



# The Ideology of Social Otherness in Ian Rankin's *Watchman*

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This article examines the issue of ideological and social otherness in Ian Rankin's novel *Watchman* (1988). The issue of otherness involves some ideological and social concerns. Ideologically, it addresses the cultural changes which are brought about by the interaction among different nations. Yet, the author expresses this issue in terms of his ideology; and he exposes this issue in the light of the national acceptance or rejection of new changes. Socially, the issue of otherness also relates to the changes in a certain nation. The interactions with other cultures or nations result in new cultural customs and traditions. This study, therefore, focuses on the interaction between the British and other international cultures. These cultures are mainly the Arabic, American, and French cultures. The study will highlight the harsh circumstances, such as war which forced people of these