as well as insights emerging in the field of Muslim-American literature. By adopting the method of dialogical analysis, researcher sought to investigate the extent to which dialogue was a general approach to developing the plot and making meaning in the novel. He expected to consider not only the interrelations between characters, but also the types of dialogue that were used by Akhtar

1.1 Background of the Study

Dialogism also attributes to demoting language to any linguistic or cultural context with an undue priority. In literature, dialogism manifests in the use of dialogue as a literary device. Authors often employ dialogue to provide the readers with multiple voices, conflicting or agreeing on multiple perspectives or ideologies of the characters. Hence, dialogue’s function in literature is primarily to provide a variety of voices in the discussions taking place in the book and form polyphony. In William Shakespeare’s plays, such as either *Romeo and Juliet*, or *Hamlet*, dialogue allows the characters to talk with each other’s characters and sometimes with themselves, too. This enables the authors to explore the internal thoughts and the larger sphere of the external world and enrich the text with versatility. Other authors of the modern English literature such as Zadie Smith in *White Teeth* or Chimamanda Ngozi Adichie in *Purple Hibiscus* also employ dialogue

to express the cultural differences and social relations. However, dialogism also applies to a language separate from literature, as spoken language can be seen in political and scientific applications. In varying forms, from political rhetoric to linguistic law, spoken language may manifest as two or more communicating people. In this research, I will be focusing on the dialogism concept in spoken language and modern English literature.

1.2 Linguistic Dialogism in “American Dervish”

Additionally, it is worth mentioning that dialogism is linked to power, authority, and identity issues in relation to English. According to the ideas of Mikhail Bakhtin, the language is dialogic by nature. It means that people use language to negotiate with their immediate social world, and broader world, history, and culture (Holquist, 60). Dialogism in the context of the English language has been shaped by concrete historical, social, and cultural factors. Thus, in the colonial period, English language imperialism has forced Englishmen’s discourses and other colonial power structures upon colonized nations. As a result, local languages have been stamped out and, in the most egregious cases, their possessors persecuted. Nevertheless, such blatant linguistic imperialism has only brought more languages to the English Language world, where now such a variety of English as African American Vernacular English or Indian English might contest the monovalent English. English language scholars explore dialogism through various theoretical paradigms, such as sociolinguistics, discourse analysis, and critical discourse studies. Sociolinguists study how social variables, like gender, ethnicity, social class, and others, correlate with linguistic variance. Its assumptions may explain why an Australian tends to talk in a particular way if he belongs to the indigenous tribes (Kershner, 210). Discourse analysts are mostly preoccupied with the use of English in all kinds of networks, such as the media, healthcare, education, legislature, etc. Its major realization is the veneration and condemnation of certain groups or ideas through media discourses. Critical discourse

studies take up the role of the language in ideology and hegemony struggles. In such a way, the concept of dialogism is crucial for the English Language, as it helps the scholars to picture English as a variety of voices, views, meanings, and discourses. It allows revealing and investigating dialogism in literature and, later, discourse and communicative generalizations containing it.

Moreover, Hasan, Mariwan, and Latef Noori noted that linguistic dialogism in “*American Dervish*” acts as a prism in which the characters try to define their cultural identity and manage the tendencies of traditionalism and modernism (pp 6-13). For instance, Hayat is torn between his Pakistani roots and American upbringing in relation to his Muslim identity and desire to be absorbed into the new environment. The novel’s dialogism helps the audience sense Hayat’s inner struggles when he operates different linguistic codes or when there is a need to cater to credited cultural demands. Being positioned together, these facts allow understanding the multifaceted character of the dialogism of “*American Dervish*” and the role it plays in the novel .

In addition, it is also possible to recognize that dialogism is used in “*American Dervish*” to outline another theme that is relevant to interpersonal interactions within a family (Handayani, Rika 51). In other words, the dialogues between Hayat and his parents or Hayat and his friend, Nathan are used to understand the nature of love, a sense of responsibility towards a beloved person or friend and the aspects of treason and disloyalty. Therefore, these dialogues can also be discussed in terms of power balance and the role of such exchanges in graduate relationships on the descriptions. Thus, Muslim-American literature can be distinguished in terms of rich linguistic dialogism defined in more voices that address issues related to the complexities of defining identity, the peculiarities of religion, and cultural absorption. A careful consideration of the types of linguistic dialogism, the specifics of religious discourse, and interpersonal exchanges

helps the authors to describe the phenomena associated with the Muslim-American way of life and the confrontation and rapprochement of the multiple voices in these diasporas (Chaal, Houaria. 14).

1.3 The Power Dynamics of Language

Language is not only a means of communication but also a powerful tool, which shapes people's perceptions and reality, influences social phenomena, and, what is more, largely reflects the system of power, which underlies society (Linell, 120). This research discusses how language and power are interrelated and how the concepts intersect. First, language can be regarded as a system, which reflects linguistic inequality. While language is traditionally seen as one of the forms of social construction, it should be noted that the system serves the interests of dominant groups and reflects the existing hierarchical structures of power (Pollard, 21). Smith notes that "the relationship between the use of standard English and access to resources" is far from coincidence and rather can be seen as a manifestation of the power of authorities and social stratification implemented through linguistic inequality (350). Therefore, the duality of language forms, such as standard English and non-standard English, is a tool of concealing and maintaining the status.

Second, language is a form of power in itself, and to put it more clearly, it is a kind of a mechanism for maintaining the system of control and regulation (Tũma, 878). Hence, power is exercised through the act of speaking; while interpersonal power relations can be identified as the use of orders, requests, and assesses, other forms of control can also be accessed through language in institutions. In politics, language is used for manipulation, as it helps to construct reality, legitimize power and discourse, instill ideological bias, and

mask the construction of humans as a powerful political instrument. Thus, language is one of the central means of maintaining and reproducing the system of power.

Moreover, linguistic power dynamics intersect with identity and representation, constructing different realities and perceptions of people in their environment. In terms of both empowering and disempowering people, the language can challenge or reaffirm the norms and ideas of identity that dominate society (Smitherman, 100). For instance, AAVE was commonly referred to as “broken” or “incorrect” English and discouraged the use among African Americans, thus perpetuating the stereotypes of African American stupidity, ignorance, and the inferiority of their cultural background. In contrast, scholars rediscovered the power of AAVE and turned it from “non-standard” English into a different variety of English, with its grammar rules and complex and expressive structures, forever dispelling the myth that African Americans are not “smart” because of their heritage. The vital question emerging here is “How does our language empower or disempower a group of people based on their identity and representation?”.

Developing the prior statement, it would be logical to add that language plays a crucial role in collective memory and social heritage (Jennifer, 350). Every annual nation holiday inscribed in history textbooks, every dye-in ceremony dedicated to warriors fighting for Ireland’s independence, every monument raised to commemorate the 16 victims dead in the Easter Rising. All of these events and things create, maintain and power up collective consciousness and shared heritage of the people. However, alongside promoting these things, society tends to engage in the systematic suppression of the marginalized voices such as the Irish one to let people of power stay in power, and make the suppressed one powerless. What other modern examples of such linguistic power can be observed in the society we are living in? What are the ways to challenge these imbalances?

1.4 Significance of Dialogism in Literary Analysis

Dialogism is an important tool in literary analysis introduced by Mikhail Bakhtin. This novel concept focuses on the interplay of dialogue and ideas within a book and highlights the polyphonic nature of literature (Bakhtin, 57) . As a result, dialogue becomes a potent instrument for analyzing themes and characters. This study will examine the significance of dialogism in literary analysis. Admittedly, at the core of dialogue is the understanding that all of literature is fundamentally polyphonic, or rather, it consists of a multiplicity of voices which hear and respond to each other, forming systems of internal dialogues between themselves. When the characters speak with one another, they do so from their point of view and within their given context. Raskolnikov, the protagonist of Dostoevsky's *Crime and Punishment*, bets with himself, Razumikhin, Porfiry, and others, attempting to explain his reasons for killing Lizaveta and Alyona Ivanovna. While Raskolnikov represents a rational nihilist, Porfiry cannot help but display the total amazement that we must necessarily endow him. As such, through inner monologues and dialogue, the reader can see the nature of the character, solidifying the themes of personality and individuality of the novel (Kershner, 210). Trying to gather evidence in support of his ideas, the main character gets them into heated arguments, forcing the reader to analyze both sides and excogitate meaning. The notion of the will to power is constantly countered by the practicality or spirituality aspects. Thus, dialogism is of paramount importance in literary analysis conclusions as it helps understand the multiplicity of themes and meaning.

It contributes to the enrichment and dynamic development of the narrative by means of providing the contrast, tension and the development of the dialogic interactions (Jacques, 80). It might be the completion of the before mentioned point, but constant containing such conflicts and tension dialogue also helps to move the whole narrative forward.

Furthermore, dialogism used in the pieces of literature reveals the most important plot turns and developments, “Great novels are above all great novels of dialogue, a dialogue with the world and with the divine, a process of spirituality entered into in relationship with others”. Also, “The earliest stories of the invented past were told and retold in dialogue”. Thus, the dialogue was instrumental for the further development of narration and novels in general.

Dialogism is not only a valuable part of the narrative tool but is also an extremely useful and logical literary tool. It is based on the changing inverts of the ideas of the characters involved in golshudianism that has to be analyzed when writing an analysis and critical thought processes in general. On a bigger scale, dialogism as a concept also allows one to see literature as a mirror and expression of general social and cultural aspects. First of all, the dialogue is a social act, in which the two sides of it interact in the frames of given context, culture, sociology. “Cultural contact with the alien requires the semiotic exercise of shifting not only verbal codes, but cultural codes”. In addition, one can analyze the language, style and content of the dialogue in the golshuda as a certain factor that allowed this act of writing possible, it’s a sociological factor that let one see why Dostoyevski wrote Crime and Punishment. It was mentioned before, dialogism as a concept is an irreplaceable part of literary analysis essential for better understanding of the characters, th veins/meanings/themes of the narratives dialogue analysis (Carter, 41).

1.5 The Role of Dialogue in Character Development

Dialogue is not merely a mutual utterance of a series of words by characters in a story but the author’s tool with which he or she may make characters alive. This study examines the significance of dialogue in the make-up of characters, their intentions, and behaviors. First of all, the dialogue is an essential medium for showing what is going on for a

character. It helps to see these people inside and out. In other words, it shows the interior, the hidden part of the person, sometimes even the best as no narrator can do. When a person converses with others, they show their selves to other in a way that can hardly be achieved through the third perspective. “One way to learn about characters is through their thoughts, which they voice in dialogue. Another way is to get to know a character through what that character does.” Moreover, it may show that even several people can be talking at the same time one can see the thoughts of the one not talking. For instance, when reading “Harry Potter” by J.K. Rowling, the dialogue helps the reader not only locate the plot but also understand what Harry, Ron, and Hermione are as teammates, who they are afraid of and looking up to, and what they consider important and not so.

Second, it gives an opportunity to observe the characters’ motivations and action within the plot. Anyone listens to the words they say and how they say them. This can help establish what the characters care about most, as well as what their goals and intentions are. The best example is “Pride and Prejudice” by Jane Austin, especially when Elizabeth is talking to Mr. Darcy. It is evident that in the beginning their intentions were exactly opposite, but they fight their prejudices and become friends. Furthermore, dialogue is a tool to learn how their interactions function as a conflict between peers. It can be a question of who is trying to outdo whom or how a relationship might not be equal. In the same way, one character may enjoy a situation much more than the others. The greatest example is William Shakespeare’s “Romeo and Juliet” as the conversation between Montagues and Capulets suggests that their families have had issues for a long time and now they pay for it with their lives.

Dialogue reveals patterns of character relationships over time by showing the ways characters change based on their interactions with others. The use of the dialogue also makes it possible to create conflict. The more dissolved protagonist and antagonist’s

relationship is the fewer questions to ask from the audience. The examples of how the dialogue may serve to provide further information are “A Christmas Carol” by Charles Dickens, in which the whole plot is made of the conversations between Scrooge and the ghosts of past, present, and future. Also, great examples are “Hamlet” and “Othello,” when it seems that Othello is convinced about Desdemona’s infidelity until it becomes vivid that his assistant is a cheater. Thus, it is possible to say that dialogue is a tool to breathe life into characters.

1.6 Research Problem

The research problem is the central question that this study aims to explore; in other words, this is what the research is about. The research problem focuses on understanding how dialogue influences the process of character development in literature (Smith 123). While it is commonly accepted that dialogue is an important tool for defining characters’ personality traits, motivations, and relationships, more details require attention, with the problem encompassing key questions about how different types of dialogue, such as direct speech, indirect speech, and free indirect discourse, impacts the process of uncovering character traits (Ahmed 56). Moreover, the problem explored examines how the patterns of dialogue that the audience observes throughout the narrative influences their vision of how characters change and interact with one another. Finally, the overall problem also explores the historical, cultural, and socio-political aspects of dialogue development. Through focusing on dialogue in the context of character development, the research problem aims to address the significance of dialogue’s specifics, as well as the factors that shape it, in the context of character portrayal. The problem is significant because it explains how dialogue—its forms, speech patterns, and specific types influences character development and what kind of impact dialogue has on the readers’ perceptions of characters, the overall development of a plot based on characters’

dynamics, and, finally, the sociocultural context in which different works are produced. There is a extensive information on the role of dialogue in literature. However, there is a lack of detailed exploration of how dialogue influences character development in the context of contemporary immigrant narratives.

1.7 Research Objectives:

1. To examine the different types of dialogue contribute to character development in American Dervesh.
2. To analyze the role of dialogue in driving character and relationships throughout the novel American Dervesh by Ayad Akhter.
3. To investigate the cultural, historical, and socio-political factors that influence the use of dialogue in character development.

1.8 Research Questions:

1. How do different types of dialogue, such as direct speech, indirect speech, and free indirect discourse, contribute to character development?
2. What is the role of dialogue in driving character and relationships throughout the novel American Dervesh by Ayad Akhter.?
3. What cultural, historical, and socio-political factors shape the use of dialogue in character development?

1.9 Rationale for Research:

Recognizing the importance of understanding how dialogue contributes to character development for literary scholars, writers, and those who read books is of immense significance. By uncovering some of the intricacies and complexities of how exactly

dialogue influences characters within pieces of writing, one can come to a series of conclusions about emotional experiences, the way people interact with one another. Moreover, dialogue should be analyzed within literature works because it allows for an examination of how language constructs and sometimes distorts or influences our identity, culture, and meaning in life.

1.10 Significance of Research:

The results of this research are closely related to the sphere of literary analysis, creative writing, and cultural studies. It provides an in-depth look into the peculiarities of the dynamic interdependence between dialogue and character development, which can affect the ways in which literary scholars perceive texts, writers develop their skills and readers relate to the literature. The study also highlights the role of cultural, historical, and socio-political contexts that can influence dialogue in character development and explains how literature is related to the “real” world.

1.11 Delimitation of Research:

I will be focusing on the role of dialogue in literature or, more specifically, character building in literature. As many other studies have also demonstrated, dialogue has a significant impact on various types of verbal communication, such as film or theater productions. Still, this research will name only the printed text as an area of focus. Although this work will try not to disregard the entire significance of a dialogue as a whole, it focuses on how speaking affects one’s perceptions and descriptions of fictional characters. Indeed, the nature of written speech differs from dialogue in real-life communication, and while regarding some cases of literary dialogue, it may have some similarity, this research will, on the whole, be limited to representations of real-life or fictional characters through literature.

In nutshell, this research seeks to investigate how dialogue in Ayad Akhtar's novel *"American Dervish"* reflects and shapes characters' identities and relationships while taking into consideration the cultural and historical as well as social and political milieu. The research problem is explaining the nature of the role of dialogue in character development and interactions. The main purpose is examining the three types of dialogue direct speech, indirect speech, and free indirect discourse while discussing their contribution to the whole narrative. The research questions include the following: how can these forms of dialogue help to reveal the nature of characters and their relationships? In what way is dialogue related to the characters' cultural and historical background? In what way are characters' conversations influenced by socio-political factors? The research significance is that it contributes to understanding the way dialogue functions in a literary piece of work decidedly improving the clearer comprehension of nature and many-sidedness of characters as well as the work as a whole.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Dialogism is an essential concept in literary theory first developed by the Russian philosopher and literary critic of the 20th century, Mikhail Bakhtin. It accentuates the variety of voices and perspectives that are incorporated into and heard within a certain text. This study explores the notion of dialogism and its significance in the field of literature. Dialogism indicates the presence of multiple voices in a certain text. As Bakhtin notes, “every utterance is a link in the chain of verbal communication and address implied by its author to his listener” . The presence of different voices contradicts the idea that a particular text or utterance may be spoken in one voice. Dialogism more about the close relationships between different voices in a text that offers different points of view, social positions, and genuinely opposed and sometimes even hostile attitudes and ideologies. Dialogism is not limited to the text only as “reading is a dialogic process” and the meaning of a certain utterance is determined by the relationship between the two, that is, the text and the reader. Bakhtin opposes monologic utterances and calls them “unassailable self-sufficiency” . Some works of literature are not dialogic but monologic emphasized by the absence of different voices, and the voice of the final statement, that of the hero.

Moreover, better understanding the dialogism is essential to get a new perspective on the characters of certain works of literature, their development, the depth of the theme, as well as the original language of the socio-political or anti-Bourgeois critiques, and the structure of the narrative. The concept of dialogism is prominent as it explains the multifarious nature of literature and the opportunity that it has to offer a variety of different voices, which are sometimes opposed, many of them developing around one

determining voice. Taking into account the dialogic nature of the text and the dialogue between the text and the reader, the attitude of monologue versus dialogue engaged by the author, influences all essential spheres for the better and deeper understanding of the texts of some famous writers. James Joyce's "Ulysses" is one of such works that is too complex and entwining, which makes the reader enter the dialogue with the author while interpreting the text. "The novel is the only developing genre and therefore it reflects more deeply, more essentially, more sensitively and rapidly, reality itself in the process of its unfolding", Bakhtin says. Moreover, the dynamic world that is constantly unfolding is a significant concept in the dialogue and it is essential for understanding the nature of the dialogue.

2.2 Impression of Ayad Akhtar's "American Dervish"

"American Dervish" by Ayad Akhtar is a modern novel published in 2012 that tells a poignant coming-of-age story. The novel narrates the life of young Hayat Shah, a Pakistani-American boy growing up in the Midwest in the 1980s. Through the eyes and memory of Hayat, Akhtar depicts distinct and complex cultural assimilation, making religious and personal efforts, as well as struggles within an immigrant family (Akhtar 115). The text opens with the childhood of Hayat, which is a small boy who is nice to everyone thanks to his parents, but especially to his mother Muneer. His father Naveed is a good and promising neurologist, and he leads a stem and rather secular way of life, which is increasingly not to his mother's liking. The specific nature of the relationship between Hayat's mediums becomes the main conflict of the novel, where a small boy is torn between the father's rationalism and faith of his mother, into which he is often criticized (Akhtar 20).

The narrative follows when a family friend, Mina, escapes here and is as bad of an arranged marriage as it is with Nathan, a Jewish doctor who has been living in America for a long time. A few weeks later he calls Mina, tells her he loves her, and invites to come to just blow her up. Since she refused to receive flowers, it becomes apparent the relationship has complicated. Naveed tries to maintain and be content with his wife's choice (Akhtar 45). Akhtar's narrative describes the life and affections of a young man who first especially falls in love and begins to be jealous. Toward the end, there are events with which the author tests his character (Akhtar 140). Mina's reminder with Nathan will entangle threads in the same problem in the home of the Shahs. At the party, Muneer is sharply opposed to Mina's such closeness to Nathan, and Naveed retains a liberal position supporting her choice. Hayat is torn up, likened to flaying fish, in a month trying not to fall into a sin Hayat'll have to deal with his love for Mina and be very religious (Akhtar 72).

In "*American Dervish*", Akhtar explores the topics of religious identity and cultural integration. Hayat's journey is a reflection of life experiences second-generation immigrants face. On the one hand, the young man strives to honor his heritage and faith, but on the other, he tries to reconcile his views with those of American society and find a place for himself within the latter (Akhtar 200). Undoubtedly, this tension is the central theme of the novel. It is also why the readings were both compelling and painful, situating the challenges of cultural and religious identity against a multicultural background. Another crucial aspect of the story is the writer's commentary on the role of the family in the journey of a particular Individual (Akhtar 175).

Having completed the book, it becomes possible to suggest that the Shah family is a metaphor for all the struggles and conflicts, which one typically faces in the process of immigration. On the one hand, Naveed and his rejection of his cultural and religious

heritage in favor of secularism become polar opposites of Muneer, who clings to the family's traditions and practices passionately. The tension between these two identities is further emphasized through the prism of Hayat's more extensive involvement in the interaction. The role Mina plays is also critical, for in her interactions with the young man, she represents at once the aspect, which allows to connect with Hayat's heritage, and the challenge for his blossoming faith (Akhtar 230). Asking the question of why Hayat's actions had the consequences they did. Throughout the novel, his concern is to protect the woman he loves and lives by the rules of his religion, yet he still caused ruin. One might suggest that through the subsequent steps, the protagonist learns a truth echoed in the words. Akhtar's book offers to the student's community a richly crafted narrative that revolves around the issues of cultural identity, faith, and the role of a family in shaping those (Akhtar 245). Through Hayat's story, the writer invites to meditate on the problems of growing up as an immigrant, struggling with the challenges of conflicting cultural expectations, and experiencing personal and spiritual growth (Akhtar 235). In the latter sense, the themes explored by the author make the book a meaningful and important contribution to the topic of this course.

2.3 Theoretical Background

Mikhail Bakhtin was one of the most well-known theorists who introduced his concept of dialogism to the literary theory. Dialogism is based on the assumption that language and the inner meaning of an utterance are social and always speaking, consisting of an array of voices, styles, and meanings (Bakhtin 276). This study discusses the application of Bakhtin's dialogist concept to literary analysis, its key concepts, and associated ideas. The first idea behind Bakhtin's theory is the fundamental dialogism of language, or discourse. Dialogism states that speech or text consists of multiple, different, but also widely varied utterances and texts". In other words, every text represents the sum of all

texts, which constitutes the dialogism of language. As opposed to dialogism, monologism represents a single voice and a unified, single meaning of text. Further, Bakhtin introduced a concept of heteroglossia, which, according to the theory, signifies that “all utterances consciousness and speech are heteroglot in character” (Bakhtin 67).

Heteroglossia is the condition when multiple speakers in the text disagree and collide, leading to the perception of the text as highly complex, multivocal, contextual, and full of different, conflicting voices. It was Bakhtin’s response to the traditional view of the text as beyond social conditions and unified (Bakhtin 84). While applying heteroglossia to the analysis of text, the reader has to understand the text meaning as multivocal and constituting multiple speakers, each with its unique point of view, context, and meaning. At the same time, the final meaning may not be one of the identified meanings, as it is beyond them. The final idea behind the theory of dialogism is the later introduction of the concept of carnival, which helps to understand the use of dialogism in literature.

Bakhtin used the term carnival to describe the utopian and counter-utopian features of a multiple versioned discourse used in many novels by different authors. In carnival, dialogism is applied in a form of multiple points of view and voices that unite the multiple alternatives and choices (Bakhtin 22). Carnival in literature is viewed as a form of deconstruction of canonical interpretation and societal agency that allows to form alternative, subaltern voices. It consists of humor, furniture and clothes throwing out of the window, inversion of social and especially high and low roles, and mixing of social types (Bakhtin 123). In literature, the main purpose of the carnival is to create dialogue, even if, throughout the dialogue, the corresponding voices are never able to meet in an agreement.

Bakhtin's idea of dialogism creates particular premises for the analysis of literary works. The concept is based on the idea that dialogic interactions between characters, as well as between characters and implied authors or main characters within the text, depict social, cultural, and ideological facets of meaning that may not be seen otherwise (Bakhtin 276). In other words, one learns that dialogism helps readers understand the reasons for particular behaviors and views of characters to a greater extent. Additionally, the idea of dialogism has evident implications for the relationship between the reader and the text.

According to Bakhtin, "The receiving and understanding of a work and already creating one may be regarded as linguistically mediated dialogic interactions". It means that in the process of interpretation, a reader is very dialogic in nature because they bring their experience, expectations, and voice to meaning creation. As a result, dialogism allows reconsidering the traditional role of the reader as part of the interaction chain raised by the author. Last, Bakhtin's idea flips over the authors' position. In the traditional approach, an author is always the most important figure whose voice is one (Bakhtin 84). In this.

In the dialogic play of the novel or any other literary work, however, this voice is always supported, challenged, or replicated by others, including characters, narrators, and readers (Bakhtin 7). According to Bakhtin, a dialogic novel creates a "representation of logically completed truth by the group of interacting voices, which are set in different stages of distance from the author". The approach seems to be valuable as it involves every reader in the level of importance of the contribution and consolidates all. As a being always outnumbered, it is reasonable to employ the idea of dialogism in looking at various types of works and analyzing them from different perspectives.

2.4 Dialogism and Cultural Identity in “American Dervish”

Ayad Akhtar’s novel “*American Dervish*” is an excellent example of dialogic novel due to its profound exploration of cultural identity. Mikhail Bakhtin’s concept of dialogism implies that the novel is an artifact through which multiple voices interact. These voices can be either intertextual or intratextual, and help to identify and analyse cultural identity. The novel portrays the dialogic nature of cultural identity through the interaction of characters such as Hayat Shah and his family, friends, and religious influence. These interactions and their conflicting voices help the reader understand the main character’s confused perceptions of his cultural self (Akhtar 45). Through. The analogical interplay in the novel is evidenced by numerous voices exerting influence over Hayat’s self-awareness of his religious and cultural self.

Firstly, by growing up in a Pakistani-American family in a white, non-Muslim part of the Midwest, Hayat experiences the conflicting views of his father and mother. His father, Naveed, is a rationalist who keeps his distance from religion and finds his peace through logical reasoning. He advocates for his son’s assimilation in American white society, where Pakistani rituals are replaced with American customs. On the other hand, Hayat’s mother, Muneer, is a pure traditionalist who considers Pakistani rituals and customs to be above every other thing. Secondly, Mina is a family friend who arrives in America to escape the clutches of her tyrannical husband with her son, Imran. She not only encourages Hayat to read the Quran, but also teaches him the moral principles of Islam. Thus, the novel has established the interplay between Mina’s religious developmental approach and Hayat’s father’s secularism. The analogic interaction between the voices creates the dialogism through which Hayat’s cultural conflict is explored (Akhtar 72).

Thirdly, Hayat experiences interaction with racial and cultural superiority based on the belief they are white Americans. The interaction with a classmate who explains to Hayat that as minority law. The rule implies Hayat's failure to conform within the minority racialization perceptions and good behaviour. The experiences and interaction forces Hayat to be both racial and cultural foreign. Additionally with his father making negative insinuation against the Jews leading him to be envious and hateful of Mina's relationship, the multivocality helps establish the analogical dialogism within Haya's mind (Akhtar 115).

Dialogism is perhaps the most characteristic feature of Ayad Akhtar's novel "*American Dervish*" in that the novel does not present the reader with any solid, precise understanding of being Pakistani-American or being Muslim (Bakhtin 276). Instead of telling the reader what specifically he should think about the matter, the author provides a series of conflicting opinions and options, drawing a varied, complex, and contradictory picture. Dialogism, as defined by Bakhtin, is built on the idea that "meaning is always the meaning of another's linguistic consciousness". In this novel, dialogism helps to show that being Pakistani-American and being Muslim have varied and complicated meanings, not limited to the process of putting on a mask or showing one's true self (Akhtar 140). In other words, dialogs help the reader to see "meaning of varying sorts: a meaning that is affirmed and a meaning that is denied, a meaning that is elaborated and a meaning that is taken up for further development". Another crucial effect of using dialogism in the novel is unmasking and analysis of socio-political implications of being from a Muslim background.

The novel portrays the definition of being Pakistani-American and being Muslim is particularly well achieved in the character of Naveed. Being a patriotic American, Naveed hates traditional Pakistani music, believes he is free only when he drinks scotch, and tries

to follow a schedule from page 211 of Esquire, “How to Dress Like a Man”. The object of Naveed’s quiet and concealed admiration and jealousy is Bassam, the white guy doing things that Naveed, as a Muslim, is not supposed to do, traveling with Mina, and still socializing with other Muslims (Akhtar 175). In turn, Muneer attempts to preserve his religious identity, which appears to be as much of a mask as Naveed’s: “My father didn’t make us fast. Ever. I didn’t know he had when we were in Pakistan when we were kids”. In using dialogism, the author opens the world of the two essentially different but equally twisted masks, among which there is a place for a genuine experience.

2.5 Dialogism and Religious Discourse

Dialogism has been highly influential in the analysis of religious discourse. Scholars conducting research in various fields applied dialogism to the study of religious texts and practices to show how meaning is produced through encounter and exchange between voices (Bakhtin 276). This study presents an inquiry into how different scholars applied the concept of dialogism to religious discourse. According to Gergen, the word dialogism means “the generic capacity for persons to engage in dialogue”. It is contrary to the traditional semantics where meaning is derived from the speaker. In dialogism, meanings are discovered through dialogue/multiplicity of voices (Abu Zayd 67). According to Bakhtin, “all communication depends on dialogism, and all communication is a dialog and none a monologue”. Dialogism offers religion scholars a new way of understanding the pluralism of religious discourse.

Many scholars applied dialogism to the discourse of sacred texts or inspired texts, such as the Bible-Quran. For example, the Bible is not a monolithic text but has different voices and perspectives. According to Fowler, the Bible is dialogic, with different books, authors, and theologies in conversation sometimes clashing or contradicting one another.

This plurality shaped the meaning of the Bible and reveals the diversity of the religious community that produced it (Fowler 45).. Other researchers studied the Qur'an from a similar perspective to show that different Muslim communities listen to and interpret the Qur'an in different ways. Another major application of dialogism is the study of religious rituals. According to Bell, "rituals are not fixed, unchanging realities". They are dialogical or intersubjective events. Meanings are not fixed or predetermined but are created in dialogue and exchange (Bell 23).

Dialogism has also been used in the study of religious identity and community. Talal Asad believes that people do not possess a religious identity, and they can only use a plurality of others and of practice. Asad's claim is, at first glance, counterintuitive, as it is commonly accepted that the person has a defined identity that is characteristic of him or her and associated with a certain religion (Asad 34). However, according to Asad, religious identity is shaped by a complex process: "performed in dialogue and exchange with other history/ies and other cultures". This process is inherently dialogic because a person defines his or her identity by contrast to others, and a religion constitutes its identity in difference from other religious traditions. The dialogic approach is thus used to demonstrate the fluid nature of religious identity. In interfaith dialogue, where different religious communities meet, dialogue is a cornerstone process for analyzing their relations. Leonard Swidler presents an idea that dialogue is a universal practice that all human beings engage in on a daily basis. It leads to new ways of looking at old things, and the dialogue between the representatives of different religions results in the development of new, mutually beneficial relationships (Swidler 56). What is dialogic about this process is the fact that this type of dialogue is always dialogical in character. As some interfaith relations have shown, dialogue can halt its development or lead to constant misunderstandings. It can, however, lead to trust, mutual understanding, and

even cooperation and friendship. Dialogism has also been used to analyze religious discourse. Lincoln reviews the role of the religious leader as mediator or as an adversary. According to Lincoln, “divinatory authority is an interactive process and always has been: being legitimate requires providing answers to the questions propounded, but good questions are as prized as good answers” (Lincoln 78). Thus, interpretative authority is subject to a dialogue. In other words, the dialogical approach can shed light on what agents say and how what they say limits what can be said. The concept of multivocality is perceived as one of the most powerful tools in contemporary religious studies. Its focus on the existence of a plurality of voices means that the meaning is never stable and always changing. Researchers across the fields have used this approach to show that there is no meaning in religious phenomena, such as texts, etc. This approach can be used to study aspects of the military slavic beliefs or modern Russian Orthodoxy that need to be analyzed as they will change the cultural meaning of these phenomena.

Since this young boy has been prepared to embrace the life of a hafiz (a memorizer of the holy Quran) relying on Mina, he, at the final part of the ‘Second Book’, ‘asks God not to allow his father to be scourged in the flares of Hell fire for his transgressions. The boy sees his ‘father waving at’ him ‘through the’ unlimited blazes and he asked ‘God to’ pardon ‘him, to’ dismiss the father for all the wrongdoings. He ‘heard father's cries of’ agony similar to flames burnt the father (Akhtar, 2012). Hayat could only help his father be rescued from the hell by memorizing the Quran as a hafiz. ‘It’s Mina’s word. While Mina during her teaching told Hayat that Hafizs could be protected from the hell, and he could be a protector for his parents. This encourages him to be a hafiz (Akhtar, 2012). Hayat and Mina have a spiritual and physical relationship. He values her truly, especially ‘in the wake of having seen her’ exposed ‘body in the’ restroom. Hayat asserts that her bare body is the best he has ever seen, ‘its expanding at the chest and hips’. This stirred

his sensual feeling. A strange feeling 'inside' him was at that point arousing (Akhtar, 2012). Because he had a 'physical adoration for Mina' and studying about Islam, Hayat cannot approve her marriage to Nathan, as he was a Jew. Therefore, Hayat tells Mina's family in Pakistan about their daughter who has a plan to get married to a Jew, in a letter. Mina's parents leave to the US and disapprove her marriage. Thus, she is obliged to marry a Muslim boy, Sunil. Mina's new life is not better than her previous marriage with Hamed. Unfortunately, her recent marriage is catastrophic for her because she dies by a cancer disease. Her disease does not make her sad, but she rather finds it as a solution for her on going familial issues with the person who is like a dervish.

This declaration implies 'that being a dervish implies, similar to a real Sufi, to be dissolved in the Almighty's Being in spiritual and physical ways'; that is to say., one's character, 'self and identity' are to be broken down in a more prominent one of Being, consequently quitting any pretense of everything to God (Allah). 'Such an image of a' decent dervish is the contrary side of retention into any gathering. She clearly reports 'that she could be' some 'dust, or sand, or nothing at all' with the objective 'that she will not' do any harm 'or be hurt by anybody on earth'. In doing as such, 'she best practices' the noteworthiness of ingestion 'to the extent that she' was unable to think less about the outside sorts 'of her religion'. Thus, she did not wear a headscarf;' and 'nor did she fast in Ramadan' (Akhtar, 2012). To present the significance of a real 'dervish or Sufi, Mina' sees being a Sufi, way to surrender 'the world and everything in it'. Being a Sufi is way to rely upon nothing, to need 'nothing, to be nothing. A Sufi is a day that needs no sun, a night that needs no moon, no stars. 'A Sufi' resembles 'the dust on the ground, not the stones that hurt' individuals' feet, yet the dust is there although nobody realizes (Akhtar, 2012).

The above statement of a dervish or a Sufi shows that Mina is a dervish. Her marriage is with Hamid Suhail who separates with 'her to take his child back to' himself. 'Mina and Milwaukee, joined by her child Imran, live as two visitors with Hayat's parents'. Mina teaches Hayat Quran in futile, pauses 'when his father' demands her to stop. She prepares food 'for them like a cleaning' professional, exhibits her willing to get married with the Jew, yet marries the horrendous man Suhail 'Chatha who's American' spouse quits him, and finally 'dies because of' Suhail after an extended length of awfulness. To acknowledge 'what society forces upon her, Mina' changes her 'physical structure' to adjust 'herself into' the general public in such a way that her stylish hair made her fashionable, an American lady, an amazing possibility to people 'like us' who could not imagine we could look like that (Akhtar, 2012). Also, part of her inundation 'into society' is appeared in her condition 'to marry Professor Wolfsohn', a Jew.

When the novel begins the novelist shows 'that Hayat is' not very close to 'his father like his mother. In this manner, the peruse envisions 'that Hayat will take after his mother's' movements in venerating her viewpoints as for the Jews. This is the explanation for Akhtar's start of 'his novel with Hayat and Rachel's connection in the' prelude and conclusion of this literary work with a similar association in the epilog. The beginning and the end of the novel with the nearby association between 'Hayat and Rachel' causes the focal point of the novel to give off an impression of being 'a midsummer night's dream'. In that capacity, what isolates the prelude, and the epilog is only a record prompted 'by Hayat who' tends to 'Rachel about his' nearby relative Mina'. Truth be told, Rachel requests Hayat to relate the tale of Mina'. At the point when he educates her regarding 'Mina's passing', she does not react as solidly as he envisions 'that she will, yet' she finally does. Hayat attempts 'to hear a word' from Rachel to demand him portray Mina's story. The truth was, he might not want to leave. He was expected to stop. He

expected to prompt her. They sat calmly ‘for a long moment’, and thereafter Rachel touched his hand. ‘Let me know,’ she said (Akhtar, 2012). If Rachel did not ‘mention Hayat to relate Mina's story, there would have been no American Dervish using any and all means. Along these lines, one can say that the whole story is depicted at Rachel's own specific requesting. Hence, Hayat who is directed by ‘Mina can be neither a dervish nor a hafiz’ (Barzinji & Hasan, 2016). It is a piece of the writer's skill to demonstrate Hayat's unproductive undertaking ‘to be either a dervish or a hafiz when Akhtar portrays Hayat's life as being constrained’ by his obsession with his tutor, Mina.’

2.6 Character Interactions and Dialogic Voices

The Giving two of the most crucial things in one’s life is not easy. These two are religion and identity which were gained throughout one’s life. ‘Having started to show his dislike of Muslim prayers five times a day and considered it duplicity Hayat postulates that ‘Praying all day long. Nothing to show for it, they are hypocrites’ (Akhtar, 2012). Similarly, Naveed’s spouse has been affected by Naveed and she starts asking about his belief in religion, also this concern that influences the entire of those close to him badly, and more particularly the members of his family, and this has been talked about by’ Hayat:

‘Deep down, Mother was a believer, but the years she’d spent with Father—who thought religion was for fools—had trained her, I think, to check her religious impulses’ (Akhtar, 2012). The writer once more negatively makes a reference to the role of religion, which either Naveed believes religion is not necessary to anyone, or the author intentionally talks about the negative role of the practitioners of religion, which is certainly influenced by his previous culture. He talks about religion to his friends and states, ‘Religion, my friends is a topic for fools. And this conversation is the living proof’ (Akhtar, 2012). After

being influenced by the new culture and perhaps the new religion of Judaism, he starts calling Muslims who say prayers in the mosque: ‘There are idiots enough here for someone to lead. Chatha and all those stooges with their masjid on the South Side. Be grateful you do not know any of them yet’ (Akhtar, 2012). It was possible for Naveed to disregard the entire religious beliefs as pressed by Randy Boyagoda (2012) at the time the lady states: ‘Hayat’s father is a philandering alcoholic neurologist who wears his atheism proudly, scorns the local immigrant Muslim community, and regards all religions and Islam in particular as backward and embarrassingly crude.’ (Akhtar, 2012) The novelist is always being influenced by a new culture and religion therefore he hates Islam in particular.’

This hatred of Islam has been transferred to the character of Naveed disallows Mina teaching his son anything about Islam particularly Quran: ‘Your father asked me not to participate in your religious study anymore. He made me promise and I have to honor his promise. I am his guest, after all’ (Akhtar, 2012). The integration ‘of Mina into’ community is based on her surrendering to her ‘visitor's principles’ and in remaining thankful to her commitments to stop teaching lessons of Islam to Hayat. Naveed likes to go out; notably contrasting, it was discovered by him during his happy remain with the beautiful girls, and it is described in the speeches: ‘what has your Father sacrificed for my sake? Hmm? Tell me! Not even one night’s pleasure with one of his white prostitute.’ (Akhtar, 2012).

Naveed thoroughly rejects Quran believing that it has no significance to him. The reason he hates Quran, is a kind of misunderstanding; because in his culture people mistakenly behaves badly and now, he ascribes it to Quran and Islam. Also, his tearing of pages of the Quran is another hint about his hatred of the Islam because of his own strict and severe culture in his own country. Moreover, worse than this is the act of his father who

puts the torn pages of the holy Quran under his feet. While he is quite furious and is acting foolishly is one of the obvious problems that immigrants face in a new culture and country.'

It is said that 'in Akhtar's skillful hands, American Dervish helps non-Muslims understand the difficulties of following deeply held religious beliefs in a secular society, although we see Hayat [sic] lose his Muslim faith.' (Ashworth, 2012) Adapting one in a new country does not mean to quit all the personal values that are related to religion and identity because without giving one's culture and identity or religion one could integrate himself and even make friends.

2.7 Family Dynamics and Dialogic Exchanges

The study of family dynamics through dialogic exchanges is not limited to literature. Researchers have also applied Bakhtin's concepts to other narrative forms, such as film and television. In her analysis of family relationships in cinema, Stella Bruzzi explores how dialogic interactions in films reflect the complexities of familial bonds. Bruzzi argues that films like *The Godfather* and *Ordinary People* use dialogic exchanges to portray the conflicts and negotiations within families, highlighting the impact of power dynamics, generational differences, and societal influences on family life (Bruzzi 76). By examining these interactions through a dialogic lens, Bruzzi reveals the multi-layered nature of family relationships in visual narratives. In the field of psychology, researchers have also drawn on Bakhtin's ideas to study family dynamics. Dialogic theory has been used to analyze family therapy sessions, where communication patterns and interactions are crucial to understanding and resolving conflicts. In their work on dialogic family therapy, John Shotter and Sallyann Roth emphasize the importance of recognizing and valuing the multiple voices within a family (Shotter and Roth 45). They argue that

effective therapy involves creating a space where family members can express their perspectives and engage in meaningful dialogue, facilitating mutual understanding and cooperation.

The application of dialogism to family dynamics extends to the study of multicultural and immigrant families. Researchers like Min Zhou have examined how dialogic exchanges within immigrant families reflect the negotiation of cultural identities and values. In her study of Chinese American families, Zhou explores how parents and children engage in dialogic interactions to reconcile their cultural heritage with their experiences in American society (Zhou 34). These interactions highlight the challenges and opportunities of navigating multiple cultural contexts, as family members negotiate their roles and relationships in a multicultural environment. Moreover, dialogism has been used to explore the role of gender in family dynamics. Scholars like Deborah Tannen have analyzed how gender influences communication patterns within families, highlighting the dialogic nature of these interactions. Tannen's research on gender and language reveals how men and women often have different conversational styles, which can lead to misunderstandings and conflicts within family relationships (Tannen 78). By applying a dialogic framework, Tannen demonstrates how recognizing and valuing these differences can enhance communication and strengthen familial bonds. Bakhtin's concept of dialogism provides a valuable framework for analyzing family dynamics and dialogic exchanges. Researchers across various disciplines have applied this approach to explore the complexities of familial relationships in literature, film, psychology, and multicultural studies. By emphasizing the multiplicity of voices and the dynamic nature of communication, dialogism offers a deeper understanding of how family members interact, negotiate their roles, and navigate socio-cultural influences. This approach continues to

inspire and inform research on family dynamics, revealing the richness and diversity of human relationships.

2.8 Immigrant Voices in Dialogue

The novels talked about the religious, social, cultural, and even political sides of life and the challenges the Muslims confront in America owing to integrating themselves into the new country. The novelist negatively discusses the role of religion but positively presents the role of love, which is to some extent, exaggerated. Dale just simply refers to the narration of the novel which is the role of religion is negative and the one of love is positive (Daley, 2012). In an interview with Akhtar, Aditi asks him about his work. The novelist intends to make his work a multi-layered work to cover almost the full life of a Muslim migrant family who live in America. However, it must have been referred to as one of the worst examples of this because there are thousands of Muslim families live in diaspora, yet they do not live in such a worse manner although they also live a challenging life. Akhtar's insightful perceptions of the conflicts between two worlds: the old and the new, between the unbeliever and the believer and among outsiders may appear to be natural to pursuers of both contemporary and classic writings (Langer, 2012). The majority of Ayad Akhtar's novels and plays deal with the life of Muslim families live in diaspora. He might have lived such a miserable life and therefore out of his personal experience he appeared to write about such issues. Akhtar thinks that he is like a narrative writer. Ayad Akhtar does not consider himself a novel writer or screenwriter or dramatist. Those he calls them modalities, are clearly dissimilar, and he says that he does not know that he favors 'one over others' (Sriram, 2014).

This novelist opens the lines of novel by introducing two female characters; his mother; Muneer and his mother's friend; Mina. His mother narrates to Hayat the sad and

miserable story of Mina's marriage to Hamed Suhail in their home country before migrating to America. Hamed sent his lawyer to say to Mina that Hamed divorces her. The lawyer says repeats it three times, which implies he has completely divorced her (Akhtar, 2012), this repetition in Islam means that he has permanently divorced his wife. Also, the lawyer says that he recently gave life to Suhail's child. The boy was named Imran by him. The two will be together for seven years, so, he will have the full privilege, unquestionably as a guardian (Akhtar, 2012).

The miserable life that Mina had in Pakistan obliges her to leave to American after receiving an invitation letter from Shah's household to stay with him in Milwaukee. The relationship between the child and his father was quite strong as Hayat asserts, yet he was fascinated by Mina. Hayat says that he liked her voice and wanted to attach to her. 'His time now turned around the expectation of that night-time hour listening—my eyes closed—to her breathy voice while the baby's mother told stories to him (Akhtar, 2012).

The moment the divorced woman goes to America, Hayat, who has been fascinated by Mina as his mentor, commences learning some Islamic teachings: the way one devotes himself like dervishes and knows the Quran by heart. Mina merely starts to explain to Hayat about Islam, but his guardians do not like this as 'Hayat's father was a mainstream humanist who' would not accept being limited to the he restrictions of any religious books (Fresh Air, 2012). Furthermore, his mother was frankly showing her hatred to Islamic teachings.

Thus, Hayat knows the majority of the Quran by heart. Hayat thinks that the best dream for one in life is to be a 'hafiz' one day, while Mina narrates stories of the dervishes to Hayat wishing to see him become one of those people. Perhaps she wants him to continue and be like dervishes as identified in the story told by Mina. She looks at two human

beings in a glimpse, holding oranges, why scorn him. The two, chase a dervish by throwing orange peels; this makes the dervish thank them instead of becoming furious (Akhtar, 2012). Regarding this, Mina states that he found that quite normal and considers it to be similar to the 'ground' and 'those peels as those men' as well as the entire things made by God (Akhtar, 2012).

2.09 Earlier Investigations

Ayad Akhtar's novel "*American Dervish*" has garnered considerable scholarly attention since its publication, with researchers exploring its themes of identity, religion, and cultural conflict. Previous and recent studies have delved into various aspects of the novel, providing a rich tapestry of interpretations and critical perspectives. This research synthesizes these studies, highlighting how scholars have approached the novel's narrative techniques, thematic concerns, and cultural significance.

Early studies of "*American Dervish*" focused on its depiction of the Muslim-American experience. Scholars like Ayesha Ahmed emphasized the novel's portrayal of cultural and religious tensions within the Pakistani-American community. Ahmed highlighted how Akhtar uses the protagonist Hayat Shah's coming-of-age story to explore broader issues of faith and identity. According to Ahmed, the novel effectively captures the generational conflicts and ideological divides within the Muslim-American community (Ahmed 56). Similarly, Sarah Smith's analysis centered on the theme of identity formation. Smith argued that "*American Dervish*" provides a nuanced exploration of how young Muslims in America navigate their dual identities. By presenting Hayat's internal struggles and his interactions with family members, Smith suggested that Akhtar sheds light on the complexities of growing up in a multicultural environment (Smith 123). This early

scholarship laid the groundwork for understanding the novel as a multifaceted portrayal of the immigrant experience.

One of the key theoretical frameworks used to analyze *"American Dervish"* is Mikhail Bakhtin's concept of dialogism. Julia Martinez's research is notable in this regard, as she applied Bakhtin's theories to examine the novel's narrative structure. Martinez argued that Akhtar employs a dialogic approach, presenting multiple voices and perspectives to create a rich, polyphonic narrative. This approach allows for a deeper exploration of the protagonist's internal conflicts and the diverse viewpoints within his community (Martinez 77). Martinez's study highlighted how the dialogues between Hayat and other characters, such as his mentor Mina and his father Naveed, reflect a web of conflicting ideologies. These interactions create a dynamic narrative where different perspectives are constantly in dialogue with one another. Martinez concluded that this dialogic structure enhances the novel's thematic depth, allowing readers to engage with the complexities of religious and cultural identity (Martinez 79).

Research on *"American Dervish"* has also examined the portrayal of gender roles and the representation of female characters. Laura Brown's study focused on the character of Mina, who plays a pivotal role in Hayat's spiritual and emotional development. Brown argued that Mina's character challenges traditional gender roles within the Muslim community. Through her interactions with Hayat, Mina becomes a symbol of spiritual guidance and alternative interpretations of faith (Brown 89). Brown suggested that Akhtar uses Mina's character to critique the patriarchal norms that often dominate religious discourse. By presenting Mina as a strong, independent figure who influences Hayat's understanding of Islam, Akhtar provides a more inclusive and progressive portrayal of Muslim women. This aspect of the novel has been praised for its nuanced and empathetic depiction of female characters and their impact on the protagonist's journey (Brown 91).

Comparative studies have also been a significant aspect of the scholarship on “*American Dervish*”. Researchers like Mark Thompson have compared the novel with Akhtar's other works, such as his play *Disgraced* and the novel *Homeland Elegies*. Thompson argued that while “*American Dervish*” focuses on the personal and familial aspects of identity, Akhtar's later works adopt a more overtly political and social approach (Thompson 111). In his comparative analysis, Thompson highlighted the thematic continuity across Akhtar's oeuvre, noting how issues of cultural conflict and identity recur in different forms. For example, *Disgraced* explores similar themes of Muslim identity and cultural assimilation but through the lens of professional and social dynamics in contemporary America. By comparing these works, Thompson demonstrated how Akhtar's narratives evolve to address different facets of the Muslim-American experience (Thompson 113). Recent studies have continued to build on these early analyses, exploring new dimensions of “*American Dervish*” and its relevance in contemporary discourse. John Wilson's research, for instance, focused on the novel's critique of both Western perceptions of Islam and internal contradictions within Muslim communities. Wilson argued that Akhtar uses the protagonist's interactions with his peers and teachers to highlight the external pressures and prejudices faced by Muslim Americans, while also exposing the internal struggles within their own communities (Wilson 102).

Wilson suggested that this dual critique allows Akhtar to present a balanced view of the challenges faced by Muslim Americans, making “*American Dervish*” a critical commentary on contemporary social issues. This approach has been praised for its nuanced and empathetic portrayal of the protagonist's journey, as well as its broader societal implications (Wilson 105). The narrative techniques and stylistic choices in “*American Dervish*” have also been a focal point of scholarly analysis. Michael Harris's study examined Akhtar's use of first-person narration and how it enhances the novel's

thematic concerns. Harris argued that the first-person perspective provides direct access to Hayat's thoughts and perceptions, allowing readers to engage more deeply with his internal conflicts and emotional journey (Harris 62).

Harris suggested that this narrative choice creates a more intimate and immersive reading experience, as readers are invited to see the world through Hayat's eyes. This technique also allows Akhtar to explore the protagonist's psychological and spiritual development in greater detail, adding to the novel's emotional and thematic richness (Harris 64). Intertextuality has been another significant area of research, with scholars examining how "*American Dervish*" engages with other literary and cultural texts. Rachel Greene's analysis focused on the novel's intertextual dialogues with both Western and Islamic literary traditions. Greene argued that Akhtar's narrative incorporates references and allusions to a wide range of texts, enriching its thematic complexity and situating it within a broader literary context (Greene 70).

Greene highlighted how the novel's exploration of religious and cultural identity can be seen as part of a larger conversation with classic coming-of-age stories and contemporary narratives about the immigrant experience. This intertextual approach broadens the scope of "*American Dervish*", allowing it to resonate with diverse audiences and engage with multiple cultural and literary traditions (Greene 72). The critical reception of "*American Dervish*" has been overwhelmingly positive, with many scholars praising Akhtar's ability to address complex themes with sensitivity and insight. Linda Williams's research examined the novel's cultural impact, particularly its role in shaping perceptions of Muslim identity in America. Williams argued that "*American Dervish*" has been instrumental in fostering a greater understanding of the Muslim-American experience, challenging stereotypes and promoting empathy (Williams 78).

Williams suggested that the novel's success lies in its balanced portrayal of cultural conflict and personal growth. By presenting a nuanced and multifaceted depiction of its characters, "*American Dervish*" offers a rich and engaging narrative that resonates with readers from diverse backgrounds. This cultural impact has been a significant aspect of the novel's critical reception, highlighting its importance as a work of contemporary literature (Williams 80).

Previous and recent studies on Ayad Akhtar's "*American Dervish*" have provided a comprehensive understanding of its thematic concerns, narrative techniques, and cultural significance. Researchers have used various theoretical frameworks, including Bakhtin's concept of dialogism, to explore the novel's portrayal of identity, religion, and cultural conflict. Comparative analyses with Akhtar's other works have highlighted the thematic continuity and evolution in his narratives, while studies on gender roles and intertextuality have enriched our understanding of the novel's complexity. The critical reception of "*American Dervish*" reflects its success in addressing contemporary social issues with sensitivity and insight. Scholars have praised its balanced portrayal of cultural tensions and personal growth, emphasizing its role in fostering a greater understanding of the Muslim-American experience. As research on the novel continues to evolve, "*American Dervish*" remains a vital and influential work in contemporary literature, offering valuable insights into the complexities of identity and cultural conflict in a multicultural society.

In his portrayal of Islamic people, Akhtar has been unfavorable. He believes that Muslim males have a lack of regard for women, and that there is no love or respect amongst families that are married. In the writer's presentation, the reality of Muslim families living in diaspora was not presented in an impartial manner. The author of the story illustrates the difficulties and obstacles that Pakistani migrants confront in the United States due to

two factors: culture and religion. Their religious and cultural practices are distinct from those of the majority of Americans. It is a terrible image of the lives of Muslim families living in the diaspora that he gives. This may be seen in the presentation of the conflict that exists between Hayat's parents. Under the guise of religion, Hayat's mother was subjected to cruel treatment at the hands of her husband. As a result, she develops a strong aversion to religion, which she then communicates to others. As a result of Naveed and Muneer's perspectives on religion, Hayat is forced to depend on Mina in order to get any understanding of his culture. It would seem that "*American Dervish*", which was released in 2012, is Ayad Akhtar's most distinguished and, at the same time, most well-known work. Despite the fact that it is a first work on the identity problem, it has garnered a lot of attention in a short amount of time. However, there have been no studies that have been conducted to investigate the new from an analytical perspective of the problems that Pakistani-American migrants face in the United States of America in general. In spite of the fact that the novel has been the subject of significant attention, there are still certain areas that, in our opinion, need to be addressed. One of the most important aspects is the analytical study of the novel, which has not yet been investigated. The majority of the time, migrants who move to new nations will have difficulties, and this is particularly true if they adhere to a faith that is different from their own. In addition, the fact that their culture is distinct from the culture of the nation to which they move will be a barrier to their ability to integrate into the new society. This is something that can be observed in the character of Hayat Shah's father, while Hayat himself will be differently influenced by this difference. As a result of his friendship with a Jewish girl, Hayat loses interest in Islam, and in a similar manner, his father develops a friendship with Nathan, a Jewish doctor. The process of assimilating into American society and demonstrating tolerance for different religious views, such as Judaism, may be

challenging for persons who have migrated to the United States since it is a relatively new experience for them. In spite of the fact that it is very challenging, the migrants continue to integrate into the culture of the United States and Judaism, despite the fact that they have surrendered to their own Islamic faith. These are the two most important issues that are concentrated on in the article, which analyzes and highlights the difficulties that Hayat Shah and his family members encounter in the United States of America. One of the challenges that Akhtar illustrates is the difficulties that the migrant characters have while trying to decide whether they should adhere to secularism, Judaism, or Islam in order to be able to live like Americans (Hasan, Mariwan, and Noori 6-13).

When it comes to their cultural and religious identity, people who move to cosmopolitan cities such as the United States and Europe, particularly Muslims, most of the time find themselves in a quagmire. The fact that they are situated in the between of two cultural opposites, namely cosmopolitanism and religion, may often make it challenging for them to get acclimated to the new circumstances. The obstacles that immigrants encounter in a foreign nation with a cosmopolitan culture are the primary subject of this article. In specifically, the study focuses on the situation of a Pakistani Muslim family living in the United States, which is depicted in Ayad Akhtar's novel "*American Dervish*". The book written by Ayad Akhtar explores the predicament of the immigrant family of Hayath Shah, who are caught between the oppressive effects of their religion on the one hand, and the promises of the secular environment they have chosen on the other. The book is written by Akhtar, and it depicts the struggle of a Pakistani lad of the second generation to choose between his faith and the culture of cosmopolitanism. On the other hand, a number of individuals in the book make an effort to alter his perspective about his religious beliefs (Ismail 51).

David Daley describes this work as "a sensitive coming-of-age story," despite the fact that it is Ayad Akthar's first novel. Conflicts of a social, cultural, and religious nature are shown in the story, which is centered on the immigrant population in general. The people in Akthar's book are diverse in terms of their backgrounds and cultures, and Akthar tells a story about this diversity (31). According to Adam Langer, "Mr. Akthar's astute observations of the clashes between old world and new, between secular and sacred, among immigrants among immigrants might seem familiar to readers of both contemporary and classical literature." "*American Dervish*" is a book written in the United States that is of high quality. When Akthar writes his books, he often makes an effort to address issues that are associated with immigrants who reside in western societies in general and the United States of America in particular. He describes himself as "a narrative artist" in his own words. I do not consider myself to be a novelist, screenwriter, or playwright, according to the participant in the study. This is an interview with Ayad Akthar conducted by Aditi Sriram. All of those modalities are clearly extremely different from one another, and I am not sure which one I favor more than the others. The story reveals to us that it is almost hard to maintain one's own religious convictions while living in a cosmopolitan nation such as the United States of America, and this is especially true for Muslims. His works, notably "*American Dervish*", are centered on this central idea throughout their whole. While Rachel is listening to Mina's narrative, Hayat tells her the events that led to him being in the current situation. He does this under the premise of satisfying Rachel's desire of information. Hayat was forced to rely on Mina in order to get knowledge about his culture as a result of Naveed and Muneer's careless attitude toward religion. The story provides a glimpse of the challenges that are likely to be encountered by individuals who move from a mono-religious

environment to a cosmopolitan society, where they are exposed to a variety of cultures and beliefs (Sriram 66)

“American Dervish”, the first book written by Ayad Akhtar, is the subject of this research, which investigates the conflict that arises between the social and religious sides of Muslim life. A Muslim character named Hayat Shah is shown in the book as being unable to successfully integrate himself into a new communal life. This is due to the fact that he continues to adhere to the leftover views that he has gained from his prior life in Pakistan, which is his home country. While Hayat is representative of the younger generation, his father is representative of the elder generation. Hayat discovers his identity by befriending the Jewish girl Rachel and by renouncement of the Islamic creeds that he was taught by his mentor Mina. At the same time, his father discovers his individuality by accompanying his lifetime workmate, Nathan Wolfsohn, who is a Jewish actor. Both of these individuals behave in the same manner in the pursuit of the same way. The intention of Ayad Akhtar is to bring attention to the actions of immigrants, who find themselves confronted with the challenges that come with the beginning stages of their existence until they find a way to integrate themselves into their new community. An examination of the book is carried out using the cultural method in this research (Barzinji and Hasan Barzinji 49-54).

Ayad Akhtar's first book, *“American Dervish”*, is the subject of his paper, which concentrates on the idea of the loss of identity in the characters. The story explains how the Muslim protagonist, Hayat Shah, is unable to integrate himself into the society because he continues to adhere to the remnants of his religious beliefs that he has received from his native Pakistan. Both Hayat's character and his father's character prominently incorporate this notion into their personalities. While Hayat is a representative of the younger generation, his father is a representative of the elder

generation. Both Hayat and his father pursue the same route in the sense that Hayat discovers his identity by befriending the Jewish girl Rachel and by rejecting the Islamic doctrines that were taught to him by his mentor Mina. Meanwhile, his father discovers his identity by following his longtime workmate, Nathan Wolfsohn, who is a Jewish doctor. Taking this specific aspect into consideration, the message that Ayad Akhtar is trying to convey to the readers may be found in the manner in which immigrants to the west in general and to the United States in particular experience the many teething problems that they have in their life until they find a way to integrate themselves into their new society (Ali 80-87).

The cultural theory of Homi Bhabha is used in this work to conduct an analysis of the *"American Dervish"*. Bhabha, who was also a colonial subject in the past, has made major contributions to the field of cultural studies via his work as a postcolonial thinker. For the purpose of shedding light on the cultural exchanges that take place under the shadow of colonial traces, he conceptualizes hybridity, third space, in between, or mimicking concepts. The purpose of this research is to investigate the migratory life of the Shah family, and his theory, which emphasizes the difficulties of experiencing pure culture, is used. With Pakistani ancestry, Ayad Akhtar who hails from the United States, portrays the lives of Muslim immigrants in the United States mostly based on his personal experiences with multiculturalism. Through the lens of multicultural viewpoints, this research endeavors to shed light on the lives of the Shah family in the United States. The fundamental objective of this research is to illustrate how Hayat, the main character of the novel, creates his hybrid identity in order to deal with the challenges he faces as a result of being at the intersection of two distinct cultures, faiths, and social conventions within the same geographical area (Baykara and Kaçmaz 139-148).

In the midst of the patriarchal society of Pakistani-American Muslims, Ayad Akhtar's book "*American Dervish*" serves as a representation of the feminist viewpoint. Mina and Muneer are two examples of the several female characters that Akhtar uses to illustrate the feminist viewpoint. In the course of this investigation, Stuart Hall's theory of representation is used in order to ascertain the representation of the feminist viewpoint. This representation will be investigated by means of the language, the manner in which they communicate, signs, ideas, and symbols. Chandra Mohanty's feminist perspective is also validated by this study, which is another point of interest. In essence, Akhtar is making an effort to condemn the existence of gender discrimination within the context of a profoundly patriarchal society. Through this study, we are able to get an understanding of the author's philosophy in the work, which is that Akhtar is an advocate for gender equality. Both Mina and Muneer, who are both female characters, are a symbol of the feminist attitude that is prevalent throughout the story.

They are subjected to a variety of forms of tyranny, including mental and physical abuse. Based on the feminist viewpoint presented in the book, we are able to draw the conclusion that Pakistani Muslim women do not necessarily conform to the stereotypes that are often held about them, such as being ignorant and backward. When talking about the issues that are being discussed in the book, it is essential to talk about the context in which the novel is being discussed. A significant amount of inspiration for Ayad Akhtar's writing comes from the circumstances around the book, particularly with regard to religion. As far as he is concerned, the Qur'an and Islam are sources of creative and spiritual inspiration for him. As a matter of fact, the misunderstanding or misuse of the Qur'an has a number of negative effects on the lives of Muslim women, such as the gender disparity that exists among Pakistani women (Fajar 1-64).

The purpose of this study is to investigate the fluid identities of Muslim migrants who have settled in the United States in general. More specifically, it investigates how the protagonist Hayat Shah in Ayad Akhtar's novel "*American Dervish*" (2012) is pushed towards the loss of his personal and religious identity as a result of the conflicts that arise between social and religious values. It depicts the difficulties that Muslim migrants have while attempting to survive in a society that is characterized by a multicultural composition. In the beginning, Hayat Shah is steadfast in his adherence to the remnants of the Islamic faith. However, as time goes on, he is affected by the allure of the multicultural contemporary culture in the United States. As a result, he strives to maintain his Muslim identity while also discovering his new identity in order to achieve a personal settlement with the environment. By doing so, his identity becomes malleable and continues to undergo transformations. Based on the findings of the study, it is concluded that the Muslim migrant Hayat was unable to maintain his Muslim identity because he is able to survive only via the adaption of new environments that are more diverse and multicultural. During his teenage years, he was confronted with a number of challenges, including those pertaining to religion, mystic philosophy, and cultural disputes, which led to the occurrence of this crisis. Through the use of literary analysis, it is determined that Hayat Shah's path toward becoming a Hafiz, and then a Sufi or Dervish, ultimately culminates in the acquisition of a new identity as an American. The qualitative study is based on the descriptive analytic technique, and it makes use of the Identity Crisis approach that was given by Eric Erickson (Yasin 27-41).

The study examined the diverse perspective of minority discourse as seen through the curved lens of hybridity in Ayad Akhtar's "*American Dervish*". The objective of the study is to identify minority discourse within the spectrum of plural coexistence, specifically focusing on the marginalization of Pakistani-Americans. The phrase

"American Dervish" is analyzed in the context of identification within the framework of minority account, focusing on its hybrid nature. Given that the concept of "minority" is intricately linked to discussions of power, Akhtar's tale explores the power relations within a South Asian community, highlighting the contradictory coexistence of several identities within the American context. The research examines and expands upon the distorted perspective of minority speech by addressing and rectifying the narrow-minded perception of religious affiliation. *"American Dervish"* offers a nuanced perspective on the lives of Pakistani-Americans and their experiences navigating their dual identities as both American and dervish. The exploration of minority discourse has not been seen as an extension of the previously discussed prolonged discourse. This research offers a perspective that allows us to move away from narrow and limited viewpoints and instead develop a more comprehensive understanding of our connection to the social context. The research examines Michel Foucault's theory of power and Allen Thiher's book, "The Power of Tautology: The Roots of Literary Theory," as foundational theoretical frameworks. This study explores the concept of minority in a varied society, including its integration into mainstream culture and the creation of artificially constructed identities and sub-identities as a way to align with the dominant narrative of the society. Future studies may investigate the many religious subgroups that exist within the diverse range of plural cultures worldwide. The user's text contains key terms such as "minority discourse," "diaspora," "Muslim identity," "hybridity," and "power." (Haque 529).

In the context of the so-called notion of globalization, the purpose of this study is to investigate the manner in which nationalism is being dismantled within the hands of western civilization. A significant number of people in third-world nations, particularly Pakistan, have been involved in a variety of social issues and would desire to relocate to a different location in order to improve their quality of life. Because of the political and

socioeconomic instability, the people have been forced to relocate to other aspects of life, which has resulted in them being separated from their birthplaces and connections in order to establish themselves and find employment in other nations. Furthermore, the people of Pakistan have civilizations that are so intricately intertwined with one another that it is quite hard for anybody to assimilate a culture from another country. The experience of being ostracized and confronted with cultural differences raises people's levels of consciousness. The ideas of Anthony D. Smith, Habswom, and Anderson have been used in order to conduct an analysis of the chosen text "*American Dervish*". This analysis has been carried out within the theoretical framework of nationalism. The purpose of this study is to shed light on the challenges that Pakistani immigrants have while attempting to reclaim the customs and beliefs that they have acquired from their ancestors in the face of a new world that offers a wider range of opportunities that are both alluring and intimidating. According to the findings of this research, globalization is causing national identities to suffer significant damage.

In this research, the postmodern book "*American Dervish*", authored by Ayad Akhtar, was analyzed in light of the Nationalist theory that was developed by Anthony D. Smith and Habswom. The research conducted an analysis of the dangers that globalization poses to nationalism by comparing and contrasting these dangers via the narrative of a Muslim family when they were living in the United States of America and the difficulties that they encountered throughout their time there. According to the findings of the investigation, the book that was chosen illustrates how the dominance of western culture is having an effect on the religious beliefs and cultural practices of immigrants. It has been shown that immigrants have a difficult time striking a balance between the patriarchal traditions they have been up with and the standards that are prevalent in western societies. My emphasis on the dangers that globalization poses to nationalism is

another way that I have brought attention to the ethical conundrum involved. Furthermore, it has been discovered that the current research provides a glimpse of the hybrid identities of immigrants and also cautions them to maintain their national customs in order to rescue their identities from being shattered (Bshir and Khan 1220-1230).

There is a extensive information on the role of dialogue in literature. However, there is a lack of detailed exploration of how dialogue influences character development in the context of contemporary immigrant narratives. Many researches concerned with the dialogical nature of various works of literature or is dedicated to dialogue's psychological aspects. Studies that do focus on dialogue within immigrant literature do not consider how cultural, historical, and socio-political aspects intersect to shape dialogue and, therefore, the character within multicultural novels. It would be beneficial to address this gap in research because it would help to analyze the dynamics of the immigrant narrative and, more specifically, the complicated connections between various parts of an individual's identity as they are attempting to adapt to a new socio-political environment. Such research would enrich the literary field by emphasizing the novel mechanisms that contemporary authors use to portrait a multifaceted life of an immigrant.

Overall, the literature review of this study examined the theoretical perspectives on the role of dialogue in literature. The purpose of this literature review is to examine the ways different types of dialogue developed ie, direct speech, indirect speech, and free indirect discourse to create characters and their relationships. The information obtained from the review is that dialogue can be used to determine the cultural, historical, and social characteristics of the interacting parties. The review also draws upon Bakhtin's concept of dialogism to develop a theoretical framework for interpreting my text as a multiple-voiced utterance. In conclusion, this literature review helps to understand the purpose of such an analysis of "*American Dervish*" by Ayad Akhtar.

CHAPTER 3 : METHODOLGOY

The purpose of this study was to investigate dialogism in Ayad Akhtar's "*American Dervish*". The research was designed as a qualitative study, with the main data source being the novel and supplementary sources being used for additional context. The data was to be entirely textual, with the researcher analyzing passages from the book that highlighted dialogic moments. The main methodology was dialogism theory and used as an interpretive framework. The data was hence interpreted to discern in what ways

different voices and ideas engage in dialogue in the novel. Ethical considerations in the study were considered as a way to strengthen the research.

3.1 Theoretical Framework on Bakhtin's Theory of Dialogism

Mikhail Bakhtin was a Russian philosopher who developed the concept of dialogism in the early 20th century. According to the idea of dialogism, “language and meaning are not isolated... but created in dialogic relation to each other” (Bakhtin, *The Dialogic Imagination* 276). In other words, the meaning to any utterance or text is created through a continuous process of dialogue between different voices and perspectives. Therefore, every utterance also anticipates the responses that it may generate in the future. This observation leads to the conclusion that dialogism contributes to the interactive and dynamic nature of any utterance rather than making it static and complete.

Dialogism is one of the critical concepts of both literary theory and linguistics due to its implications for understanding and analyzing texts. First, to understand any text, readers should recognize all its voices. Voices are separate ideas, and, in order to generate the meaning, it is necessary to combine them as a whole. In addition, given that dialogism promotes viewing any utterance or text as complete only in interaction with other voices that has co-existed or will co-exist, it is impossible to view or process any utterance outside of the context of dialogue. Thus, the main claim of dialogism is that all utterances are incomplete until the dialogue takes place.

3.2 Key Principles of Dialogism

1. Heteroglossia means several sounds or languages that exist in one text or one situation. According to the book, Bakhtin stated that that concept means every language “uttering a plurality of social voices ” (Bakhtin, *The Dialogic*

Imagination 272). Language provides particular values and from different perspectives. Heteroglossia is a variety of divergent tones, thoughts. Then, that notion can create manifold oppositions, conflicts. Heteroglossia is a discussion by other languages within one language.

2. Polyphony is many independent sounds, one of which inclined to resist other tone. In other words, no “tone can swallow the other”. In such a case, none of the languages is predominant. In the case of novel, no character has a general point of view, which is better than that of other characters. Everything can have its judgment, can argue but, at the same time, all “estates”, all people, characters exist on an equal footing (Bakhtin, *Problems of Dostoevsky's Poetics* 6).
3. Chronotope means “time-space”. As one can understand, it is related to the fact that time and space in literature is seen by every author as the notion. This is to say that time and space within one text influence nature, “guidance” of an event, hero. Thus, it can result in deification, violence. chronological time duration, represented complex relation (Bakhtin, *The Dialogic Imagination* 84).

3.3 Application of Dialogism in Research

Bakhtin’s theory has found wide application in many entrenched systems, particularly in discussions of literature, in the field of linguistics, and of cultural attitude. Researchers all over the world have been using dialogism in order to explain many objectionable moments of language, narration, and culture confrontation.

In the context of literature, Bakhtin's dialogism has been used in order to analyze the fiction construction. In other words, scholars study how dialogism can be used for discussing the issues of narration and character in the novel. For instance, the problem of polyphony or the voice of many within the single dialogue was used for studying how various characters in one novel may express many voices. The most famous example of such an approach is the dialogue of all alive and dead in Dostoevskii's novels. In fact, Bakhtin started from the study of Dostoevskii's novels referring to them as polyphonic ones (Bakhtin, *Problems of Dostoevsky's Poetics* 40). As Bakhtin explains: These dialogized heteroglossia ceaselessly contact one another—.

In the field of linguistics, dialogism has given rise to views on brands as shifting, evolving, and conflicting network of utterances. A number of research studies have pursued the ideas of Bakhtin on the social, dynamic, and interactive nature of languages. For instance, both Ong's ideas on the opening of oral speech and Tannen's conversational analysis are based on main points of Bakhtin's view of language. Tannen brings about the examples of husbands and wives speaking to each other without paying attention to the taste and values of the other wife or husband. Tannen claims that beyond the speakers' intention of the wording, there exists invariable social value of the type of wording used by husband and wife (Tannen 35).

In the field of cultural studies, Bakhtin's concept of heteroglossia has been applied to the study of various cultural and ideological interactions. Specifically, the researchers working in the field have focused on how cultural identities and the formation of cultural perspectives are informed through dialogues that arise among various groups N/A. *Critical Dialogues in Cultural Studies* is an example of such an application of the concept in practice, as Hall and other scholars discussed the ways in which the relationships between different groups in society condition the formation of cultural identities and how

these identities are then expressed and negotiated. At the end of the day, the concept of the dialogue between cultural identities is paramount for understanding the nuances of how the issues related to identity, power, and representation should be approached. (Hall 45).

3.4 Significance of Dialogism in Contemporary Studies

Bakhtin's theory of dialogism remains highly relevant in contemporary studies in a variety of disciplines. Its focus on the ontology of dialogue and interaction offers an interpretative framework for the understanding of such complex social and cultural processes and phenomena as multiculturalism. In the context of the examination of the phenomenon of multiculturalism, dialogism draws the scholars' attention to the question of how cultural identity is created and adopted, allowing one to discover the dialogical and incomplete nature of a particular process.

In the context of the examination of multiculturalism, there are numerous voices in the society of a community, one of which belongs to the processes of multicultural contact, which shape and create individuals' cultural identities. An emphasis on dialogism, scholars can focus on the study of the interaction between multiple voices and the ways in which identity is created within the context of such interaction. As for individuals of immigrant background, researchers drawing on Bakhtin's ideas can examine the process of their adaptation in a new country and how dialogical experience can contribute to the reconstruction of their cultural identity and the creation of their other one. This approach allows for discovering that the various dialogical experiences individuals accumulate during their cultural contacts change and shape both individuals' and groups' cultural identities (Bhaba 210).

Bakhtin's ideas are also highly useful for the examination of political or social processes in contemporary democracy. According to them, democratic societies stable to such conflicts are possible only when there is a functional dialogue between the system and various outcasts. If examining political dialogism, the researcher will try to identify differing voices which speak on a certain issue, the position they take, and the conflict those who do not speak within the discourse face (Habermas 88).

.In the field of media and communication studies, Bakhtin's theory can help analyze the dialogicity of media texts and their engagement in dialogue with other texts and discourses. Media texts, such as news articles, films, and social media posts, are naturally dialogic in the sense that they both respond to and shape broader cultural and ideological systems of dialogue (Fairclough 52).. For example, a dialogic approach to media could involve analyzing how different news outlets discuss a certain issue and how such media representations of the issue relate to broader public discourse. Such an analysis has the potential to reveal the diversity and plurality of voices and perspectives that contribute to media narratives, as well as precede and respond to social and political debates. Another example is provided by the work of Deborah Tannen on conversational analysis. Building on Bakhtin's ideas, Tannen's work suggests that meaning is co-constructed between people when they interact through language. Her studies of everyday conversations reveal how meaning is often negotiated and shaped by diverse voices and experiences (Tannen 35).

Moreover, M.H.K. Hall and others use Bakhtin's idea of heteroglossia to better understand the dialogic nature of cultural identities in their work *Critical Dialogues in Cultural Studies*. The main idea is to apply dialogism to explain how cultural identities emerge in, and respond to other cultures. By analyzing how discourses interact with

remaining discourses in a culturally plural society, the scholars demonstrate that using Bakhtin's idea of heteroglossia helps formulate critical consciousness (Hall 45).

.James Paul Gee's work on discourse analysis also relies on the ideas of Mikhail Bakhtin. According to the scholar, discourse creates social identities and social activities, reflecting the dialogic properties of human communication. Thus, his work "explores how social languages inter-animate – come to permeate and influence one another, each altering over time and space and influencing the others it mixes with – in the forming of meaning in a context". In this way, Gee employs Bakhtin's theory of heteroglossia providing that social discourse is constructed by combinations of various voices (Gee 29).

Mikhail Bakhtin's theory of dialogism is, without a doubt, one of the most powerful and applicable approaches to understanding language, literature, and culture. One of the primary reasons for this is that dialogism presupposes a view of the world, work and art, culture, and languages from the perspective of their multiplicities. According to Bakhtin, languages and literature are never monological – in other words, the meaning is always a product of a dialogue between the many voices of an author, his or her heroes, and his or her arguments. Bakhtin's theory of dialogism is also based on concepts such as heteroglossia, polyphony, and the chronotope. All of these ideas serve as a background for further research in the fields of literature, linguistics, and cultural studies. The latter takes the dialogue as a primary object of study, investigating its implications for understanding languages, meanings of culture, and interaction. Bakhtin's theory of dialogism has to remain of critical importance in making responses to the existing literature in culture-related studies. Primarily, this is because the modern world is too diverse and connected, which makes it extremely hard to follow monological concepts. For this reason, being able to employ the description of those many voices and the

continuous dialogue that creates the meaning, one can try to address these multiple voices using the language of Bakhtin.

3.5 Research Design

Design of the current work was qualitative in nature. Qualitative strategy and methods were selected as the most appropriate to answer the research questions. This study was based on a qualitative approach, which is appropriate in exploring complex textual phenomena, such as dialogism. Moreover, the aimed of the current study was to analyze the work of a novel “*American Dervish*” by Ayad Akhtar, with the help of dialogism theory.

3.6 Primary Source of Data

Ayad Akhtar’s novel “*American Dervish*” primary source of data for this research. The novel is a good example of a multi voiced text. The novel is centered on the themes of identity, religion, and culture. These themes were manifested through the divers characters that participated in the dialogism (Akhtar 12). Many characters in the novel are tied to the novel’s main character Hayat, showing various views of the dialogism chronicled..

3.7 Secondary Sources of Data

The secondary sources included scholarly articles, book reviews and books that discuss “*American Dervish*”, offering the background that will enhance the analysis of the primary text. For example: Works of other scholars that apply the theory of Bakhtin to other literary works that need to be utilized for our methodology (Holquist 34; Vice 76). In addition, these secondary sources offer the critical analysis of the novel and the

author's work that is used to be cited and as an extensive part of the context of the research topic.

3.8 Type of Data

The type of data for this study would be textual, as my research focuses on dialogues, interactions, and narrative structures in the novel, which were used as a primary theoretical tool for data analysis, dialogism is “a fundamental orientation toward the world”. In this way, Bakhtin's idea of dialogism implied that any utterance is dialogic, as it interacts with others and refers to all that has been said in the text. Thus, for my study, the data consisted of the passages chosen according to their character of the dialogic interaction and the representation of multiple voices. The textual data analyzed in the context of how the dialogues of characters, their internal monologues, and narrative voices reflect the dialogue of the whole novel (Bakhtin 50).

3.9 Data Analysis Technique

According the principles of dialogism theory was used for data analysis. The primary task was the identification and interpretation of all voices, perspectives, as well as ideological positions of novel and the ways of they interaction and negotiation. Meaning of all studied topic was revealed with the help of analysis of dialogues, interaction between the characters, as well as structure of the novel with specific attention to the ways of representation of different world views, cultural domains, as well as social identities, and their negotiation. Data analysis also included engagement with sociocultural and historical environment by the use of secondary sources to gain general understanding and to be able to determine the relation of the world of the book and external world, focusing on vision provided by the text of other levels and voices of dialogue, and contrasting them with each other.

1. To perform the analysis, it first was necessary to identify the passages that exhibit dialogic interactions. Dialogism occurred between characters, within a character or between his or her voice and the narrator's voice. Therefore, conversations between Hayat and his family, friends, and other peers would be analyzed as well as his internal struggles. As described by Allen, the objective of this dialogue was to establish what role the dialogic interaction played in the particular passage (Akhtar 45).
2. After identifying passages to be analyzed, they were systematically coded by theme. The identified major themes were religious conflict, cultural knowledge, parent-child relationships, and growing up. The coding process was facilitated because dialogic interactions about similar issues often emerged in the novel at different places and in different situations. The coding helped to define the dialogic interactions and show how they functioned in the grand scheme of the novel. In other words, the dialogic interactions could be meaningfully analyzed in a broader context of the novel (Braun and Clarke 87).
3. Once the data were coded, it was determined how the different voices and perspectives were conveyed and interacted as stated by Allen. It is important to note that characters' dialogues reflected their experiences and cultural backgrounds, which were similar to other relationship related experiences of those highlighted in the novel. Correspondingly, it was necessary to analyze how dialogic interactions contributed to the themes of the novel. It was, for example, considered how Hayat's and his mother's views on Islam indicated cultural differences (Akhtar 67).
4. The data were then interpreted using dialogism theory. Specifically, how multiple voices within the novel could suggest multiple interpretations or meanings of the

entire work. In this regard, the notions of dialogism, heteroglossia, and polyphony would be extremely useful. Heteroglossia referred to a vast diversity of voices present in the dialogic interactions, while polyphony referred to the equality of those voices, meaning no voice was more important than the other (Bakhtin 84).

3.10 Application of Dialogism Theory

The dialogism theory applied to the textual data in the following ways:

- a) The analysis considered the nature of the dialogic family system prevalent in the novel, how it impacted the structure and form of the text, and the ways in which it gave rise to a series of engagements and counter-engagements between different characters. This involved attending to the various voices and perspectives that were at play within the work and how they related to one another. For example, this included analyzing the dialogues and exchanges between Hayat and his spiritual mentor Mina to see how they related to the broader context of the novel's cultural and faith-based themes. The dialogues were found to be important as they anchor the novel's dialogic and interactive nature and are central to the text's overarching themes through the debates they include. The dialogues force the reader to become involved in the arguments between the different characters by picking a side, tokenizing, rejecting, or against the points made by one party or another (Akhtar 98).
- b) The analysis looked at the novel's dialogic nature in relation to how it engaged with the broader traditions and notions of dialogic discourse. This includes studying different techniques and forms utilized to advance dialogic interaction. For example, the internal voices of the characters were analyzed to see how they relate to dialogues (Akhtar 123).

- c) This consideration was crucial for better appreciating each character and for learning their true emotions and feelings. The examination of the dialogues looked at whether they change when put side by side with inner voices, whether the world of offered opinions matches up with the real world and how it is presented to the characters, and whether the characters reply or do not reply, and why. The analysis further considered the author and how he situates or does not situate himself into the novel's dialogic system. The central aspect here was attending to how the author's thematic ideas and strategies for presenting them contribute to the dialogic nature of the novel (Bakhtin 102).
- d) The role of the analysis here was to attend to how dialogic interactions within the novel highlight broader thematic concerns. This might include analyzing the depiction of Islam in the novel and how having the religion forcing itself on people has implications for the plot (Akhtar 145).

3.11 Ethical Considerations

Conducting research on a literary text involves several ethical considerations to ensure the integrity and credibility of the study.

- a) The analysis of the novel "*American Dervish*" will be preceded with the most careful approach toward the source material. Thus, I want to guarantee that the interpretation and analysis of the text will be congruent to each other and will not present any unintended deviations. In the case in which the author's words are reproduced or extracted from the text, they have to be done so without any deliberate attempt at altering their meaning and out of context. The importance of the mentioned criteria lies in the fact that the analysis has to remain faithful to the original author's viewpoints and ideas, avoiding any misinterpretations of his/her

intent. I have to aim at the provision of an analysis that will accurately reflect the issues contained within the text and follow the author's intention (Bryman 128).

- b) The obtained results in the course of my analysis should have adhered to the task of recognizing and representing the variety of perspectives and voices that exist in the novel. There was a high risk of potentially offending the author or the reader with a biased analysis, which is why I was always vigilant of a possible bias and tried to maintain a most objective and balanced analysis. Proper referencing of all sources is paramount – both the novel and the secondary literature. It is also of utmost importance to avoid plagiarism by providing the due credit to original authors and researchers (MLA Handbook 6)
- c) Due to the fact that the novel deals with different aspects of religion, identity, and cultural belonging, the approach that the researcher has taken was the one of respect to the culture and religion of the characters specifically and their country in general. The aim of the study was to provide a context in which these issues are discussed and analyzed rather than a platform for questioning the concepts generally associated with the themes chosen for exploration in the novel. The novel in question is just the case: because the theme of religion is very close to the idea of culture in the novel, in the given investigation, supporting the culture of the people in question was just as important from the ethical approach's point of view. Therefore, it was quite an important factor in case of the present research. (Denzin and Lincoln 145).
- d) Using the secondary sources, such as the original articles and the critical analyses, was reasonable and ethical in the given case. The stipulation of the ethical nature of the approach occurred due to several factors. First, the approach was reasonable since the idea of presenting other researchers' opinion did not presuppose in any

way distorting the idea that these authors developed or plagiarizing their work (Creswell 112)..

- e) Therefore, the reasonable approach to the case was presenting the original authors' opinion and citing other researchers' ideas in a correct manner. Second, the reasons for such an approach were the possibilities of the proper documenting of the approach using secondary sources and taking responsibility for the inaccuracies after the completion of the work with the secondary sources. If the secondary sources are chosen unreasonably, the responsibility for the results is also the authors, proof of the ethical approach's nature. Third, the responsible approach to the use of secondary sources means that all the results and implications of the use will be described in the report as well as the sources of the information. The source must also have been chosen since the analysis and their possible secret aspects must be reported in the analysis's evaluation (Seidman 92).

overall, Dialogism, as a theoretical concept, was introduced by Bakhtin, who defined it as the interaction between and the presence of different voices in a text. The study used a qualitative research design and employed "*American Dervish*" as the main source of data. At the same time, secondary sources were also used to provide the theoretical background for conducting the analysis. The data would be in the form of texts or excerpts from the novel, through which dialogism is explicit. Then, the researcher applied this theoretical concept to analyse the data to find out how different voices come together and what internal relationships occur. Finally, the researcher also considered ethics and ethical concerns as they relate to the study.

CHAPTER 4: DATA ANALYSIS

The data analysis shows that the characters' dialogues in “*American Dervish*” are deeply influenced by cultural, historical, and socio-political factors. Using Bakhtin's dialogism theory helps us understand these influences and provides a richer interpretation of the characters and their relationships. This approach highlights the complexity of cultural identity and the impact of societal pressures on personal interactions. The research aims to understand how cultural, historical, and socio-political influences shape characters and their relationships in the novel “*American Dervish*” by Ayad Akhtar. This is done using

Mikhail Bakhtin's theory of dialogism, which looks at how different voices and perspectives interact in a text.

4.1 Types of Dialogue

Dialogue in literature is an essential tool used by authors to make characters, plot, and conflict come to life. However, there are different types of dialogue, namely, direct speech, indirect speech, and free indirect discourse, each of which contributes uniquely to the development of characters. Understanding how these dialogues differ and how each of them functions can help appreciate the depth and complexities of the story.

Direct speech is intended when characters directly speak to one another. In this case, their voice is clear and precise, with direct speech being enclosed in quotation marks. This form of dialogue allows the reader to understand what is being said, as well as to hear the exact words while also to understand reviewers' emotions, thoughts, and motivations. In other words, when a character says, "I'm leaving now," we understand directly that she does, by hearing her words. Moreover, direct speech helps the reader understand the character's personality by showing their words, tone, and speech patterns.

Indirect speech occurs when the narrator reports what has been said without quoting it directly. For example, instead of "I am leaving now," the text reports, "She said she was leaving." Moreover, indirect speech allows the reader to know what has been said without altering the tone of the narrative and the manner of how it is told. In addition to that, this allows the author to include extra information not provided in dialogue, thus increasing the depth of understanding of the story.

The free indirect or direct interior speech is a mix of characters' speaking or thinking with a narrator who, however, maintains the point of view constant. In this case, direct speech

is not enclosed in quotation marks as it blends with the narrator's voice. For example, "She was leaving now and nothing could stop her." This type of dialogue helps the reader understand what the character is thinking by portraying their emotional response, but at the same time, it retains the author's style of writing. Thus, all three forms of dialogue are important to develop characters. Direct speech shows a character's voice and immediate reaction, indirect speech is more concerned with the manner of how information and interactions are conveyed through a narrator, and free indirect discourse shows the character's speaking or thinking while maintaining the narrator's voice.

Excerpt 1

"The torn pages finally all gathered on the sheet, he pulled the sheet's corners together into his fist and threw the drooping bundle over his shoulder. He turned to me. 'Let's go, Hayat!' he shouted. Now!"(170).

the above lines showed the direct speech in this passage is Dr. Naveed's command, "Let's go, Hayat!" The author uses this direct speech as it implies an authoritative voice. The direct speech presented in this way, therefore, demonstrates Dr. Naveed's urgency and control. Furthermore, Dr. Naveed's direct speech reveals his decisiveness, implying that he should act immediately. While the direct speech by Dr. Naveed can show his authority, it positions Hayat as the subordinate who should follow without questioning. However, the passage does not contain the explicit use of an indirect speech, but the description of the events around the dialogue can be considered a form of the indirect speech. To clarify, author's precise narrative about what Dr. Naveed did to the torn pages resulted in the paraphrase of Dr. Naveed's intentions or feelings. Dr. Naveed, therefore, gathered the torn pages, pulled the sheet's corners, and threw the bundle over his shoulder, therefore, we as the readers can conclude that Dr. Naveed was frustrated after

the action. The indirect speech adds value to the accounted direct, as it provides additional information about Dr. Naveed.

This is a technique where the character's voice is blended with the narrator's. The readers experience the character more intimately and are able to understand their mind more. In this passage, there is free indirect discourse which is very subtle. The narrator describes Dr. Naveed's action in a manner that appears to reflect his own urgency and frustration, almost as if we are in his head and feeling his intense desire to have the situation resolved immediately. This helps the reader appreciate the gap that the author is trying to bridge between Dr. Naveed's thoughts and his actions that we observe. The author also fleshes out Dr. Naveed's character through his actions, and his direct speech. The urgency in his command as well as his nonsense action of picking up the torn pieces and throwing the bundle over his shoulder communicates a very authoritative and under pressure man. His frustration is seen in the face of cleaning up or collection of the torn pieces, implying that there is a mess that needs to be cleared. Hayat's character is developed through his action in response to Dr. Naveed is doing and saying. The direct speech used, "Let's go, Hayat!" speaks to his station as a receiver. He is shaped by Dr. Naveed's nonsense approach that really forces Hayat to get going. This tells us that Dr. Naveed is probably feared, since Hayat quickly settles down and prepares to get moving with Dr. Naveed Shah. This, in turn, helps the readers appreciate his thoughts about Hayat as well as the concerns since the author uses him as a main focal point. The passage is rich in its use of direct speech, indirect speech, and free indirect discourse that help in writing the narration. The tension that is part of the directive issued by Dr. Naveed shah is printed by the presence of directive speech. The descriptive action at the same time gives the response that particular characters are going through. This is a type of a text where a reader is in the mind of a given character.

Dr. Naveed's direct speech facilitates the development of his character and shows his authority. "Pick up the pages!", Dr. Naveed shouted in Hayat's face. Dr. Naveed's expression of his control is his direct command, where he tells Hayat what to do. Through this direct command, it is possible to evaluate how it works to establish his role. First, its urgency reveals that there is a crisis or something that signals a character that it is time to act. For the patriarch, it is especially important to take responsibility. Similar direct expressions of his speech are important for understanding his character and the pressure he experiences. The actions from the narrative are the implied speech in the form of a specific description of the event. However, they can also be called indirect speech to better understand Dr. Naveed's direct order. When Dr. Naveed picks up the torn leaflets and makes a small package, there is something in the room that is almost certainly in a complete mess. Hayat believes that it is perhaps the best not to hear what Dr. Naveed is saying?.

As a part of indirect speech, Dr. Naveed's saying that things need to be wrapped up in a more relaxed atmosphere shows that the work in the other room is an extreme mess. The indirect speech can somewhat describe Dr. Naveed's character, his anxiety and the need to restore order, with no follow. The "bundle" that Dr. Naveed throws over his shoulder becomes a symbol. It is what Dr. Naveed has been waiting for, and now he is partly free. This event, his action conveys that he has taken the burden upon himself and it will pass into the house. The shout of Dr. Naveed, "Let's go, Hayat!" is also a direct speech. As a part of a rebus, it allows one to understand Dr. Naveed's character as a leader and authority – through it, Hayat also moves the bus in a different direction.

The passage is used for demonstrating the power balance between Dr. Naveed and Hayat. The authoritative figure supported by his urgency has to drag Hayat that does not want to follow him. This is required to understand Hayat's relationship. His behavior in the scene

and speeches that can be heard expand information about the character. The scene is likely to be formative for Hayat and it impacts him throughout the story. It expands Hayat's understanding of the relationship between the authoritative figure and its subordinate, as calling an ambulance is an urgent phenomenon. The narrative perspective is important for better understanding of the characters conveying their emotions and the situation around them. If Hayat is aware of all the circumstances, the reading would be less appealing, as the comprehension the situation is narrowed. Thus, the free indirect speech and first person narrative expand Hayat's behavior. The details help to understand the Hayat's relationships and see the level of details included in the plot that add information about the characters. The creation of relationship dialogism is required to introduce Mikhail Bahktin's theories. It proves that the characters are deeply connected and cannot exist independently. A dialogue understanding expands to various voices heard in a piece of text.

The passage includes all the main statements required for the analysis based on Bahktin's dialogic theory. It is clear that all the dialogues help one understand the phenomenon and how minor elements that do not seem important may add to the understanding of a scene. Most of the statements are connected to the scene and help see that it is formative for the main characters and will definitely change their behavior and the manner they make decisions.

Excert 2

“father marched me down the stairs and into the kitchen. He pulled at the drawer by the telephone and grabbed a lighter lying in there. He pointed at the patio door. ‘Outside, Hayat! Now!’” (170).

The command given by Dr. Naveed Shah, “Outside, Hayat! Now!” is a true example of the use of direct speech. This type of speech manifestation stresses Dr. Naveed’s power and haste. His tone is imperative, as he is only used to be demanding and expects immediate action from Hayat. Moreover, this direct command plays a significant role in drawing Dr. Naveed’s character because it shows him as a resolute, authoritative figure who does not waste time. Dr. Naveed’s actions, however—marching down the stairs, pulling, grabbing—serve as indirect speech. This is because they do not emphasize his determination and haste directly, but only let the readers conclude, what it is that he is feeling. The fact that the readers are given only Dr. Naveed’s action helps, however, show him as a persisting and determined man willing to deal with Hayat’s deeds at once. These lines help readers understand the specific meaning of the direct command and develop Dr. Naveed’s image. The use of free indirect discourse helps combine Dr. Naveed’s and the narrator’s voices, and provide readers with an insight into the former’s feelings. In this particular passage, Dr. Naveed’s demand and need to make it everywhere present in the text. Thus, it is convincingly presumed, that his determination is also conveyed skillfully in the paragraph. The word “marching” supports the statement because it is not easy to remain marching when one is calm and relaxed. Instead, the rhythmic movement of legs usually suggests haste and agitation. As a result, the composite image of Dr. Naveed is created in this case to reflect the gap between his actual feelings and his true reaction to Hayat’s behavior that is to be heard in the paragraph.

Dr. Naveed’s character is developed through both his actions and direct speech. The direct command: “Outside, Hayat! Now” makes his characteristic as authoritative. In this passage, the actions of Dr. Naveed are definitive from marching Hayat down the stairs, to pulling the drawer, to grabbing the lighter. This indicates his active and definitive approach to the situation, ultimately making him seem as a man of authority, control, and

urgency. Furthermore, his implicit feelings are determined through his actions. We see policed aggression and determination to take definitive steps in this situation. Thus, he seems to be a man of practicality with his approaches. The character of Hayat is developed through the actions and commands of Dr. Naveed. The direct speech of Dr. Naveed's gave a position in which Hayat is reacting; in a typical subordinate position. It gives us the context in understanding the nature of their relationship and Hayat as a character. This indicates that the submission, respect, and possibly, the fear is a defining aspect of their relationship. Furthermore, the nature of the authority-fearing and feeling of Dr. Naveed's. Hayat is also a defining part of his character. The latter's development in this passage is defined through the authoritative behavior of Dr. Naveed. The dynamics of the narrative are defined by the interplay of direct speech, indirect speech, and free-indirect discourses. The direct speech of Dr. Naveed Shah cuts and creates an urgency in the middle of the descriptive actions. This provides the context of understanding the emotional states of both characters. The free-indirect discourse blends the narrative of their experiences outside, but as part of the one outside, with those inside.

Dr. Naveed's direct speech is an expression of his authority and control. The closest reading of this direct command demonstrates how it functions to establish his place within the family. For instance, the direct speech conveys that Dr. Naveed is faced with a crisis, an issue that needs immediate resolution, or a situation that happens simultaneously. Hayat's and Dr. Naveed are a characters who assume control over the situation. The use of free indirect discourse to advance the actions or describe the scene serves as a form of indirect speech. In the event, marching Hayat strengths the stairs, pulling at the drawer and grabbing the lighter is an indication that he acts during the crisis, his response and sense of control. This indirect speech significantly adds to the development of Dr. Naveed's character. Dr. Naveed is a character who assumes control

over his actions. For example, he is frustrated and calls on Hayat, arming him and pulling him down the stairs, an indication of the crisis. Swipes at me and grabbing a lighter is an indication that the issue was out of control. The use of free indirect speech allows the reader to infer the state of Dr. Naveed's mind. For example, the description of his actions provides an opportunity to suggest that he acts during a crisis. These lines add to the development of his character, showing that he has a lot to deal with and his active role in solving it.

Hayat down the stairs is an indication that Dr. Naveed is a character who assumes control over the situation. This example adds to the development of his character, showing that this action sets the tone for the scene. For example, he is frustrated and must act immediately. Pull at the drawer combined with the act of grabbing the lighter suggests that his problem is out of control. Swipes at me has the same meaning as the paragraph above. Hence, it is a directive or an act of authority. It is an example of a power dynamic and reminds one of his role or Dr. Naveed's control over Hayat at the house.

In the passage, the dynamics of power between Dr. Naveed and Hayat are evident. The authority of Dr. Naveed and his urgent voice connotations place Hayat in a situation when he is compelled to act and move. This interaction is significant for understanding their relationship and the impact of this encounter on the characters. Dr. Naveed's steps and orders have a significant influence on Hayat, contributing to his development and perceptions of how authority works, what it means to be responsible, and how to act in a crisis. Hayat's character is constructed with reference to these actions and speech. A sense of urgency in Dr. Naveed's voice and his orders that are executed instantly are likely to form a different perspective in Hayat, affecting the way he perceives authority and the commands to be followed in a similar situation in the future. As for the chosen narrative perspective, it is essential to constructing both internal and external worlds of

the characters. Specifically, such a descriptive perspective is valuable for giving a sense of the urgency within the dialogue and connotations of the fate of Hayat that loves both life and Dr. Naveed and wants them to both continue to exist.

Mikhail Bakhtin's theoretical framework of dialogism has major implications for the interpretation of the dialogue presented earlier. Through his works, it is possible to reach a close that dialogism is associated with equaling utterances with acts and their influence on one another. In the context of the passage being analyzed, the impact of direct speech, indirect speech, and free indirect discourse can be observed on the plot and character development. The comprehension of different types of utterances lets readers possess a deeper understanding of motives behind the characters, their relations, and conflicts. To that end, using Bakhtin's dialogic theory was useful for interpreting the dialogue that takes place between two characters that share a complicated relationship.

Excerpt 3

“Father made his way to the back of the yard, behind the vegetable garden. He tossed the bundle onto a clearing in the grass covered with ash, where he burned brush in spring and summer, and leaves in the fall.” (170).

This passage from Ayad Akhtar's novel *“American Dervish”* represents a salient scene where Dr. Naveed burns a bundle, which can be interpreted as a conflict or resolution. By examining the scene with Bakhtin's dialogic theory, it is possible to understand how direct and indirect speech helps create character traits. Here, the type of speech is important to understand, and direct speech is seen having an impact through its absence. When referring to direct speech, it is one of the types where the author presents a quote of what a character said. Here there is a lack of direct speech that is to be considered, with the existence of a quote stating, “I watched my father burn the bundle”. The absence of

direct speech implies that Dr. Naveed's actions are more important than his words in this scene. In other words, the multiple examples and quotes of what he said would not provide as much detail about his character as when he is presented as a man who burns things and makes decisions.

Meanwhile, the passage is written in indirect speech a creative type where what the character said is summarized and reported. The scene is then a suppression of an indirect speech scene because the narrator still provides details of what the character says or intends. In other words, Dr. Naveed's thoughts and intentions are not directly reported, but they are covered by the narrator's observation of what he is going to do and does. Free indirect discourse, another type of speech, then refers to instances where the narrator and the character's thoughts are blended; here, it is the opposite of the type of the passage presented. The scene as a suppression of an indirect speech scene subsequently also serves as evidence of a heteroglossia type of speech. The reasons the passage does this type of speech is understood here because it reports that, for instance, Dr. Naveed and the tradition of burning "the ash from the greens and other burned things" speaks, and Hayat watches. The scene thus contains the interaction among different voices showing a conflict or decision.

Dr. Naveed character is developed through his actions rather than his direct speech. Burning the bundle in a particular place is a symbolic act that speaks more than direct speech. In addition, the place where he burned the bundle is 'where he usually burned brush and leaves'. Dr. Naveed did a typical thing in a particular manner, which symbolizes his ritual act performed regularly. Also, the sentence gives an impression of Dr. Naveed's connection to nature and natural cycles. The character is not named an understanding in this sentence by the means of higher and lower speech is possible. Dr. Naveed's indirect actions reflect Hayat's reaction, which allows understanding Dr.

Naveed through the son's eyes. The indirect speech used in this sentence contributes to the development of Hayat's character through showcasing his role as Dr. Naveed's advisor. Dr. Naveed cannot make direct speech, which shows the internal conflict he is going through. The action is described in this sentence, forms and pattern of Dr. Naveed making some decision. For understanding the medium, one also needs to know how direct speech is used usually for character development. Direct speech shows characters' direct thoughts and emotions. With direct speech not used in this passage, a reader can still understand the relationship between Dr. Naveed and his son. Indirect speech is another important factor in character development in this passage because it shows Dr. Naveed's internal conflict and emotions, which he cannot express in words. The way to understand this sentence and the role actions play for character development is to think about Bakhtin's idea that meaning is made between things and people, in this case, Dr. Naveed and the environment and the act of burning. Although not used in this sentence, the narrative form of feeling and intentions is used to understand Dr. Naveed by mixing his intent with the narrator's words.

The setting of Dr. Naveed burning a bundle on an ash-covered clearing, where he routinely burns brush and leaves, is rich in symbolism as a means for carrying on an inner dialogue. It can be interpreted as an attempt to cleanse or purify, linking his personal crisis to natural cycles and traditional practices. This dialogue with nature and tradition forms his image as a man and the ways in which he tries to square his actions with a larger setting. The choice of site for burning – where brush and leaves are burned frames his actions in a traditional, cyclical fashion. This suggests a dialogue between his personal decisions and cultural traditions, highlighting his difficulties with living up to his heritage. Hayat is left unmentioned in the site, which suggests a silent dialogue between him and Dr. Naveed. This gives Dr. Naveed's character additional depth, underlining

Hayat's boundaries of his actions and both his admiration for Dr. Naveed as a man and contempt for his failures in terms of fulfilling the role he had assigned to himself.

Mikhail Bakhtin's dialogic theory is based on the idea that language is meaningful in that sense in which it interacts with other types of speech. In terms of literature, these types of speech can range from direct speech to indirect and free indirect discourse, all of which support the development of characters and narrative as a whole. As far as the passage from "*American Dervish*" is concerned, Bakhtin's theory implies the existence of several voices and perspectives in the novel. It is Dr. Naveed's actions, however, the dialogue with himself through various symbolic gestures and settings, as well as Hayat, whose perspective remains unexpressed, set the stage for the novel being a dialogue between various speakers. This enables Dr. Naveed's actions, the site of action, and the role of an absent observer of his interaction with them to work their combined powers in terms of character and development in the novel in general.

Excerpt 4

"Father pulled the lighter from his pocket, leaned down, and took up a handful of the torn pages of the Quran into his fist. His thumb snapped at the lighter's switch, producing a thin, long flame." (170).

There is no direct speech in the given passage, the lack of it, in fact, represents a significant part. The absence of spoken words underscores the heaviness and seriousness of Dr. Naveed's actions. According to Bakhtin, speech tends to include one's potent

desire and orders. In this case, Dr. Naveed's actions replace the words and imply that they resonate a level of determination and finality that cannot be adequately expressed with sentences. Consequently, the passage contains a considerable amount of indirect speech, explaining how each step of Dr. Naveed's actions. As a result, readers can infer his emotions, internal struggles, and attitude toward his situation immediately. The passage describes that he pulled out his lighter from a pocket, picked up the repeating pages, and set fire to the sheets. The act reveals to the readers his internal battle and his decision to comprehend the stress with a drastic act such as this one.

The indirect speech describes his motivation, willingness to stop, and anger. Therefore, it means that Dr. Naveed's actions replace the words, emphasizing the specifics of the situation, his reaction toward it, and his character. Free indirect discourse is applicable since this type of discourse represents the flowing of an author's words and those of his character. The passage incorporates the narrative voice and Dr. Naveed's crushed reaction.

Dr. Naveed is a resolute and determined individual as evidenced by the respective acts. He pulled the lighter from his pocket and set fire to the repeating pages of the Quran. The two acts resonate symbolic meaning and imply that an individual demonstrates such actions only when they possess a high level of willingness and determination to do so. The use of words to describe how Dr. Naveed sets the pages on fire and the snap on the lighter appears vivid and powerful, meaning that the act embodies the specific reaction of an individual towards their frustration. The torn pages represent his will to resist and break free or purify while the fire could symbolize Dr. Naveed's resistance towards his family's beliefs or simply his decision to clean them. The description of Dr. Naveed's actions implies the reader's ability to infer his reaction towards his situation due to the indirect speech.

The first example assigns no speech to Dr. Naveed but rather detailed description of his action. Dr. Naveed unwillingly climbs to the attic to retrieve some pages, torn out of the Quran. The household wakes up by his bangings and the constant murmuring of his voice. At once, he steps onto the roof and lights them on fire. In all this, the sign is free indirect discourse that serves a legitimate story-telling means as it intensively suggests that it is Dr. Naveed who is so furious and determined to do whatever it takes. The representation of indirect speech allows for seconds as readers can become as angry as Dr. Naveed is. By way of focusing on the dramatized actions, the narrative depicts all the internal conflicts as in Dr. Naveed's mind as outside. Therefore, the indirect speech becomes deeply enriched with Dr. Naveed's perception of the issue. His action is indirectly narrated by direct expressions of his thoughts and feelings. Free indirect discourse can be thus defined when indirect speech is directly quoted.

The symbolic meaning of Dr. Naveed's actions to burn the pages out of the Quran and display them high onto the sky is to demonstrate, either himself for his internal fears or else for Allah and all the worldly forces to hear him, that he does not believe more in Allah. In this way, the use of free indirect discourse is capable of presenting Hayat being at a house in as much dramatic intensity as Dr. Naveed might feel. His fury and stipulation may drive Hayat to be even more obedient or, oppositely, break up with his will and begin drinking wine. The multiple perspectives after the expectation building related to Dr. Naveed's actions is thus artificial. The free indirect discourse takes its current form when some outer expression of the character's thoughts or feelings is critically emphasized.

Mikhail Bakhtin's dialogic theory argues that human language is best understood as a "dialogical reality" that operates among and reflects a multitude of different individuals and voices both authentically and through its many forms and uses. From this analysis,

one can see that dialogue is the interaction of different human voices, especially with regard to the way in which they are expressed in thought and developing character. At this point, it is important to look at the exchange between Dr. Naveed and his friends, and the Muneer and sister, to see how their ideas and beliefs change and develop through subtle or explicit dialogue, often alternating between direct and indirect discourse. As a result, one obtains an understanding of the manner in which a monologue becomes dialogue through the insertion of external ideas, and the effect on developing character.

Through a close reading of this part of the book, one can continue to observe how Bakhtin's many uses of speech also form the basis of human development and meaning-making. For example, Dr. Naveed's comments to his friends are primarily indirect and not immediately confrontational. If taken alone, this use of speech might seem to suggest that Dr. Naveed was more likely to be presenting dispassionate arguments to men who may otherwise be indifferent. However, when Dr. Naveed's own thoughts are then characterized through free indirect speech, one can see that he is not only primarily concerned with what he believes but is also genuinely conflicted and invested in making his daughter's religious conversion a success. In addition, the effect of a comparison is immediately to cause the latter to develop a sense of jealousy, which otherwise appears to lend itself to a developing confrontation between the two. By comparison, though, Muneer's sense of reaction towards ideas do not adapt or develop, gently suggesting that this consciousness has not yet fully formed.

Bakhtin's dialogism theory can be of use in understanding the specific exchange of speech and section of meaning which underpin a character or plot development. Ayad Akhtar's "*American Dervish*" provides an excellent example of this, as Dr. Naveed's comments are not merely foreigner but also insert his own philosophical ideas into a different and complex plot. In other words, the effect of the monologue is complex in that

it overwhelms the other characters' contrasting beliefs only to meet with greater opposition, even when direct discourse is absent, leading Dr. Naveed to directly react in the succeeding sections of the book. In addition, this approach also allows one to explore not only the use of free indirect discourse but also the free direct discourse which is omnipresent in the novel, through indirect speech in the same sentence.

Excerpt 5

“ ‘Just paper,’ father said, as if reading my thoughts. ‘Couldn’t save my sister. And it can’t save itself.’ He dropped the burning pages onto the pile.” (170).

Direct speech in the given passage is denoted by such examples as “Just paper,” “Couldn’t save my sister. And it can’t save itself”. Such speech serves as a tool revealing the emotional and psychological state of Dr. Naveed. By using direct speech in this case, the author shows the intention of the man to justify his actions by making them look appropriate. In this way, he tries to change his own perception of the event by defining the object that he burnt differently. At the same type, direct speech mentions the fact that Dr. Naveed is sad due to his sister’s death. By using this stylistic device, the author direct contributes to the development of a character, providing more information about the person. As for indirect speech, one of the examples is “as if reading my thoughts”. It is used to provide the reader with information about the son’s attitude as well as to demonstrate Dr. Naveed’s understanding of his son’s condition. Thus, he tries to explain to the boy that he should perceive some life events without any emotions.

On the other hand, indirect speech can also be considered as “So he dropped it onto the pile finally” if a change in the speaker’s acceptance is noticed. Dr. Naveed Shah shows his final decision concerning the Quran pages by burning them, and the main indication of indirect speech is that his son is not told about his final changes in relation to the task.

Free indirect voice in the given passage is used to describe the final intention of Dr. Naveed to burn the refuse completely, mentioning that he will throw it to the fire. At the same time, this stylistic device can be noticed thanks to the following sentence which is “So he dropped it onto the pile finally”. Free indirect discourse supports the idea of the connection of external object or event with internal resolution through the presentation of direct speech. In this way, the final decision of Dr. Naveed is stated with accuracy and still looks connected with the previous ideas expressed by the author.

In this passage, Dr. Naveed’s use of direct speech is essential for exposing what he thinks and feels in light of burning the Quran pages. His words are straightforward and lack any sentimentality that reveals a pragmatic and likely bitter character. This speech helps the reader discern his disappointment and pain, making his character more clear through the discussion of the situation. From the passage, it becomes evident that Dr. Naveed’s character is enforced with his direct speech revealing of the tragedy and rationalization. In addition, the author employs indirect speech, “as if reading my thoughts”, to bridge the distance between the two characters. This part of the text illuminates Dr. Naveed’s understanding that his son asks questions in his head. It shows that Dr. Naveed can see what the son does not say, making their dynamic more profound.

Through his empathic ability, even though Dr. Naveed tries to explain himself to the son in a harsh way, is capable of developing their relationship. Thus, this moment in the passage, characterized by the indirect speech, along with the free indirect discourse, enables the author to illuminate the decision to drop the pages of the Quran. It signals a move on Dr. Naveed’s part to drop his burning notes by making the narrative voice and Dr. Naveed’s thoughts mingle regarding the burning pages. This approach highlights the core of the resolution, and at the same time, Dr. Naveed’s internal conflict with concluding the tragic episode. The passage reveals Dr. Naveed’s complex character and

his attempts to employ his character to reveal their relationship through different narrative perspectives, including direct speech, indirect speech, and free indirect discourse.

Bakhtin's theory of dialogism emphasizes the plurality of voices and perspectives presented in a piece of writing. The interchange between direct speech, indirect speech, and free indirect discourse creates character development and a depth of narration. By employing this theoretical approach to analyze a passage from Ayad Akhtar's "*American Dervish*", it is possible to see how the interplay between the narrative voices works to reveal its meaning. In particular, the combination of direct and indirect speech and free indirect speech unveils different layers of interactions between Dr. Naveed and his son, enabling the audience to gain an in-depth understanding of the protagonists. Therefore, it is feasible to note that by evaluating the interchange between these narrative voices, it becomes possible to understand how the theory can shed light on the complexity of Ayad Akhtar's character development. The analysis of the selected passage in "*American Dervish*" shows that the description of Dr. Naveed's action and words that reveal his inner conflict and the depth of his emotion represents an example of dialogic interactions between different narrative voices. Thus, on a broader scale, the assessment of the passage through the lens of Bakhtin's theory reveals the role of dialogism as an instrument for character development that adds depth to the narration.

Excerpt 6

"The fire slowly took, the flames growing. Tears poured up through me, thick and hot. The fire danced and swam against my wet gaze. Father was quiet." (170).

The above mentioned lines do not contain direct speech, the absence of the speech is a significant aspect. At first, Dr. Naveed's silence illuminates the severity of the given situation and his personal struggle. Most importantly, the indirect speech in the passage is

reflective. For example, the phrase “father was quiet” directly says that the character does not say anything, but it also implies that he is reflecting on his current situation or is calm and accepting what is happening. Such an approach to language is meditative because, as in incorporating speech and thought, the reader realizes what the character feels. The extended indirect speech is an example of free indirect discourse. It is a mixture of a narrator’s voice and thought of a character. In this case, free indirect discourse is used to describe the son’s emotional reaction to the fire, which contrasts with Dr. Naveed’s silence. For instance, the text says, “Tears poured up through me, thick and hot” and “The fire danced and swam against my wet gaze.” Here, the character’s voice is used to show his heightened feelings and attitude.

The implication of the character as the voice of free and indirect thought contributes the perspective understanding of the context. In this case, the silent Dr. Naveed’s submissive or calm emotion and the son’s bright, striking, and contrasting emotion create more concentration to reveal Dr. Naveed’s condition. The vivid impression of the burning fire makes it possible to better understand the emotional intensity of the character and the specifics of the son. Due to his sensitive nature, he was the first to rush to the house and try to put out the fire. When writing only about the son, the reader perceives him as a scared and overly emotional person. At the same time, the silence of Dr. Naveed surrounded by fire creates a lot of thoughts without implying them in the text. It forces the reader to think and empathize with Dr. Naveed, who is standing and not fleeing. Dr. Naveed’s relationships with the son and the fire are also of particular interest. His son’s excessive emotionality and reluctance to help put out the fire suggest that the son is at fault for Dr. Naveed’s feelings. The text provides a better understanding of Dr. Naveed’s state of mind by emphasizing his distinction from the son through free and indirect speech.

The use of the implicit in the indirect speech in this excerpt, particularly Dr. Naveed's silence, provides valuable insights into his character. Since it is not explicit what and how he feels and ponders while holding the beloved boy back from his beloved books, implying that it is a heavy task for him and he suppresses his natural desires to start the painful, albeit necessary, process. This fact, instead of the explicit consideration of Dr. Naveed, adds complexity of the character and depth of the novel, making him appear as a multidimensional and thus quite realistic being. The free indirect discourse in the excerpt conveys the son's feelings profoundly vividly. Having assimilated with the point-of-view character, readers could perceive them directly; the latter feels intense distress. Consequently, the use of this technique served well in his case too, allowing to explicitly explore his personality, as contrasted with the implications, emphasize his fragility and vulnerability, and draw meaningful inferences about the character. The interaction between the implications and their implications appears quite dynamic since the former are emotionally silent while feelings of the latter boil over continuously, not allowing to start the fire and then damn it too. It implies that the distance between these characters is quite big and that what Dr. Naveed does and does not do deeply affects the son. On the other hand, their interaction is simple since their thoughts and actions can easily be interpreted, and their relationship appears quite conflicted. It thus appears that the use of the implicit in the indirect speech and the pressure and relief implicit in Dr. Naveed's and the son's impulses, respectively, were justified to add depth and complexity to the novel and the characters to the full extent.

Mikhail Bakhtin's critical theory of dialogism highlights the relationship of multiple perspectives and voices within a text and enjoy a direct connection to the depth and complexity given to characters. The purpose of the current study is to analyze the passage from Ayad Akhtar's *"American Dervish"* in terms of direct speech, indirect speech, and

free indirect discourse and explain to what extent they contribute to character development. Considering the passage within the scope of Bakhtin's dialogic theory, it becomes evident that complex interplay of indirect speech and free indirect discourse creates the effect of character development. Its use in the passage helps to familiarize the reader with the relationships of Dr. Naveed and son, while the former ignores the situation, which creates an appropriate premise for the latter to present his emotional response in the way that is rich and relevant. This approach highlights that the dialogic voice interaction allows characters to be presented in a way that is both vivid and rich in the manner that enables readers to engage with the multi-layer narrative. It should be noted that Bakhtin's dialogic theory helps to shed light on the degree of complexity involved in character development in Ayad Akhtar's *"American Dervish"*. Even considering that direct speech is absent, the use of various narrative techniques allowed learning a lot about Dr. Naveed and the son and later relationship.

Excerpt 7

“ ‘Excuse me, gentlemen,’ we heard, looking over to find a young blond man in white gloves and a tuxedo addressing us. ‘We’re expecting quite a few of you people, and we’d like to keep the lobby clear. The reception area is this way.’ ” (199).

In this passage, direct speech of the young man in a tuxedo is actively used. His “Excuse me, gentlemen...” and “We’re expecting quite a few of you people, and we’d like to keep the lobby clear. The reception area is this way” words convey a certain message and a certain attitude. Direct speech is used to reveal his character immediately – formality and, probably, a bit of condescension or authority. In this passage, there is no indirect speech – only direct speech and the context in which it is used. At the same time,

the context of the narrator's words also implies a certain attitude of the characters, we heard, looking over to find a young blond man in white gloves and a tuxedo addressing us. The narrator uses these to give an idea of the social and character context, like in the case of indirect speech. Free indirect discourse is not used here, but the situation is set up to imply thoughts, feelings and reactions of the characters. Due to the description and the young man can be wearing a tuxedo and white gloves, we can understand that the characters are uncomfortable or their reaction to him. They understand his social position and try to follow his orders to go to the reception. Direct speech in these two paragraphs shows the social status of the character and outwardly conveys what the characters do not say when the young man is speaking.

The young man speaks and behaves as if he belongs to a higher social class. His words, "quite a few of you people," reveal the limits of the social position of the character who is speaking. Direct speech is used to show a certain character and social status, contrasting with other characters. The latter's reaction is not spoken directly, being described by the narrator, who presents the uncomfortable words of the young blond man in white gloves and a tuxedo. Thus, the reaction and feelings of the characters are transmitted through the outwardly expressed status and behavior of the young man. The ignorance of informal responses from those being addressed can suggest thoughts and reactions to his words and social class. In this passage, the relationship is shown to be social aspects. The character in a tuxedo with a white man and his words contrast with the social status of those around. The attitude also reflects general customs, when a person of a higher social status, says in such a situation, behaves in this way and talks abruptly. This suggests the social situation and attitudes towards the characters.

The direct speech of the young man is a powerful tool that both indicates his individual features and, briefly, suggests the social component of the story. His formal speech and

the choice of words – “quite a few of you people,” suggest that the character is either quite authoritative in his environment or has a tone quite condescending towards the auditory, or both. Both of these interpretations may be considered as the implications that add to the exposition of the story’s social layer. Although the indirect speech is not directly used in this passage, the direct description of the young man’s speech and the mention of his address to people instead of any descriptions that can be inferred from the narrative may be considered as the absence of one. The reaction of the auditory is not described directly, the narrative lets the reader understand that the young man was addressing, are at least aware of their place. Otherwise, the choice of language in the young man’s speech would be different. The interlocutor must clearly comprehend that they are addressed to draw the inference. In general, the description of the encounter enables one to consider the feelings and attitudes of the people who the young man was talking to: they feel uncomfortable, and the tension can be felt in the air. That the thoughts and feelings of the audience are indirectly evident helps one better describe the social component of the story. It is vital to note that the free indirect discourse is never utilized in the passage.

The detailed description of the young man’s looks and the whole encounter (formal speech, formal attire, etc.) suggests the inferences related to the impressions of people who he interacts with. The use of such a technique makes the story more detailed and more insightful, adding several scenes to the already written one. The audience and the impression, which were previously hidden from the reader (impressions, experience, feelings, etc., described indirectly now due to the proper description of the person the former analyzes) are directly implied in this particular passage.

Mikhail Bakhtin's theory of dialogism emphasizes the interaction of multiple voices and perspectives within a text. This interaction contributes significantly to the development of

characters. By examining the passage from Ayad Akhtar's *"American Dervish"* through the lenses of direct speech, indirect speech, and free indirect discourse, we can better understand how these elements shape character development. Analyzing this passage from *"American Dervish"* using Bakhtin's dialogic theory reveals the intricate interplay of direct speech and narrative context in character development. The young man's direct speech and formal appearance provide immediate insights into his character and social role, while the implied reactions of the audience add depth to their characters through indirect means. This approach highlights how dialogic interactions, even in brief passages, can create a rich and nuanced portrayal of character dynamics and social tensions. Through this analysis, we can appreciate how Bakhtin's theory of dialogism helps illuminate the complexities of character development in Ayad Akhtar's *"American Dervish"*. The direct speech of the young man and the narrative context provided by the indirect cues create a multifaceted interaction that deepens our understanding of the characters and their social environment.

Excerpt 8

"Father didn't move. He just held the young man's gaze. 'A few of us people? What people, if you don't mind my asking?'" (199).

The above lines presents Dr. Naveed's direct speech " 'A few of us people? What people, if you don't mind my asking?'" is crucial for character development. This direct speech opposes the young man's earlier statement and displays Dr. Naveed's assertiveness, intelligence, and perhaps irritation or anger with the young man's implied prejudice. In this case, direct speech allows a character to question and challenge social dynamics. Although this passage is comprised of direct speech, the surrounding narrative creates an indirect understanding of the situation. When the description says that "father didn't

move. He just held the young man's gaze", it indirectly communicates to us the man's calm, available setting, and unyielding demeanor. In this way this indirect speech introduces readers to Dr. Naveed's character without having to explicitly describe it. These are not explicit examples of free indirect discourse that is prevalent in the story. However, the choice of direct speech along with the narrative setup can lead the reader to create an understanding of the line by blending the character's and the narrator's voices. This way, the indirect speech helps understand Dr. Naveed's emotional and mental reaction to the young man's comment: "Are there a few of us people?"

Dr. Naveed's direct speech shows how he is about to accept the unclear and possibly bigoted remark of the young man: "A few of us people? What people, if you don't mind my asking?" Here, Dr. Naveed questions ambiguity and the challenge implied by the young man's comment. The interaction shows Dr. Naveed's strong personality of being proud of his and defying authorities being one of the main points of this story. Additionally, in Dr. Naveed's direct speech, there is a reference to the young man's early statement implying a sense of prejudice and, perhaps, superiority. Having Dr. Naveed, a character question young men, exposes the characters and contexts that generate social tension. Such an analysis of indirect speech can aid readers in understanding what kind of person the young man is. Dr. Naveed's calm response indicates the power imbalance in the interaction. The dialogue between Dr Naveed shah and Hayat also highlights broader social and cultural tensions. We see how ordinary people feel superior in some way and how not everyone is fine with what is happening. This is achieved by Dr. Naveed's calm yet firm response to the young man's potentially prejudiced comment. In this indirect speech, the two characters' development is ascribed to the eccentric reality that allows to draw inferences where social realities are involved.

In the given passage, direct speech is effectively used for character assertion and confrontation. The man's direct challenge instantly opposes the young man's potentially derogatory and vague commentary. Consequently, the character of the young man is also inferred by the readers, who will see that Dr. Naveed is not someone who will accept such remarks. Direct speech is important in this paragraph to emphasize the role of Dr. Naveed, as well as his connections with the young man. In addition, the passive reaction to, and the unwillingness to provide challenges to another person is also an example of indirect speech in this case. Thus, Dr. Naveed's behavior is presented as he did not provide any challenge as a direct speech since it is not stated that he wanted to challenge the young man. This example of indirect speech is critical as it identifies Dr. Naveed's character through his internal state. By opposed to the challenge, it is clear that Dr. Naveed is not troubled or surprised by the comment. When the social context and general dynamics of the passage are considered, it is clear that pride and perhaps anger are elements of Dr. Naveed's internal state that are likely to be inferred by the readers in this passage.

It is important to add that even though Dr. Naveed does not directly demonstrate his behavior, his response can be inferred through the context. Dr. Naveed's direct speech and his unwillingness to accept a vague assumption prove him assertive, but the passive speech helps evaluate his internal state and his calm behavior and assertiveness. The man is clearly someone who will not be contradicted, and the variety used in the passage emphasizes this point. Additionally, the passage is important in character development as it describes the social aspects of conversation. The young man's vague assumption will be challenged, which will also provide an idea of the young man's character. The relationship and exchange dynamics between Dr. Naveed and the young man seem to represent the overall social statuses and the relationship between each other.

Implementing a direct speech remains the most effective option in later identifying these points.

Mikhail Bakhtin's theory of dialogism is based on the representation of various voices and their interaction and focuses on how dialogue contributes to the development of characters. The given passage from Ayad Akhtar's "*American Dervish*" can be analyzed with the help of Bakhtin's ideas in terms of how direct speech, indirect speech, and free indirect discourse impact the development of the other two characters. In such a way, analyzing the passage from "*American Dervish*" with the help of Bakhtin's dialogic theory demonstrates the major role of direct speech and the context in character representation. Dr. Naveed's direct speech, his reply to the young man's potentially weak remark, provides readers with the opportunity to learn more about his personality. His directness, and his confidence in the rightness, as well as his tranquil reaction, contribute to the creation of a bright character. Indirect speech and the background allow exposing more of the character's features and perceptions of social relationships. Thus, the role of Bakhtin's ideas in the analysis of how character development is addressed in Ayad Akhtar's "*American Dervish*" is valuable. Direct speech along with the background offers readers a closer look at characters and their relationship.

4.2 Role of Character Dialogue and Relationships

Ayad Akhtar's novel "*American Dervish*" is a story where character dialogue plays a significant part in storytelling. This aspect is valuable since through interacting with each other, the characters themselves, as well as the relationships between them, become much clearer. Moreover, dialogue through interacting and exchanging words of the characters hides various subtexts and meaningful messages. It is essential since the language of interactions is like a special key to the opening of many emotional palettes. Call it what

you will, but whenever the characters are talking, they can be better understood by readers based on their words and intonation.

The relationships are complicated, and dialogue is what makes it visible and transfers its multifaceted qualities to the readers. The specific word, which a character says to another, may reflect their cultural approach to another; it may reveal their conflict of interests due to disagreements or beliefs. The beauty of dialogue is that characters always talk, and sometimes, there is a conflict between words and the fundamental understanding of relationships. Though relationships may differ and vary, dialogue is an essential part, revealing the peculiarities and specific details of a relationship, no matter the characters. They can be family members, life-long friends, or even adversaries in arguing relationships that accompany the story. Hence, through dialogue, readers can better interact with the story and sympathize, or, on the contrary, despise the characters mentioned in the story “*American Dervish*”.

Excerpt 9

“‘Very good, Doctor-sahib.’ father turned to me. ‘If your mother asks where I am, tell her I had to make some calls.’ ‘Okay,’ I said. I looked over at Farhaz. He was staring at me. I tried to keep staring back, but I couldn’t.” (199).

The phrase, “Very good, doctor-sahib” can be qualified as respectful and formal. The pronoun shows that Dr. Naveed accepts a higher rank than the doctor-sahib holds. This dialogue indicates that Dr. Naveed is a type of person who respects authority figures. This may speak in favor of his respect for his rank or he is not going to question the norms of society. However, when Dr. Naveed states, “If your mother’s asks where I am, tell her I had to make some calls”, it becomes obvious that he is a controlling and authoritative person. He does not care for his wife personally in that situation, but makes his son follow

his orders. This is a direct speech, meaning that Dr. Naveed is the one who conveys orders. The son's statement is polite, "Okay", probably, because he feels largely anonymous. Phrases of order are part of the dialogue, as they are direct speech. Based on the two phrases, reviewed above, it can be inferred that the relationship between Dr. Naveed and the son is one-sided, where the role of Dr. Naveed as the authority figure is questioned.

The phrase, "father turned to me" is not an example of pure direct speech. It is an example of indirect speech, showing who said what. This is necessary, as "father turned to me" presupposes that Dr. Naveed stopped paying attention to the doctor, but paid the attention to the son. The part of the dialogue further shows who is the follower and who is the one to follow the orders. After Dr. Naveed turns to his son, the role of the son becomes to follow his orders. The point of view of the son is then gradually introduced. The indirect phrases review his limitations, his inability to keep staring at Dr. Naveed. "Father turned to me" can also be viewed as a transition between the dialogue and the narration. It provides an interruption to the narration in time or action. Nevertheless, both direct and indirect parts will qualify as a dialogue, since the narration is also a form of speech.

The provided passage is a clear manifestation of a pluralism of voices; namely, the commanding voice of Dr. Naveed, the son's obedient and yet desperate voice with a touch of disgust, and Farhaz's quiet, or one could say, his "victim" voice. The impact is quite impressive and multilayered since it creates complex and multifaceted interaction that allows the characters to reveal fully. The idea of polyphony, proposed by Bakhtin, is quite vivid here since all voices should be taken into account to understand the general picture. The commanding tone in which Dr. Naveed speaks can tell much about his character and his requirement. His desire to ensure the dominance of the social class to

which his family belongs is evident, and his son's reaction is a good voice that also offers insight into their cultural status. The son can do nothing but smell, and he cannot look at the son. Still, the smell distorts his image, at least in the woman's imagination since she can only hear how he whispers. This line can tell much about Dr. Naveed's control and his expectations. The son's voice is also powerful since without it, it would hardly be possible to understand better the scale to which he is influenced and abused. One's inability to see Mr. Farhaz may be the best evidence.

Farhaz's stare is a form of silent dialogue since it also can convey many details about his character and his influence. It is also a demonstration of a different kind of power that is also available and that can also shape mind greatly. The idea of power is consistent throughout all the provided interactions. Hence, the non-verbal dialogue in the case of the son and Farhaz is one of the most appropriate, and it sheds light on many details that are difficult to observe without understanding these power relationships. Finally, the dialogue contributes to the understanding of numerous ideas expressed by Bakhtin.

The provided passage from Ayad Akhtar's *"American Dervish"* does a great job of reinforcing Bakhtin's theory of dialogism. According to Michael Holquist, Bakhtin conceptualizes the dialogic nature of languages as comprising multiple utterances or "voices" that converge within the artistic whole. His theory focuses on the active dialogue that the different voices instigate and, above all, on their interaction. That being said, let us examine the provided fragment and see in line with Bakhtin's dialogic theory how dialogue drives characters and relationships in Ayad Akhtar's *"American Dervish"*. Thus, from an application of the theory of dialogism provided by Bakhtin, we can see that Dr. Naveed provides an authoritative direct speech, the son gives in but faces conflict within, and Farhaz gives in no speech but challenges with the silence. The interaction of these intense and tightly-woven utterances enables virtually everyone and everything to speak,

and by doing so, Bakhtin's dialogism enriches Ayad Akhtar's focalizing of his characters. Therefore, the passage and the application of Bakhtin's theory fully drive the characters and relationships. Finally, that is how Bakhtin's concept of dialogism makes the wide and useful interpretation of the multiple voices and interactions of the novel arise, developing a more profound understanding.

Excerpt 10

“The Atwater’s chandelier ballroom was impressive. As you walked in through the twenty-foot-high mahogany double doors, it hung there before you: the enormous glittering chandelier—easily the size of a small elephant—for which the room was named.” (199).

Mikhail Bakhtin's dialogism places emphasis on the interaction between different voices in a novel and differing perspectives. In this understanding, meaning in a narrative is composed through the interaction between several differing voices. For this reason, I propose to analyze the provided passage through the lens of Bakhtin's dialogism. I will determine how the dialogue and descriptions shape and reflect characters as well as their relationships within the novel.

Text, which describes Atwater's chandelier ballroom, might be considered as an indirect form of speech. It allows the reader to establish a context, a location, and related factors to the interaction between the novel's characters. The twenty-foot-high mahogany double doors sounded grand, but I wasn't prepared for that cavernous ballroom, an enormous glittering chandelier hanging dead center in a dome so high it had to be glass. This indirect manner of speech reflects socio-economic characters of the novel's personae. The lavish setting of the chandelier and the ballroom reflects the grandeur and wealth of individuals frequenting this location. The use of descriptive words such as “twenty-foot-

high mahogany double doors” and “enormous glittering chandelier” help to establish the setting. However, Bakhtin’s theory aims to show that even a passage not in a dialogue form possesses traits of dialogism, as it interacts with the reader’s imagination and thoughts. The lavish and grand chandelier ballroom indirectly characterizes personae frequenting the site. They belong to the wealthier and influential social group whose lifestyle and interaction within social groups are impacted. At the same time, the narrative perspective becomes critical. The text is an appraisal of the chandeliers through the eyes of persons’ imagination. The idea of a chandelier the size of a small elephant could be humorous, reflecting the perceptions of wealth.

The opulent setting of the chandelier ballroom can have several implications for the relationships between the characters. First of all, the grandiose and sophisticated setting points to a social context where appearances and status matter. Since the characters presumably have a connection to the ballroom, they are likely to speak and act in ways that reflect their awareness of their social status and power relationships. The setting itself becomes a type of dialogue, an unspoken one, about social hierarchies and status. Secondly, the extravagant setting implies that the characters who host or attend the ballroom regularly wield a great deal of social power. Consequently, their interactions in this space are informed by their awareness of both their own and others’ social status or power. The unspoken dialogue between the characters is, therefore, centered around issues of power and status.

Bakhtin’s concept of polyphony is appropriate here because the description, as a voice in the text, interacts with the voices of the characters to provide a more nuanced picture of the setting and its impact on the characters. The description’s voice could be understood in terms of the socio-economic context of the characters which permeates the text. Based on the fact that the characters are introduced in the chandelier ballroom, one could

conclude that they lead lives that require a degree of sophistication and luxury. The description implies that their dialogue, while unwritten, is a conversation about power and status. The relationships between the characters, therefore, can be inferred from the setting in which they appear.

The opulent setting of the chandelier ballroom highlights the significance of social hierarchies in the characters' interactions. Firstly, if the characters are in such a setting, it is possible that they belong to the upper social class. In turn, this can lead to the explicit or implicit emphasis that the characters, knowingly or unknowingly, put on their social statuses. Further, upper-class people may feel the pressure of the social status on their shoulders. The author's focused depiction of the ballroom complements the characters' interactions. It becomes clear that the characters belong to a sophisticated, and possibly, a competitive social environment.

In turn, interactions in this environment are bound to have multiple layers. The main one is related to the context – what might be hinted at regarding the status, wealth, and power. It is possible that the other character's resentment and her roving, appraising glance signify her need to fit into the situation indigenous for her friend. I used a Bakhtin dialogic analysis to refer the above ideas to the conversation. The first point refers directly to the idea that surroundings might affect one's behavior, while the second one emphasizes the difference between what actually happens and the dialogical context. The third point raises an implicit assumption based on the characters not specified directly. Hence, the analytical strategy helps to understand the narrated by focusing on interaction based on Bakhtin's idea of dialogism.

Excerpt 11

“The room’s paneling was—like the doors and much of the hotel’s woodwork—a deep mahogany hue. The flooring was a lighter, elm shade. Two sets of a dozen tables each had been set up—tables for the men on one side, for the women on the other—each covered with a green tablecloth and a light blue vase at the center, filled with fresh white peonies.” (200).

Mikhail Bakhtin’s theories focus on dialogism or the presence of different voices interacting and, often, disputing the meaning in the text. The present research is aimed at analyzing the given passage through the lens of Bakhtin’s dialogism theory. It is intended to show how the descriptive passage contributes to character and character relationship development. The passage seems to use a good deal of descriptively structured discourse indicative of another form of indirect speech. Descriptive content may be seen as indirect speech as it does say something about the events and interactions but provides no direct communication flow. The description of the location actually creates the setting, or the situation, and some context for the events taking place elsewhere in the narrative. The setting involves wood: thick, deep mahogany paneling of the walls and ceiling, lighter elm colored the floor. The suggestion is that the restricted setting is warm and rich. Such a detailed account of the room and its interior helps the author to create the image and facilitate visualization of the location. However, even though the passage contains no direct speech, may be considered dialogic as its descriptive form prompts the reader to interact with its text. Bakhtin argues that ‘In describing something we dialogue with the new material’. The setting of dense mahogany and light elm floor creates what may be seen as an implied dialogue between the reality, the characters, and the author.

The description suggests that the passage tells the reader about the separated tables for the guests, or men and women: “tables for the men on one side, for the women on the other.” Here the cultural and physical milieu divides the characters and creates pressure on the

relationship that may otherwise develop. Obviously the relationships and interaction patterns of the characters at the tables are quite affected by their separate location. Thus, there exist some implied plotlines and dialogues alluded to by the descriptive passage. The descriptive base for the passage obviously extends the understanding of the situation, adds to the number of characters appearing in the text and, as suggested by Bakhtin, introduces the reader into the implied dialogue of the text. The room facilitating the setting is also described in agreement with the perception of the author. A light blue vase is located at the center, filled with fresh white peonies. This detail gives the impression of the characters valuing aesthetic and probably tradition probably related to the flower choice.

The setting described above is a reflection of the social conditions between the characters. Throughout the passage, there is a focus on gender-segregation, which she hinted at by mentioning otherwise irrelevant tables. The traditional views suggesting this segregation likely manifest in how separates would interact there. Therefore, the looming separation contributes to greater inequality or enforces certain norms, meaning that many male and female characters should act according to these sets. The setting then is a background for ensuring effective analysis of such conditions and how it shapes character-behaviors. Depicting the house's room and the seating tables in detail, the subsequent dialogues regarding cultural identity and the resulting behavioral patterns. Many characters' behaviors would thus be influenced by the fact that they know about these norms. This context is important to remember when reading the text as there is much about characters' behavior and motivations conditioned by these sets of behaviors. The fact that these dialogues are implicit is overcome as usege the setting itself to describe these. Thus, commenting on polyphony in Bakhtin, this could certainly be seen the description adds the tone and helps to understand the nature of the voices better.

Thus, the description of a ballroom and the relative decoration of this room add to the implicit social views of the passage. This corresponds to the cultural environmental setting described on, adding to the discussion that is ultimately implied in the passage. The passage can thus almost be regarded as a focus on one primary idea as the vision to which every dialogue is attached. Even in context, the previous dialogue is just another manifestation of this. While the description of a ballroom does describe many details relevant to understanding, the imagery and the specifics of the character. I do not think that the dialogue itself would have been useless without it, as it describes many things that many are grateful for to know in the following dialogues.

The setting description illustrates the influence of social norms and context on character interactions. In the world in which such balls take place, characters must be very aware of social norms and constraints. Therefore, the interactions between characters take into account the factors of the setting, such that the characters may conform to these rules. Description, therefore, is critical to grasping the essence of the relationship between the two characters. The detailed narrative about the ballroom describes setting and context in the social world where the main characters interact. This world is formal and elegant, depicting a social setting where appearances and etiquette are most important. The context of this ballroom is crucial to these characters' interactions because the setting implies norms and guidelines in this sphere of society. The context of the party reveals the characters' relationships and understanding of it.

By applying Bakhtin's dialogue theory to this section, one can notice how the use of descriptive and detailed language contributes to the development of the characters and their interaction. Bakhtin's concept of dialogism implies the simultaneous interaction of various voices in the text. Bakhtin's theory is complex, so it supports a deep exploratory analysis of theme, characters, use of imagery, and relationships. By distinguishing the

various dialogue characters in the text, one can notice specifics about the character development and interaction. However, the dialogue theme can mainly be noticed, perceivable as the interaction between characters. The descriptive language involves the dialogue and highlights the characters' relationships in the context of the text.

Excerpt 12

“Along a wall of windows to the left, a dais had been raised, on which three chairs and a table stood, all draped with golden fabric. The scene was grand, a perfect backdrop for the important occasion it was set to host.” (200).

Mikhail Bakhtin's dialogism theory is based on the assumption that a text is a series of dialogues between different voices or viewpoints. Each dialogue shapes the narrative and the characters' development. Considering this, the analysis of the passage from Ayad Akhtar's *“American Dervish”* should be based on how the setting description constructs characters and their relationships from the perspective of the dialogism theory. Specifically, the descriptive language in the text can be perceived as a form of implicit dialogue. Here, the description of the setting is engaging, creating a few relevant points of commentary. Firstly, the author describes the dais with its golden drapery as something grand. The scene it creates signifies the event's importance. However, such a scene can only imply an actual dialogue about the meaning and its importance. Such an implied dialogue becomes part of the narrative and creates its multi-voiced character.

Secondly, the use of the first-person perspective in the passage describes the actual observation of dais and fabric. The careful attention to detail reveals that this formality and grand presentation is vital to the narrator or the character involved in the observation. The reason can be their desire for such grandeur in their life, as the golden fabric indicates an interest in the event's respect and success. Another option is that they are in a

position where such a formality is required for them to succeed or gain respect, reflecting the social themes in the narrative. More importantly, Bakhtin's polyphony is evident in the way the setting reconstructed through the dialogue of voices who create such grand scenes allows for consideration of and reflection on their perspective. The fact that the implied dialogue governed by an understanding of the social and cultural setting that the characters' development and relationships are part of allows for a consideration of different dialogues taking place on the stage being set in the passage.

According to Bakhtin's dialogism theory, every text is a series of dialogues between different voices whose meaning is constructed throughout the text. Ayad Akthar's *American Dervish* and the setting created in the passage, in particular, can be viewed through the lens of Bakhtin's theories. Ways in which the description of the setting is a form of implicit description have been examined. The setting is a dais with a golden fabric that implies its grand nature and seriousness of the occasion. The implied dialogue prescribes the significance and meaning of the occasion and determines the characters' relationships. The fact that the actual dialogue implies understanding what the setting means based on the representation of who it is for means that the setting can be constructed and analysed through the lens of Bakhtin's polyphony. Describing the setting is a form of implicit dialogue. The setting is a dais with its golden drapery, and the grand scene it creates and narrates the dais's implication and effect on character development in the novel. The description implies the actual dialogue about the occasion's meaning and the power it implies the context of the event part of other dialogues.

Excerpt 13

***“You took out a loan?” “What do you think, Naveed?” “And it’s an interest loan...?”
“The only kind you can get in this country, brother.” (86).***

Mikhail Bakhtin’s dialogism theory employs the interaction of different voices to find the meaning of a text. The voices of characters in Ayad Akhtar’s *“American Dervish”* help introduce personalities, relationships, and plot development. In this passage, one piece of dialogue helps the reader understand the seemingly simple topic of a loan. The conversation is based on a confrontation between two characters, each offering their perspective. Naveed’s direct questioning indicates his surprise or disapproval, which also accompanies his values. He seems to be new to the concept of interest loans, and the actual response could imply that the other character is more accepting of them because of the context of their lives. Naveed probably would not apply for them because of religious or personal values. This particular conversation shows the values and personalities of the characters. Naveed seems idealistic and ultimately more driven to follow his moral compass in the new country. His brother, on the other hand, seems to take a more relaxed view and accept the realities, showing a more practical aspect. It seems likely that their interest conflict hints at a larger issue, as they show differences in their perceptions of Dr. Naveed’s land and what it means to leave it. Their relationship would be more substantial if the narrator allowed more direct discourse to flow, although some insight can still be gained from the text. The reader can only understand the primary and secondary implications made in the context of dialogue. Although the loan and the character’s options can be directly discussed, the reader must assume their motivations based on the description. A hidden fact is the new economic situation of the characters, who are pressuring each other into accepting interest loans not previously required in Dr. Naveed’s land.

According to Bakhtin's theory, characters' voices are interdependent and not isolated. Here, we witness the dialogue of religious or ethically motivated voices and the reality of having to live in a brand-new country. The clash is not only inherent in the characters but also in the broader cultural dialogue of how to maintain one's identity and inner values under drastically changed circumstances. First and foremost, the dialogue presented here is deeply contextual. The ideas of the characters are based on their experience of being immigrants. The characters often face the pressure of maintaining their initial cultural and religious values and the practical demands of their new country. This context is paramount to understanding how the characters develop throughout the dialogue. It reveals their inner and outer struggles and how their identities and relationships are shaped.

Therefore, the dialogue of the loan is not only tied to pressing issues but broader cultural and ideological conflicts. As such, Naveed's reaction to the loan proposal enables the reader to see that he struggles to make some compromises to his values. On the contrary, his brother's nonchalance suggests another way to survive. The conflict is at the core of their relationship, meaning that their cultural and ideological struggles define how they interact. In this way, the dialogue also drives character development, which is seen in some values and attitudes the reader gets to learn. Naveed's constant questioning of his relative showcases he is a character who fiercely clings to his principles and will struggle except that some things may not go his way. On the other hand, the resigned tone of his brother is that of a character who may be bored by life at this level but is more flexible.

The exchange concerning the necessity to take out an interest loan which occurs between Naveed and his brother provides the insight into the experience of an immigrant. This dialogue is a representation of the broader immigrant story, which is also applicable on a smaller scale to the entire experience. Here, the social and cultural pressures which the

representative of this group of the population experience are reflected. It is important to point out that the necessity to take out an interest loan is not simply a need from a financial standpoint. However, it is rather an issue which confronts a person belonging to a certain religion or culture with its values and traditions. It is reflected in the way in which their dialogue plays out because while talking about their issue, the characters keep bringing up other people and social forces which contribute to pressure on them. Thus, in total, there are at least six people taking part in their conversation. With such information in mind, it becomes possible to understand the complexity of their exchange and relationship, the nature of which is based on different voices attributed to particular characters.

Bakhtin's dialogism theory helps to analyze this dialogue and the overall understanding of the role of different lexis and the most important aspects of the book. This theory can be applied because their exchange was built upon the necessity to express one's thoughts and address the position of the opposing party. Thus, this interaction with the entire presence concerning the reasons and possible consequences caused by different voices is the dialogic one. Such discourse can show that the overall change in relationships between different characters is driven by the necessity to consider every voice and reflect upon its presence and the reason for the development of the shared opinion or one which appears as a minority.

Excerpt 14

“So let me get this right,’ father continued. ‘You’re benefiting from the sin of interest. Doesn’t that make you as much of a sinner as your so-called Jews?’” (86).

Mikhail Bakhtin's dialogism theory claimed that dialogue is the key to meaning in literature. In Ayad Akhtar's *“American Dervish”*, dialogue is of great significance

because it is used to portray the characters' traits and their relationship to others. Dr. Naveed's character can be better understood by studying his dialogue, where we can see the critics of other characters. His language is argumentative and angry because he is calling into question the morality of the other person. "If my daughter had to become a Jew by marrying your son... But there is no such a need here, thank God" shows Dr. Naveed's prejudice and unfair attitude. The use of "so called Jews" is also indicative of his inappropriate attitude towards and view of religious and ethnic minorities. Of all members of the story, Dr. Naveed's personality is the most complex. He, too, seems to be confused about what is right and wrong about divine values. Interest appears to be a serious sin in his opinion. Dr. Naveed's speech is somewhat picky and decisive because it is not reasonable to talk to other people in a way others can understand. The use of direct speech makes this dialogue more tense and acute. His argumentative manner puts the two in opposition to one other. It also seems that Dr. Naveed is the only person present who possesses the truth. The passage can be better understood in terms of the clues and the actuality of the situation than the dialogue because the dialogue is based on generalizations. Dr. Naveed's dialogue appears to reflect his internal debate on culture and faith. Interest and sin can be linked to the ideological struggle between old country values and the reality of the modern world in which these people find themselves.

According to Bakhtin's theory, characters' voices do not exist in isolation, but rather they interact and even clash with each other, often reflecting broader ideological conflicts. We can see in this dialogue how religious principles and practical necessities clash with each other. "Their argument is not strictly speaking an internal dialogism – and this is because the ideological conflict is not an internal one, between forces or voices within the individual". This ideological conflict is related not just to the characters but to the larger cultural dialogue, how one can claim one's values while adapting to a new environment.

In that sense, the characters' exchange is deeply contextualised. "Their dialogue is a typical immigrant dialogue... immigrants have to make changes... Others react with hostility to such changes". Thus, it is extremely important to consider this context when thinking about their character development. The voices, their struggles, their pretensions – all of that shows how they develop and how their relationship is built.

At the same time, their dialogue is primarily not about whether it is moral to benefit from the interest but about other, more important cultural and ideological conflicts. Indeed, we see that Dr. Naveed feels uncomfortable taking a loan - this is symptomatic of something he does not want to accept. Their relationship is built around these points of discomfort, and their dialogue pertains to how they navigate each other. Their dialogue drives their character development by revealing their values and the way they think. Dr. Naveed's resistance means he is a man obsessed with his own principles; the voices would reveal how the other character discovers this trait and how he reacts and adjusts to him.

The conversation between Dr. Naveed and the other character is important for the understanding of the immigrant experience. On the one hand, it is a small dialogue between two men. On the other and, it is a mirror of the broader immigrant narrative of shifting personal and cultural identities. This speaker and his conversation partner are representatives of different traditions and, thus, of the particular social and cultural pressures. Hence, their dialogue sheds light on the complexity of their relationship. In other words, the chosen passage makes it possible to understand how dialogism impacts on human interactions. In the dialogue, the discussion about the interest loan seems trivial. However, the descriptions of the conversation indicate that it would change their life and lifestyle in a radical way. It means that the discussion under consideration allows understanding how cultural and religious factors influenced . Hence, the analysis of the dialogue using the concepts of Bakhtin's theory of dialogism indicates that interactions

between different voices drive the development and relationships of the characters. Moreover, it could be observed that the passing of meaning through the interactions of voices could enrich the discussion as it portrays the complexity of the immigrant experiences and personal struggle. More specifically, Bakhtin's dialogism theory sheds light on the complexity of the experience of the characters of the novel under consideration. The character interactions make it possible to understand whether all voices are taken into account. In other words, both the direct speech and the indirect 'thought' or discussion include could be meaningful and drive development or impact their comment.

Excerpt 15

“You ask me the question like you think I never asked this myself.’ ‘So what’s your answer?’ ‘Those of us living here, among the jahils, we have to live with their rules...”
(86).

Analyzing Ayad Akhtar's *"American Dervish"* in the context of Mikhail Bakhtin's theory of dialogism, we emphasize the significance of dialogue as the driving force for character and relationship development. Dialogism suggests that interaction between various "voices" helps create meaning, and this text is a great example to illustrate this concept. More precisely, there are two voices in this particular excerpt: the one asking the question and the one answering it. Both respond from their own perspective, and their communication leads us to the discussion of more profound issues. The voice that is questioning something is likely curious or, maybe, skeptical, and it forces the other character to rethink his/her experience and worldview. The voice responding to the question appreciates the significance of the question, and its answer and, especially, its

tone indicate a person's resigned attitudes towards the need to comply with the existing rules of society and religion, as it is put, "their rules". The character responding to the question demonstrates his/her self-awareness and reflective experience by saying that he/she "pondered the question". The use of the word "jahils" is indicative of the contempt the character feels about the surrounding society and his/her superiority. At the same time, the acceptance of living according to "their rules" is indicative of a practical character that accepts the concept of compromise for the sake of survival and peaceful coexistence.

The speech is direct in this dialogue, which makes it more urgent and important. On the one hand, it illustrates personal attitudes and demonstrates that the questioning voice is seeking advice, while the responding voice demonstrates wisdom or resignation. On the other hand, the context of the dialogue and its implications are just as important. The dialogue is indicative of broader social and cultural issues, and what the individual characters say reflects the broader social pressures. The reader can infer how the society surrounding the characters functions and the characters' responses to its pressure. The dialogue is indicative of the inner struggles and challenges that people might face when dealing with issues of cultural integration and retention of one's identity.

The features of Bakhtin's theory is that voices of characters are in dialogue; hence, the dialogue itself would reflect the clash of ideologies. In the words of Bakhtin, dialogue is a response to dialogue; thus, the dialogue would represent a clash of two opposing views. I had the opportunity to participate in the clash of maintaining culture and norms versus living in a new society. The example above related to the interaction of the two types described. It is deeply contextual. Their dialogue is an immigrant experience because a person is torn between living by their cultural or religious values and the realities and practicality of living and following the rules of a new society. This context is critical to

their development because it reflects on their character. The dialogue tells how person is struggling with the rules or society around him or her and what his or her meaning is. Therefore, I think the value of the voice dialogue to their character is critical.

The conversation about the rules surrounding their lives has meaning because it deals with deeper conflicts. It is an internality, which means that the character is thinking about his or her cultural identity and struggles. This is relevant because it indicates what the two characters' relationship is. It is indicated that their relationship is related to how each deals with being part of the two types. The dialogue impacted character development because it reveals the attitudes and how they developed their personality. The response indicates that he or she is a character who is practical because he accepts the rules imposed by society. On the other hand, as an individual who wants to further understand, the response asks more questions from.

The exchange included in this piece highlights the immigrant experience as a whole, where characters are required to constantly negotiate their identities and values in a new context. This dialogue serves as a microcosm of the broader immigrant condition, where personal and cultural identities are frequently in flux and may require negotiation. It was illustrative of the social and cultural anxieties exerted upon the characters. This not only is a revelation of the fact that they need to live by "their rules," showing that living with the crowd is a matter of cultural and religious values the characters either had to accept or viceversa. Using the accent on these details, it becomes possible to understand the complexity of their relationship. At the same time, their dialogue unveils the centrality of external circumstances in this. The application of Bakhtin's dialogism to the dialogue selections included in this part is highly helpful in terms of understanding how characters are developed and their relationships are shaped.

This dialogue is a conversation triggered by the decision to live by societal rules. In broader ideological and cultural terms, the discourse is indicative of ideological confrontations and the anxieties of cultural pressures, as shown in the text. Using Bakhtin's concept of dialogism to analyze the piece, the characters' experiences and the complexities of their relationship become better molded into a dialogic experience. Thus, the reading is much enriched by the interaction. Using Bakhtin's dialogue and indirect dialogue gives us a greater appreciation of the voices of the piece and the nature of the conversation—that is, the immigrant characters and their struggle.

4.3 Cultural, Historical, and Socio-Political Influences on Dialogue

Dialogue in literature is a phenomenon that is heavily influenced by cultural, historical, and socio-political aspects. These factors play a vital role in understanding dialogue in its entirety and revealing its depth. Their influence on cultural dialogue is clearly visible since it often reflects long-standing traditions and beliefs. In other words, the classification as dialogue is the product of a shared culture whose aspects govern various interactions, such as the way people present something, what they say, and how they say it. For example, in Ayad Akhtar's *"American Dervish"*, dialogue is profoundly connected to the Pakistani-American culture. It portrays the characters and their origins, showing how the cultural background affects their identities and speech.

Historical aspects are also influential in shaping dialogue since they are largely responsible for the choice of themes and language. The events presented in a book are automatically connected to the time in which they occur, whether directly or indirectly. Historical events are used as a decent reason to reflect on how the dialogue is shaped. In *"American Dervish"*, events precede the conversations between the characters, affecting their present since their memories shape their conduct, as history forms their identities.

They verbalize their past to share it, along with their points of view and perceptions of the world, both taken from the historical context.

Socio-political factors are equally important in the creation of dialogue since they define what can be uttered openly. The power that defines social hierarchies and the water-into-wine transformation of conflicts between ordinary people and political institutions is as relevant in dialogue as it is in the real world. Various interactions are heavily influenced by the idea of power, among other themes, which are often discussed through dialogue. Understanding has allowed to perform a deeper analysis of the dialogue presented in *“American Dervish”*. It was stated that such an understanding allows one to see beyond the words spoken.

Excerpt 16

“‘They take care of things,’ father replied, gruff. He was spending even less time than usual at home now. It was clear enough he didn’t like Rafiq. And it was clear Rafiq felt the same way about him.” (192).

Ayad Akhtar’s novel *“American Dervish”* can be analyzed through Mikhail Bakhtin’s theory of dialogism to understand the process through which various cultural, historical, and socio-political issues influence the expression of dialogue. According to Bakhtin’s theory, dialogism should be considered as text’s specific consciousness, as the implementation of communicating (interdisciplinary) principle. In other words, it determines the factors that influence dialogue between two subjects. In the novel, there is strained dialogue between two characters, Dr. Naveed and Rafiq, and it is important to consider that dialogue depends on social and cultural conditions of expression. Thus, this dialogue should be considered within the discussed theoretical framework.

Dr. Naveed's reply and Rafiq's clear mutual dislike can be discussed as strained dialogue, and it is evident that there are inner causes of these expressions on the part of the interlocutors. Thus, the conversation indicates that the two subjects have different perspectives and cultural backgrounds. Finally, such strained dialogue is also possible within the frame of different cultural dynamics, so representatives of various cultures and believers have difficulties in understanding and accepting one another. Remarkably, the novel reveals Frather's reduced presence at his home, and it is possible to suggest that there are inner causes of this strained dialogue. Dr. Naveed's behavior and response may indicate a conflict between his duties and his personality and relationship with Rafiq. Finally, such dialogue can be also discussed within the frame of cultural identity and inner conflict as Dr. Naveed demonstrated only the beginnings of his discontent with the current environment. On the other hand, Rafiq's feelings point to the fact that he still cannot accept this person. However, their dialogue can be related to the immigrant experience and the cultural identity conflict that many people have to overcome. Moreover, Dr. Naveed's similar behavior can also be explained by generational conflict. Thus, considering the described dialogue it is possible to distinguish inner factors that shaped the characters' responses and tensions.

Dr. Naveed's words – "they take care of things" – reflect his character. The speech was direct and delivered "gruffly". This is Dr. Naveed's way of expressing his emotional state; he seems weary and wary of all circumstances. Most importantly, this direct speech offers insight into Dr. Naveed's pragmatic approach to taking care of his labors while keeping these efforts disassociated from any personal meaning they might or might not have. The indirect speech reiterates the idea of Dr. Naveed's increasing lack of presence and mutual dislike with Rafiq – this way, the direct speech is presented in context and better understood in a broader spectrum of the characters' relationship dynamics. This

indirect speech emphasizes the cultural conflicts that Dr. Naveed feels more acutely, perhaps; he does want to “take care of things” but does not want to accept Rafiq as doing it on the same cultural and social level he sees himself. However, Dr. Naveed also believes that he can assert these power moves by increasing his absence. This constant push-and-pull can accentuate the resistance and apathy that Rafiq expresses – a man struggling for control and a man who has learned that he will never have a way of claiming his space within this social and cultural context.

The dialogue described in the previous part of this review is clearly a reflection of the greater societal and cultural conflicts. The words go back and forth constantly, caution and power asserting themselves and resisting again. It is as if the dialogue aims to prove, ultimately, that the cultural integration is in a way a statement of social and political acceptance rather than something personal – even though on the personal level, just like in any such case in life, there are both personal and social factors at work that clearly affect the outcome. Bakhtin’s theory believes that the text in essence is a dialogue between two or more parties and their voices, and the dialogue between Dr. Naveed and Rafiq described earlier is truly that. The voices make their ways clearly known to the reader and ask for a great deal of understanding of both parties and their visions. The dialogue discusses a few typical acts one can see in such situations, with both understand each other and place themselves in these acts. Naturally, without a greater understanding of any culturally, historically, or socio-politically relevant instances that may have shaped the situation between Dr. Naveed and Rafiq, it is impossible to make further assertions.

From the dialogue between Dr. Naveed and Rafiq in *“American Dervish”*, it is apparent that the issue of cultural identity is complex and that integrating and maintaining different sets of values presents a challenge. As such, while Dr. Naveed and Rafiq’s relationship is strained, the challenges that they face emerge as a reflection of the difficulties that other

characters and indeed real people experience when maintaining their values while adjusting to a new or different set of values.

In other words, this complexity is an essential condition for their character development, and their relationships to other characters is influenced by this trait. At its most basic, the socio-political and historical pressures of ‘leaving the old country’ or maintaining a different cultural identity dictate Dr. Naveed and Rafiq’s deterioration of their relationships. The complex relationships and dynamics expose this broader point about their relationships. Therefore, to a significant extent, interpreting their dialogue through the lens of Bakhtin’s theory of dialogism enables a better understanding of the context in which their experiences may be set, both in terms of their socio-political environment, cultural environment, and other hallmarks of their respective belongings.

The dialogue in *“American Dervish”* reflects Bakhtin’s theory of dialogism in terms of the cultural, historical, and socio-political influences that the two characters experience. In this way, Dr. Naveed and Rafiq’s conflicts extend well beyond their personality traits or personal experiences and instead reflect some broader, cultural, and social pressures that dictate their behavior, attitudes, and, indeed, relationships. Reviewed through the two facets of dialogism, the two characters’ challenges and opportunities and their relationships to other characters reflect the complexity of their experiences.

Excerpt 17

“‘Unlike us Pakistanis,’ father added, ‘Americans know how to make the world a better place.’ Rafiq didn’t reply to father’s provocation. At least not until dinner the following night, when he broke into a colorful tale of how, that afternoon, he’d wandered into a funeral home and found himself in an empty room with an open coffin.” (192).

Ayad Akhtar's *"American Dervish"* depicts a heated discussion, the manifestations of which can effectively be analyzed with Mikhail Bakhtin's theory of dialogism. The latter is concerned to a significant extent with the plurality of voices and their dynamic interaction and brings culture, history, and socio-political contexts into dialogue shaping. The text itself pictures a cultural conflict of sorts, describing Dr. Naveed's phrase, contrasting Pakistanis and Americans and making an implication that the latter truly know how to live. Dr. Naveed says, "... Americans know how to make the world a better place. We should all be Americans", and his comparative analysis of the two cultures, implying that Pakistanis are not successful with this and are not able to improve the world, reveals the experienced cultural inferiority. In all likelihood, it is triggered by the series of negative experiences in the new country, which reinforces the perception that the new country and new culture are always more right than the heritage of the home country. Rafiq responds with initial silence, "This was the first thing I ever heard father say. He said it, and then he walked back into the living room with us. It was as though we were expected any moment express to Dr. Naveed we were talking about", raising the question of the owner of the funeral home, and thus initiating a dialogic exchange. Even though he does not start the conversation through his input, he initiates a series of othering anecdotes, and his response can technically be referred to as an echo overheard. It cannot be quick since otherwise, in the context of this house, it will be interpreted as an open provocation. Instead, the dialogic exchange through the anecdote is postponed for a more timely context. In their turn, Rafiq's story about the funeral home may serve as his response to and, potentially, critique of Dr. Naveed's statement that contrasts the life-endings of the two cultures. No wonder the way Americans do it is boring. In the usual way they do everything. They draw a line under it – hence, Rafiq introduces a humorous element and another story, dealing with death and life but in a different key. Thus, I am

inclined to think that at the core of Dr. Naveed's comment and Rafiq's response is a reflection of the identity crises that immigrants routinely go through, suffering disappointment in their own cultures and even condemning them explicitly, believing that the new culture is always better. It is a historical and socio-political reality in the life of many immigrants, and it also serves as a contestation point of the power dynamics of the dialogic exchange due to "we" addressing "you," even in this context.

As such, Dr. Naveed's direct speech helps to illuminate his character as being so overshadowed by the internalized idea of a natural born leader and the American nation being superior despite all the evidence. Furthermore, it also becomes more than evident that Dr. Naveed can be demonstrated as quite critical of the Pakistani culture, which also helps to spotlight his character in the light of self-awareness and relationships with himself. To be more specific, the claim, "Americans know how to make the world a better place," demonstrates Dr. Naveed's desire to distance himself as far as possible from his own cultural heritage, of which he is not that fond anyway, and the fact that his admiration of the host culture traits is enormous. Meanwhile, Rafiq's indirect response, which is expressed in the form of a funny story, also underlines his special method of telling stories and avoiding direct address. Rafiq uses the technique of indirect speech so that he can tell the things he wants in order not to start a serious conflict, while the use of a story serves as an important aspect of the implied methodology due to its humor. Meanwhile, the reflections on the dialogue between Dr. Naveed and Rafiq also have a valuable aspect of being a description of the ethnic, cultural, and socioeconomic aspects of people's lives. Dr. Naveed's criticism and Rafiq's stories are typical and untypical for this situation.

The speech is rather typical because Rafiq's and Dr. Naveed's withdrawal becomes an important part of the play in a conflict, and their relationship or, maybe, relationship will

never stop protesting. However, their speech patterns are unusual in the sense that I have never studied the same ones. The micro-dialogue between Dr. Naveed and his companion can be considered as a good reflection of the interpersonal relationships of the characters. Referring to the ideas introduced in this speech, it should be noted that Dr. Naveed tries to get the upper hand in this case, while Refen's story is defending itself. In terms of science, I suppose that Dr. Naveed tries to get the upper hand in order to develop parricide in the life of the story . In such a way, Dr. Naveed's direct speech can be regarded as the best way to understand how relationships between the described characters might develop.

The personal relationship between the characters can be considered through the lens of history and conflict in terms of culture and other social aspects. I suppose that the power struggles that can be seen from the text between Dr. Naveed and Rafiq can be regarded as an indirect indication of the fact that their relationship or, maybe, lack of any is the focus of the interpersonal relationships between them. Dr. Naveed is the one who is trying to use his knowledge of the local culture and children's protests in order to develop his story and take any culture as his own. However, Rafiq's attitude to everything is based on an attempt to show Dr. Naveed that he is no longer interested in him and is trying to withdraw from the dialogue in any possible way. In such a way, learning to understand the speech may be the indicator of having a clear image and taking into account the personal aspects of every situation in which transformation can occur.

As it has been stressed in Bakhtin's theory, the interplay of multiple voices and dialogue effectively dictates the current discourse, which is, in turn, a reincarnation of a broader societal conversation. The dialog between Dr. Naveed and Rafiq serves as an excellent example, especially since their discussion encompasses the use of two voices that differ significantly in the amount of power that they possess over the dialog-related processes.

On the one hand, one may argue that Rafiq's utterances will allow him to subjugate Dr. Naveed, as the use of the first person normally indicates the dominance of the particular character in the narrative. Nevertheless, in "*American Dervish*", the situation is very different: "That is when he said things to me that I can't bring myself to repeat, Rafiq." The statement is made in response to the suggestion that Rafiq should be rather grateful to Dr. Naveed for everything he has done. Hence, leading to the completion that the relationship between the characters is rather strained. The two characters' experience mirrors the broader cultural conflict that emerges at the juncture between two cultures as people of one culture attempt to integrate into the other one.

The dialog in question is clearly determined by the existing socio-political and historical factors. In the given instance, the discords between Rafiq and Dr. Naveed can be viewed as a reaction to the cultural shocks that they inevitably faced while trying to integrate into American society. The struggles between the two characters are reminiscent of the challenges faced by individuals trying to integrate into a culture completely different from their native one. To some degree, the tensions between Rafiq and his Dr. Naveed define the course of the dialog that they carry out and are obviously mirrored in the interactions that can be observed between the two characters. The analysis of the dialog between Dr. Naveed and Rafiq through the lens of Bakhtin's theory reveals the extent to which the existing socio-political and cultural factors define the character interactions. The differences between the direct and indirect dialogic speech provide a lot of information about the experiences that the characters go through.

Excert 18

"Rafiq described his shock at stepping up to the coffin and discovering inside it a dead young woman in a tight-fitting dress, her face covered with mounds of makeup, and

reeking of perfume that couldn't quite mask the unpleasant odor her body was giving off." (193).

Ayad Akhtar's "*American Dervish*" is a rich novel that can be readily viewed through the lens of dialogism, the interaction of voices within a text across various cultural, historical, and socio-political contexts. The passage discussed in this study is, "Rafiq described his shock at stepping up to the coffin and discovering inside it a dead young woman in a tight-fitting dress, her face covered with mounds of makeup, and reeking of perfume that couldn't quite mask the unpleasant odor her body was giving off (Akhtar 193). In this passage, Rafiq provides the reader with a very strong image of a young female who is presented in a manner completely contrasting with Pakistani culture.

This young woman, tight-fitting dress, and excessive makeup may be seen as shallow and even morally wrong by the conservative Pakistani Muslim point of view. However, as the reader lives in the US along with the characters, he or she may feel their cultural contrast even more vividly. Rafiq's shock described in this passage is his disapproval of his host country's culture. These flesh-colored dresses of the woman and her excessive makeup are defaming because after death, when people face God they should be attired in the most modest and important garments, their good deeds and virtues. In addition, the artificial respiration preserved dead people create the unpleasant embalmed smell despite the application of any perfumes attempting to hide it. This analysis shows that the conservative Pakistani point of view on these American practices associates them with the artificiality and moral looseness of death. They were preserved in the freshest memory of the Pakistani immigrants.

The scene demonstrates the deep identity conflict, common for the immigrants. The scene where Rafiq sees the funeral practices influences him so much because it is a part of his

culture and religion that he is cut from. While reflecting on Western society's death and mourning practices, he exhibits his discomfort indicating that it is not part of his culture. However, such a reflection should be considered a critique of the Western culture in the broader sense because this analysis underlines questionable sides of the prevalent beliefs. The fact that all women were wearing heavy flowing perfume and makeup made him ask about humanity because he thought of it as a way to mask something that is not proper for people to smell. Per an old Islamic tradition, a person is supposed to be washed and buried immediately because a dead body should not be tampered with and should be allowed to rot. This example emphasizes not only cultural but also, to a greater extent, socio-political criticism of the Western world seen through the non-Westerner's eyes.

Direct speech is the most effective technique helping to reflect his identity conflict because it indicates his immediate shock at the practices of the Western world. Many important cultural concepts and ideas are usually deeply integrated into a person's being, explaining why Rafiq is extremely stricken by the practices that are different from the received knowledge after seeing the Westerners' behavior. Indirect speech is not as effective when one talks about such specific concepts because it is not that strong in reflecting an individual's reaction. It is this reaction that helps to understand Rafiq better and his being non-Westerner through the described practices. Advantages of this particular technique are related to the possibility of making the reflection of the practices means to all immigrants a piece of culture, implying the internal reaction of a representative, more profound, and allowing readers to think of the role of cultural differences among various societies. Of course, it is a disadvantage that these indirect lines make the scene less emotional, but it is still not important in the context of a strong effect on the readers. It can be said that this exact technique contributes to the description of the character's reaction in the best way making the scene a perfect reflection of an

immigrant's reaction to the practices of a new society because indirect speech emphasizes the role of a particular practice rather than a general cultural concept influencing people.

Bakhtin's theory focuses on the interaction of voices, as well as their connection with time and with the socio-political and cultural contexts surrounding them. The voice of Rafiq interacts with Western cultural and religious voices that dominate him. Rafiq's perceptions and reactions are directed against the collectivism and ritualism of Western culture in this dialogue. The socio-political and historical context surrounding the character shapes Rafiq's reactions from the very beginning. The character's discomfort is influenced by these contexts which affects his interactions and the culture of his lifestyle. His roots mean that the former never becomes extinct as it slowly becomes part of new American life.

Analyzing Rafiq's reactions, we can see the importance of taking into account the socio-political and cultural context when the dialogue is supposed between characters. His reactions to such events depend on these factors, as well as on his previous experience exacerbated by them. It is influenced by the old candles selan against history, which means the reaction of immigrants to the system of such a disposable culture begins. The importance of using Bakhtin's theory for such an analysis is that the dialogue informs the development of characters based on their existing socio-political and cultural systems. Because both direct and indirect speech appears in the dialogue and ultimately shape character relationships and dynamics. Hopefully, using such a framework provides insight about how such factors play a role in character development and how they have interacted with the dialogue in the past. At the same time, considering such factors can also provide insight about the importance of the dialogue and indirect speech in a conversation.

Excert 19

“Like she was getting ready to go out!’ Rafiq mocked. ‘Who is she going to meet? She’s dead!’ ‘It’s for the family and friends,’ mother explained. ‘They have a party for everyone to see the body one last time before they bury it. It’s their ritual.’” (193).

The text from Ayad Akhtar’s *“American Dervish”* ““Like she was getting ready to go out!’ Rafiq mocked. ‘Who is she going to meet? She’s dead!’” ““It’s for the family and friends,’ Muneer explained. ‘They have a party for everyone to see the body one last time before they bury it. It’s their ritual” can be analyzed using Mikhail Bakhtin’s theory of dialogism. As vocal multiplicity within a text, the theory can help to understand the relationship between the cultural and historical background of reliable dialogue, as well as its socio-political context. Rafiq’s mockery of the dead woman’s preparation “like she was getting ready to go out” exposes the cultural difference, as from his Pakistani point of view, the funeral practice appears as the height of absurd and disrespect. This is the scene when Pakistani values clash with Western funeral customs because in the Western world, a priority is given to the visual presentation of a deceased person, while Pakistanis also concentrate on its simplicity and rejection of overdressing. This scene describes the preparation of the body for viewing by a deceased woman’s family and friends as a criticism from Rafiq as he cannot understand such triviality. However, this reaction is not about just viewing the body before it is buried, it relates to the actual causes and values of this act. For Western people, it is, of course, about being a last chance to look at the deceased and, possibly, mourn them. For Rafiq, such an approach implies criticism of the death concept that he may find empty, materialistic, and superficial. The fact that the “party” is organized for the deceased woman illustrates that such an approach resembles taking a photo of a poor dead person “getting ready to go out.” Thus, the dialogue criticism of the western rituals aims to preserve the traditional ones.

The text focuses on the direct speech of Rafiq, who expresses mockery and disbelief in accordance with his thoughts. The response of the character immediately shows his values and the cultural collision he realizes. Such a direct speech is vital for the creation of the main hero, emphasizing his cultural peculiarities and the inability to adapt to the Western world. In this way, such mockery and disbelief should not be viewed only as a reaction but as a response that reflects his aggravation and resistance to cultural assimilation.

In this dialogue, the explanation of Muneer serves as the main narrative device, which provides another direct speech and helps to avoid an overly aggressive manifesto of the hero. Muneer replies in a calm manner was interested in the process and their ritual. Such an indirect speech is highly important for the creation of the conflict and enhances the text's analysis as it compares the two approaches and allows readers to think about cultural issues and the importance of such a difference in practices.

The dialogue represents cultural interaction, where the autonomous power of culture is presupposed. It is reflected in the tension that emerges and demonstrates the different cultures' opposition. Rafiq's direct speech is typical in this situation as it reveals the specifics of such a cultural person rejecting Western practices. The power dynamics are evident in his attempt to resist such an approach while using mockery and criticism. The indirect speech of the other character features its type of power when arguments and explanation are used instead of direct work with the primary sources and the situation. The difference is crucial for the analysis and well-developed analysis, proving the hidden forces in play. Therefore, it is possible to note that Bakhtin's idea that dialogue is located within a particular context and is influenced by it is effectively represented as the response of Muneer . The difference in their understanding and analysis of practices is

explainable from a cultural, historical, and sociopolitical perspective. Such analysis helps to understand the development of the characters and realize the differences.

The dialogue and Rafiq's reaction in the discussion highlight the way cultural identity is multi-layered, given to change and associated with challenges characteristic of this process, such as with regard to integration. This complexity is critical to understanding Rafiq as a character and all the relationships he establishes, which are always mediated by the pressure of socio-political and historical contexts. In the dialogue, as well as in his reaction, one can refer to the pressures that made Rafiq behave and relate as he did while also referring to the wider socio-political and historical conflicts he could not inclined to realize. The range of relationships that evolve throughout the course of the novel—one between Rafiq and Naveed, the other between him and his wife—can be interpreted as the result of the dialogues in which the pressures prevented him from understanding the very recent as well as prior to their conversation. Using Bakhtin's concept of dialogism, it can be useful to see how different social, historical, and cultural factors are presider over the text, shaping up the narrative and characters. The quality of interaction, through direct and indirect speech, shows what pressure is big to be realized as his, the ongoing changes of values and the way they affect one's growth, the main aspects of his behavior to be interpreted through the dialogic perspective, explaining other characters he communicates with.

Excert 20

"No one will ever see you as anything othmer than a Jew, he told his son" (122)

The line mentioned above express the dialogue is related to social norms and hierarchies. Nathan's father's warning offers a rigid social hierarchy in which Jewish identity is disdained; Mina's response endorses a more fluid, equal social structure within Islam. On

the one hand, the dialogue is deeply meaningful to the characters expressing their personal ideas and perspectives. For instance, Nathan's father suggests that it is not possible to agree because of the public's opinion, reflecting his inner doubts. On the other hand, Mina sounds courage and confident, which means that she believes in an inclusive and democratic attitude to people as for Islam. However, although the dialogue seems to reflect inner conflicts and beliefs, it is essential to note that it impacts the dialogue between the two characters. Thus, the words of Nathan's father may be related to his true beliefs or mere doubts, but the dialogue would not be the same if the characters were more alike in their worldviews.

At the same time, the dialogue allows the characters to learn about each other, as Nathan's father knows that Mina is an optimistic and brave person. Therefore, the dialogue is closely related to the personal beliefs of the characters but should also shape their views about the dialogue partner. However, the dialogue is highly emotional, as it would not mean anything if no tensions or confrontations appeared. Thus, the dialogue would develop if Mina became pessimistic or Nathan's father supported her. In any case, the main goal of the dialogue is to reduce the tension and overcome the pressure. Finally, there is an intersection between personal and social life because, although the dialogue is meaningful to the characters, it is deeply meaningful within the real social context. Thus, the dialogue introduces socio-political pressure.

There are two voices in Bakhtin's theory, namely the dialogic and the monologic ones. Each voice has the right to exist and express its opinion, just like Nathan's father as a skeptic in the dialogue as the representative of the optimist's voice. At the same time, these two voices are context-dependent, which means that sociopolitical, historical, and cultural contexts inevitably influence both voices. Thus, this situation with two voices in the dialogue allows the readers to make conclusions about the characters in a more

profound or deeper way to see the real influence of the context. In this connection, Nathan's father illustrates the voice of a skeptic: "No one will ever see you as anything other than a Jew". The historical context is reflected in this statement because anti-Semitism influenced the formation of the characters. However, Mina states that once somebody becomes Muslim, his or her past does not matter anymore, and this statement is rooted in the historical context of the acceptance of new people in their ranks in Islam.

To begin with, Nathan's father's statement "no one will ever see you as anything other than a Jew" reflects the story's cultural and social context. The fact is that for many years and centuries, people around the world developed the understanding of the unbeatability of many cultural identities. For example, the modern understanding of people's cultural identity reveals that some characteristics are unchangeable and determining. However, this statement can be contrasted with Mina's statement based on the interaction with people with Islamic identity. Mina tells Nathan "its [Islam] the true democracy...you're judged by what you say or do and not what you are...Nobody cares about your particular origin or background. Once you are a Muslim, your story ends". In this case, the cultural identity of Islam is negotiated by Mina to be a democratic one. Her statement allows considering the possible idea that Islam is the only identity which is developed on the basis of democratic principles. Actually, Mina tries to teach her son democracy and liberal ideas that one should accept others without demanding that anything from them in return. At the same time, her statement provides an explanation of the way people transmit the cultural context and its content to their successors. All the mothers allow considering the creation of the democratic context in their child's reality.

Second, the social context of the dialogue presupposes the characteristics of the Islamic culture through the contrast with the Jewish one. From this point, Mina states "all those centuries of hatred and persecution, and people still converting. It shows, among other

things, that there is still hope". However, such a context presupposes that the Islamic culture accepts others, which is contrasted by the Jewish context. Nathan's father's statement reveals his skepticism, but still, it is explained by the historical context of the exclusion of Jews from society. From this perspective, Bakhtin's idea that voices are mixed allows considering that the residents of this place are both skeptics and believes. At the same time, a careful analysis of the context allows evaluating the influence of such voices on the development of the characters, the way the people perceive the social order, and others. Thus, the critical ideas of the social order influence the formation of new voices, such as voices that agree to accept others people.

Third, if to analyze the characters, it is possible to speak about Nathan's father as a Jewish representative. This fact allows considering his skepticism about the acceptance of other people in society as a part of himself, his views, and his cultural context. From this viewpoint, Mina cannot exceed the boundaries of her identity, but Nathan's father is shown as a self-actualizing individual. Mina's character is static, but Nathan's father's one is dynamic. He changes his worldview with the help of his friends or reveals some previously hidden or unconscious features.

At the same time, the analysis of the fact that Mina inculcates the image of Islam and its cultural order through the contrast with the order of Nathan father face allows making the conclusion that Bakhtin's theory, either dialogic or monologic, can allow to comprehend the meaning of the dialogue. However, this comparison is done on the basis of the difference in the characters. On the other side, if the analysis of the characters' voice's interaction on the basis of the critical ideas of the dialogue, social order, and society allows understanding the influence of these voices on the people. The historical explanation of the acceptance of Mina's culture is revealed of her behavior and her voice, but she can repeat and support the voices of her mother, sisters, and other female

representatives. At the same time, Nathan's father's behavior and discourse are the part of his inner individual, but he refuses in some way to accept others' culture and to dialogue. He uses his female relatives to disseminate his views or order out them but do not reflect on the order in his own family.

The socio-political dynamics of identity are at the heart of this dialogue. It is worth noting that Nathan's father's comment underscores the socio-political reality of being Jewish in a society and highlights that in no way can one be fully accepted as an individual. Much in the same way, Mina offering an alternative viewpoint, one that instead celebrates the socio-political dimension of what she says is an Islamic identity, seems to oppose these dynamics. It is of the utmost importance for the Muslim society to exist in such a way. The dialogue highlights the ongoing cultural tension of exclusion and non-exclusion, the rigid and flexible sense of identity, and these forces are essential for character development. Moreover, these factors are of quintessential importance because Nathan's father's warning and Mina's reaction say a lot about the characters' inner struggles and identity's main features. The dialogue between these characters is indicative of the power dynamics and prescriptive and proscriptive social norms. Nathan's father's comment reveals that the norms are overtly discriminatory, virtually reducing the Jewish identity to nothing, whereas Mina's remarks clearly show that the Muslim society wants to be more equal. All in all, the given dialogue between Nathan's father and Mina about religion and culture illustrates their respective inner tensions, fears, and thought processes and enables character analysis through a socio-political and cultural lens.

Mikhail Bakhtin's concept of dialogism as the idea that all language, particularly in literature, is always in a state of dialogue with other texts and voices. More specifically, the application of this idea to the passage from Ayad Akhtar's *"American Dervish"* about Mina and Nathan's father's inner struggle, and the creation of antagonistic character

interaction emphasize the idea that culture and socio-political issues shape human beings. It is almost as if the dialogue between the two characters is indicative not only of their inner struggles but also of the forces shaping them. In no way can Nathan's father be neither Jewish nor barred from being fully acceptable under the socio-political dynamics. At the same time, the dialogue offered deeper character development and relationship. This is because these characters have to rely on different voices to connect to others. As a result, these characters seem to be under the impression that their voices and ideas are conflicting, and that it is by interacting with each other that they develop.

Excerpt 21

"Did you ever meet a man of God who loved God half as much as he loved money?"
(124)

The dialogue reveals the internal struggle inside the characters, especially Father, who might be speaking with such cynicism about religious figures due to his own experiences or the tendency of the people who lost hope in religion. Meanwhile, Nathan is trying to represent his position on the matter, as he is struggling to respect and value devotion while being capable of understanding that the system is quite corrupt. The interactions show how these two characters and their inner struggle and morality. It affects the relationship and shapes it for the future. On the one hand the interaction negatively affects the relationship and may potentially be the cause of the anger gap, but on the other, Nathan actively seeks the morality and civil agreement, and he pathologically perceived Father's mockery as an invitation to a civilized conversation. The dialogue created and,

thus, developed the relationship between the two characters and gives a lot of insights into other interactions between them.

The dialogue highlights the cultural conflict between cynicism of the secular society and respect to the devotion by the religious one. As such, Father represents the secular part. Meanwhile, this dialogue heavily affects the portrayal of the characters as it highlights the idea of power and social expectations. Father's main spear of accusations is the possible misuse of power, and in doing so, he actively challenges the social expectations. Meanwhile, Nathan's reaction revealed his inclination to adhere to such an expectation and challenge it by value genuine devotion to the upper ranks. The dialogue formed the theoretical frameworks of their culture and respective influences heavily shaped the interactions. The analysis of the previous interactions helped differentiate the social from the personal influences. According to Bakhtin's theory, such influences and ideas are materialized through the interaction of two voices, the cynical Father and the respectful Nathan. It shows the influences and gives opportunities to analyze the characters.

In general, I think the dialogue clearly exposes the complexity of cultural identity while showing the challenges the characters face when trying to meet the demands of their society. More specifically, Father's mockery and Nathan's defense in response to the appropriate pressure both characters feel due to their cultural values and norms. This context is pivotal for understanding the characters and their relationships. Moreover, the exchange shapes their perceptions of each other and the way they address the demands of society. Finally, the socio-political pressures opening my eyes to the current context in which the characters' dialogue takes place. This context explains Father's criticism and Nathan's defense, showing the existing biases and effects of such pressures on personal relationships. Thus, understanding these broader pressures allows deeper analyses of the characters' experiences and the dialogue exchanges. Therefore, showing

this relationship between these personal and public dynamics helps understand the nature of the dialogue and its relevance to the course.

Specifically, in this scene, Father starts the reply by mocking the religious figure, Imam Souhaaif, by emphasizing their equality. From my point of view, such a context indicates the highlighted cultural tension between the traditional religious authority and the more modern, maybe more secular, view. Father's rejection is further emphasized by his question "Did you ever meet a man of God who loved God half as much as he loved money?" which traps Nathan in a similar cultural stance. In my case, it is when Nathan says, "To be honest—yes, Naveed. I have met men of God who love God more than money." This conflicting personal view emphasizes the cross-cultural knowledge, as values regarding faith and morality are transmitted over time.

Father's skeptical comments reveal the history of skepticism toward religious authority. It would seem that the exchanges are about religious figures, like Father criticizes Imam Souhaaif. However, watching a cynical person disrespect a religious figure is surprisingly high-stakes. There is a history of antagonistic relations and conflict social, political, even ideological between different groups, religious and secular. There might be some historical figures, political events, or general awareness that might be encouraging Nathan to defend true religious loyalty. The exchange focuses on the power dynamics and struggles that take place within the social hierarchy of the society in question. Father's attempt to insult is not just an attempt to be witty, but it is also about taking down the people who are at a certain rank within this social hierarchy, supposedly serving as moral guides. Nathan's response is not only to respond respectfully, but it is also about keeping the status quo and the idea that there are true men of God whose authority must be respected, which corrupt imams do not represent.

The power dynamics within their society, in which servants of God might have an important role, are questioned by Father's outburst. Father's warnings against the religious authorities might be a response to how power dynamics shape relationships within society. On the other hand, Nathan shows how certain rules and the social order are maintained by his response, with religious figures on their rank in the social hierarchy being unmockable. Taking further into consideration that there are power struggles and class distinctions in society, these context-related responses can be analyzed through dialogism, a literary theory by Mikhail Bakhtin. The play and counterplay between various societal context, rules, status quo, etc. shape both Father's character and the society he and Nathan inhabit. The depth of Father's and Nathan's responses to the insult suffered or the response is received related to each one of the society's societal rules creates new dynamic relationships and new opportunities for personal growth. In Ayad Akhtar's "*American Dervish*", dialogue serves as a critical tool for developing characters and exploring their relationships. By analyzing the dialogue through the lens of Mikhail Bakhtin's theory of dialogism, we can understand how different types of dialogue contribute to character development, influence character dynamics and conflicts, and are shaped by cultural, historical, and socio-political factors.

Direct speech refers to dialogue and is the most explicit way for characters to talk to one another. It expresses the characters' thoughts, feelings, and purposes without any entry into the mind of the character. For example, a character could respond, "After all, Muslim women are not like white women. They don't run away for nothing." Such a statement can be said to demonstrate the character's belief in cultural stereotypes and traditional gender roles. Hence, direct speech reveals the inner world of a character, making its thoughts, ideas, emotions, and purposes known. Direct speech often propels the plot forward by illuminating characters' immediate responses and relationships. As such,

direct speech provides a clear way to narrate the dialogue without entry into the mind; it exposes the interactions and relationships between characters.

Indirect speech is a type of dialogue in which the narrator hears one of the characters speak and then says what they heard. It also adds an additional layer of character development in that the voice-over no longer repeats the exact words of the speaker. For instance, in *"American Dervish"*, "He was saying things to Imran. Horrible things..." involves the narrator's interpretation into what might replace or omit the words. Such a maneuver enables the narrator to emphasize some things and ignore others. The one thing such a dialogue can accomplish is the opportunity to create a distance between what a character is truly saying and what others perceive. It is evident from the interaction described above that the addressing perceiver is delivering an impassiveness and impassibility of statement such as he always said the character.

Free indirect speech blends the character's voice with the narrator, using a seamless transition to add material for depth or expediency. It is a useful tool for expressing characters' thoughts and ideas in a narrative without disrupting the story's flow. For example, I may have experienced difficulty expressing an inner character's thoughts and ideas or showing how the principles or intuitions of society affect him or her. In *"American Dervish"*, I might have included a passage describing the observations of the people who were actually there, showing the little boy or girl praying with some struggle inside while outwardly, prayer was their normal posture.

Things are often show through the prism of dialectics between characters. They do not happen in isolation due to characters' personalities and motivations. Through the dialogue, one can better understand dynamics between favorite people, people of power, and enemies. For example, when Hayat's Dr. Naveed and Rafiq speak, the reader can see

contempt mutual between characters. Rafiq chooses mocking tone by saying corpses “look ridiculous”. However, Muneer explains to Hayat that it is a ritual. Contrast of Dr. Naveed’s and Muneer ’s interaction with the culture exposes their differences and highlights characters’ values. The dialogue shows how people can build relationships and contains the message of the interaction. Often conflicts can either be developed or resolved by dialogue only, and it all comes down to values and their understanding. Through the example in the text, the reader can see how certain concessions made in favor will have to be provided to preserve the family routine and culture values of American./values are not inherent to the characters of the narrative.

Dialogue helps characters understand their thoughts and emotions just like the reader starts to realize own emotions eventually. Conflict can be a trigger for this development. Characters have to argue with each other, which inevitably leads to unvoiced before thoughts rising. These thoughts may be exactly what causes escalation of conflict, which then can either be resolved or developed. Some thoughts can be arranged in such manner that compromises can be achieved. As a result, reader can see the moment in which character may develop or change, deriving some traits and wishing to be a better person from now. A story should reflect dynamics between people.

In this section, cultural norms and values dominate the dialogue in the novel. Characters speak in ways that reflect their cultural background, deeply showing how they perceive themselves and others. For instance, the statement “Muslim women do not run away easily” is directed at prevailing cultural stereotypes within the Muslim community. Dialogues show that Hayat’s actions and the actions of other characters are dictated by their cultural background. These cultural manners also come into play in the dialogues in the form of practical implications such as details in the ways of communication. Characters’ way of communication is a blend of English and native lingua which they

have learnt, lived, and have become part and parcel of them. Cultural expectations mostly influence the characters' actions and interactions and are mostly the main cause of an internal or external conflict within the text and explaining character behavior. An individual due to the socio-political background of a community can break from the socio-political cultural influence and this leads to conflict with the members of the community. One is at will to conform to the socio-political expectations or resist.

There are also historical implications. Both the colonial and post-colonial or any other previous or ongoing events of a community form the basis of the interactions between characters as portrayed. Virtual historiography between the races as was mostly the case with the colonial experience forms the basis of the interaction of the Muslim and white women in America. The history between any two individuals or communities informs their viewpoints and influences their approach to social practices. To understand the dialogues, one must, therefore, pay attention to the virtual history of the two cultures and how they interact. Dialogues also reveal the socio-political background where different power relations are seen or enacted. Dr. Naveed openly shows power through his speech while responding to Hayat and his demeanor towards Rafiq. A dialogue between two characters within a text is a revelation of the social implication of different language communication barriers and their correspondences due to differences in culture and background.

Bakhtin's theory of dialogism focuses on the multiplicity of voices and perspectives constituting dialogue. The novel's "*American Dervish*" dialogism is expressed by disparate cultural and personal views and their interaction. For certain issues to flow, Bakhtin believes, they must be articulated through dialogue activity and created out of its struggle. Dialogue here implies interaction and strife, defining the novel's more complex view of the reality and the characters who multiply and take on active roles. Furthermore,

in Bakhtin's theory, dialogue is inextricably linked to context; Bakhtin contends that no dialogue event takes place in an empty space.

In "*American Dervish*", the characters' dialogues are highly influenced by cultural, historical, and social context, that is, the universe within which their identity and relationships are established and challenged. By trying to understand the dialogues in that particular context, difficult cases can be elucidated with a substantial understanding of the characters and their problems. In proper communities, according to Bakhtin, meaning is not transmitted passively from person to person, but emerges from thematically organized constructions that arise in living contexts and, at the same time, and oscillate in their context. The meaning beams between interlocutors, as demonstrated when the dialogues are analyzed, and the characters on either side or in different dialogues changed throughout the novel.

Bakhtin's theory is accurately used to comprehend the multiplicity of voices in "*American Dervish*". Dialogue in the novel is multi-faceted and character-based, multivariant and multi-lateral. Furthermore, understanding the dialogue event effects contributes to character development because they are highly influenced by context. Direct speech also adds an in-depth understanding of the characters' thoughts and behaviors, while indirect speech and free indirect speech add layers of complexity and nuance with questions multiplied per character. Therefore, dialogue is a critical technique and a contextually conditioned main forum and one of the few centers of dialogical processes that is organic and structuring. Overall, Bakhtin's theory facilitates an understanding of multifaceted dialogues by considering their surrounding context so that they benefit from a fuller experience than simply other characters present.

CHAPTER 5 : DISCUSSION AND FINDINGS

This section summarized the main findings from the analysis of dialogue in Ayad Akhtar's "*American Dervish*". It pointed to how various types of dialogue, included direct speech, indirect speech, and free indirect discourse, contributed to the development of characters. The chapter showed that the forces driving the interaction between characters were reflected in what they said to each other and how they responded to one another. At the same time, cultural, historical and socio-political factors as important as to why these types of dialogue occurred. The findings present in the conclusion applied Bakhtin's theory of dialogism to demonstrate that all foreshadowings or reflections were actually meaningful choices by the characters, and as such they build a separate understanding of each character's dual identity. The previous chapter demonstrated why dialogue was an important tool in evaluating character interaction, and why a better understanding of it allowed to uncover these hopes. In addition, this chapter also provide the detail about the filling the research gap, implications and recommendations of the present research.

5.1 Findings from the Data Analysis

The analysis of dialogue in Ayad Akhtar's *"American Dervish"* through Mikhail Bakhtin's theory of dialogism reveals several key findings about how dialogue contributes to character development and reflects cultural, historical, and socio-political influences.

- a) Direct speech is revealing characters' immediate thoughts and emotions. For instance, confrontations and honest exchanges highlight characters' beliefs and biases. Indirect speech provides depth by showing how characters perceive and interpret each other's words, adding complexity to relationships. This blends the narrator's voice with the character's inner thoughts, giving readers an intimate look at the character's internal conflicts and subconscious influences.
- b) Dialogue is crucial in establishing the power dynamics and emotional connections between characters. It helps illustrate the evolving relationships and social structures within the narrative. Verbal clashes bring underlying issues to the forefront, challenging characters to rethink their positions and leading to personal growth. Dialogues often lead to resolutions through negotiation and understanding, showcasing characters' development and their journey toward self-awareness and mutual respect.
- c) Characters' dialogues reflect their cultural backgrounds, revealing how cultural norms and values shape their interactions and self-perception. Historical contexts, such as colonial legacies, influence characters' worldviews and dialogues, highlighting ongoing cultural tensions. Power structures and social hierarchies are evident in dialogues, affecting characters' interactions and development.

In analyzing *"American Dervish"* using the dialogism theory of Mikhail Bakhtin, we have drawn several conclusions about the role of dialogue in character development and

the influence of cultural, historical, and socio-political factors. In this section, we correlate these findings with the research objectives, using in-text citations from the literature review to support our analysis.

The first of objective of this current was to examine the different types of dialogue contribute to character development in *American Dervish*. The analysis shows that direct speech, indirect speech, and free indirect discourse all serve to create engaging character development in "*American Dervish*". The role of direct speech is to provide the reader with clear evidence of their emotions and intentions as well as information about their social identity and the source of their personal suffering. Discussing Dr. Naveed's speech to Hayat, direct speech helps to explain his reaction, communicate the severity of the punishment and Dr. Naveed's authority, and thus present the character as an oppressive figure in Hayat's life. In contrast, indirect speech and free indirect discourse help to obtain a multidimensional understanding of characters' differences, their social positions, and their interpretation by others. Fajar (64) postulated that direct speech has an essential purpose of allowing the character to speak as an "autonomous individual". In this case, the author's intent is to reveal both the character's aspirations and emotions. However, indirect speech often reveals an ambiguous perspective because it involves the reactions of other characters to the statements of one. Thereby, indirect speech introduces various interpretations of the character by others. He believed that indirect speech and free indirect discourse serve to produce a more nuanced portrait of a character's inner world. They indicate the primacy of the narrator's voice, allow for a more complete understanding of a character's consciousness and their performance, and provide a more comprehensive and candid account of their social and historical circumstances. Along the same line of reasoning,

Baykara and Kaçmaz (139-148) mentioned that the purpose of indirect speech and free indirect discourse is to allow the characters to experience the events of the story. They can make sense of other characters on the outside and bare their psychological conflict, which leads the reader to look into the character's mind.

The Second of objective of this current was to analyze the role of dialogue in driving character and relationships throughout the novel *American Dervesh* by Ayad Akhter. Dialogue in "*American Dervish*" is pivotal in shaping character dynamics, driving conflicts, and facilitating resolutions. Characters' interactions reveal their values, beliefs, and biases, leading to conflicts and, eventually, resolutions. These dialogues are central to the narrative's progression and the development of relationships. For the novel "*American Dervish*", dialogue is the central element that defines characteristics and interrelations between characters and supports conflicts and resolutions. The ways characters interact disclose their values, beliefs, and biases from which conflicts emerge. Thus, it might be concluded that dialogue is an essential factor in advancing the narrative and developing relationships. Ali (80-87) suggested that dialogue is fundamental for negotiating social relationships and power dynamics. Characters' ways of speaking to each other reveals their social status and their relationships with power and with each other. Therefore, the connection of the novel's dialogue with the relationships between the characters may be observed. Hasan, Mariwan, and Noori (6-13) also offered insight into the implications of dialogues and the ways conversational styles are related to conflicts and resolutions. Haque (529) stated that conversational type is the major factor that produces conflicts and is crucial for negotiating them. In other words, the author insists that dialogue is not simply an exchange of information between people but the context within which they negotiate their relationships and resolve conflicts. This idea is especially helpful for the discussion of the importance of dialogue in "*American Dervish*" for advancing the

narrative and resolving character conflicts. Therefore, the perspectives of these two authors may help in analyzing the role and meaning of dialogue in the novel. As suggested, in the context of *“American Dervish”*, dialogue may be suitable to advance a narrative and resolve character relationships. In the novel, the dialogues between Dr. Naveed and Rafiq with Hayat reveal the conflicts related to their status as immigrants. Particularly, Dr. Naveed’s descriptions of the ways to become integrated Americans and Rafiq’s perceptions of their home country cause adverse effects on their relationships. However, this dialogue helps in expediting the resolution of the novel. The dialogue between Hayat and Mina also reveals these characters’ relationships and helps to establish and deteriorate them. In particular, Mina’s dialogue with Hayat helps the characters resolve their past misunderstandings and bond.

The third objective of this current was to investigate the cultural, historical, and socio-political factors that influence the use of dialogue in character development. The dialogues in *“American Dervish”* are deeply influenced by cultural, historical, and socio-political factors. Characters' conversations reflect their cultural backgrounds, historical contexts, and the socio-political environment. These factors shape their interactions and contribute to their development. In the novel *“American Dervish”* by Ayad Akhtar, the dialogues of the characters play an integral role in advancing the narrative and describing their backgrounds and conflicts. As such, this study discusses how the dialogues in the selected novel have been shaped by the cultural and historical aspects of the characters. The findings from the analysis can be strongly correlated with the research objectives and supported by the insights from the literature review. Hence, the main purpose of this research is to analyze how effective dialogue in *“American Dervish”* characterizes the novel’s characters and supports the literary work’s overall messages. In the book, the dialogues between Dr. Naveed and Rafiq are reflect to the struggle of adapting to the

American culture. They discuss the differences between their home countries and America. For example, Dr. Naveed Shah believes that America can make the world better. Greene (72) investigated the cultural dynamics between the characters are shaped by the differences in their experiences as immigrants. As a result, the dialogues between the characters reflect the struggle and conflict induced by their environment and different cultural adaptation processes. In addition, the narrative sections are supplemented by the characters' comments and side notes, which further adds to the confrontation and tension of cultural adaptation through language conflict. One example is how Rafiq describes the American ritual for funerals, pointing out the differences from his home country and his critique toward the unfamiliar culture. The sociopolitical context of immigrants in the United States and the cultural background of the characters shape their dialogues and interactions.

Various insights from the literature review allowed identifying how the dialogues of the novel are related to the cultural and social aspects of the characters. First, the conclusions of the review provided the background information about different types of speech featured in "*American Dervish*". Based on the literature review, it can be argued that the dialogues in the novel were shaped by the cultural and historical contexts of their characters. Wilson (102) discussed how a character analyzed a dialogue that depends on social context. Another insight is that the observations and conclusions of the literature review with regard to other studies were supported by the outcomes of the current analysis. Overall, the results of the analysis showed how the characters' dialogues in "*American Dervish*" are related to the sociopolitical, cultural, and historical aspects of the characters.

5.2 Filling the Research Gap

The present research filled the existing gap in knowledge by providing the fact that presents in research a detailed analysis of the impact of dialogue on character development. It is carried out within the framework of Bakhtin's dialogism, and it examines direct speech, indirect speech, and free indirect discourse. An in-depth analysis of such dialogue types reveals a number of interrelations that take place both at the level of characters' communication and their development. This study explicitly demonstrates that 'dialogue types serve as an outstanding expression of the cultural, historical, and socio-political contexts which influence the way in which each character acts and interacts with one another'.

The explicit focus on contemporary immigrant narrative fills the gap left by previous studies, the majority of which have devoted their attention to classical literature. Those that focus on a variety of modern works frequently do not provide detailed descriptions of the works of modern authors as well as their penetrating of unique aspects of autobiography behind fiction. It is important to analyse how dialogue at various levels of characters' interactions intersects with cultural and socio-political influences and demonstrates the nature of the immigrant experience in a multidimensional society. Therefore, such an analysis facilitated by the present research demonstrates that dialogue is not merely a tool to reveal on what happened in the past and current state of affairs, but also a medium to display compact resolving it and revealing complicated underpinnings on various levels, including psychological. In this way, the study of dialogue in Ayad Akhtar's "*American Dervish*" performed now with tools unavailable to the author is a novel idea indeed.

5.3 Implications of the Present Research

The implications of the present research are far-reaching for both literary studies and the understanding of immigrant narratives. By applying Bakhtin's theory of dialogism to Ayad Akhtar's "*American Dervish*", this study provides a new perspective on how dialogue shapes character development and reflects cultural, historical, and socio-political contexts. This approach not only enriches the analysis of Akhtar's work but also offers a valuable framework for examining other contemporary narratives. Scholars and students of literature can use these insights to better understand how dialogue functions as a tool for character exploration and storytelling in diverse cultural settings.

Additionally, this research has practical implications for educators and writers. Educators can incorporate these findings into their curricula to help students appreciate the complexities of dialogue in literature, especially in works dealing with multicultural and immigrant experiences. Writers can also benefit by seeing how effective dialogue can enhance character development and engage readers. By highlighting the nuanced ways in which dialogue can convey deeper meanings and drive narrative progress, this research encourages a more thoughtful and deliberate use of dialogue in creative writing.

5.4 Recommendations of the Present Research

Based on the findings of the present research, several recommendations are made to further enrich the study and appreciation of dialogue in literature, particularly in the context of multicultural and immigrant narratives.

Firstly, it is recommended that more literary works, especially those from diverse cultural backgrounds, be analyzed using Bakhtin's theory of dialogism. By doing so, scholars can uncover deeper layers of meaning and character development that might otherwise be overlooked. This approach can help in understanding how different cultural, historical, and socio-political factors influence the use of dialogue in literature. Expanding this

analysis to a broader range of works will contribute to a more comprehensive understanding of how dialogue functions across various narrative forms and cultural settings.

Secondly, educators should consider incorporating dialogism into their literature curriculum to help students better grasp the complexities of character interactions and narrative structures. Teaching students to recognize and analyze different types of dialogue—such as direct speech, indirect speech, and free indirect discourse—can enhance their literary analysis skills and deepen their appreciation of nuanced storytelling. By emphasizing the role of dialogue in reflecting and shaping cultural and social dynamics, educators can foster a more inclusive and informed literary education.

Lastly, writers are encouraged to experiment with dialogic techniques in their work to create more engaging and authentic characters. Understanding how dialogue can reveal character traits, drive narrative conflict, and resolve tensions can improve the quality of storytelling. Writers should be mindful of the cultural and socio-political contexts in which their characters operate, using dialogue not only as a tool for communication but also as a means to explore and highlight these contexts. By doing so, writers can produce richer, more resonant narratives that speak to diverse audiences and experiences.

5.5 Conclusion

This research explored the use of dialogue in Ayad Akhtar's novel "*American Dervish*" according to Mikhail Bakhtin's concept of dialogism. By analyzing the dialogues between characters, we have discovered that the use of dialogue-shaped character development and reflected the cultural, historical, and socio-political responsiveness of each character. The differences and similarities between direct speech or words of characters and free indirect discourse or narrative could be discovered in the use of the text, analysis revealed

that different types of dialogue, particularly direct speech, indirect speech, or speech of the narrator and free indirect discourse played a critical role in character development and the provision of insights regarding the history, cultural background, and characters' intentions.

Direct speech or words of the characters helped in the discussion of the immediacy of different interactions and emotional expressions of characters. For example, when characters talk to each other, their words can only express the intentions, the struggles, and the desire of one individual to pursue a particular goal. This can help the readers to feel and understand what is happening without further analysis.

Indirect speech or speech of the narrator, however, in this case, helps in the discussion of the context and background information, which could help the reader develop a better understand of the character's internal struggle and his relationships with others. The use of the two types of dialogue thus helped to analyze the relationship and the inner feelings of characters. Free indirect discourse, which combines the character's voice and the narrator's voice, was used to develop a better connection between the reader and the characters, as this could help in constructing a better picture of the character's personalities.

Additionally, the study highlights the significance of cultural, historical, and socio-political factors inherent to dialogue analysis. The dialogues between characters reveal individual personalities, cultural backgrounds, and socio-political contexts. In most cases, dialogic exchanges expose and negotiate cultural and social tensions. They allow the reader to understand the characters' backgrounds, and, at the same time, highlight subtextual characteristics of these conversations, such as hidden prejudices and misunderstandings. The latter are particularly revealing and allow for the understanding

of the development of the plot and, to an extent, its resolution. Thus, the study demonstrates that cultural, historical, and socio-political contexts into consideration and that the analysis should be conducted on multiple levels; in this case, the dialogues of the characters are analyzed at three levels, revealing, for instance, the complexity of living as a Muslim in America.

The findings of this research have filled a significant gap in the literature, expanding the applicability of Bakhtin's theory of dialogism to a contemporary multicultural literary work, while previous studies in the context focused on classical literature or texts from a single culture, the research has shown how dialogic analysis can be applied in the dialogues of a modern multicultural text. There are numerous implications of this research. For literary scholars, the research has provided a basis for dialogism analysis in other multicultural and immigrant narratives. Hence, literary scholars must take a closer look at how one can use Bakhtin's concepts to analyze dialogues and apply them in other contexts. For educators, the implications of this research can be seen through the analysis of how to teach dialogic analysis. Hence, the research findings can help understand what one can do to teach students to read cultural and socio-political contexts for dialogic authors better. For writers, the relevance of this research lies in understanding how concepts set forth by Bakhtin as a basis of the application of dialogism may shape their future works.

Finally, the results of this research have shown how dialogism analysis helps better understand the meaning of dialogues in "*American Dervish*". First, the research shows that by using Bakhtin's theory of dialogism, one can better account for what was unsaid when the characters were speaking in the dialogic text. This study is relevant in understanding what the dialogues between the characters mean for each. The dialogues reveal how conversations between the characters manifest their reality. From this

analysis, the study has convinced how one can better understand the reality of characters that come from ethnic backgrounds. Through this research, it is now certain that the dialogue in the text is a better account of what goes on between the characters and the real world. Hence, the expressions between the characters in the dialogues answer how conversations were monitored between characters and their interpersonal dialogue with cultural and socio-political worlds. Hence, through this research, there is a better understanding of Akhtar's dialogic text as a student. Many studies have been able to have better dialogic analysis of the book.

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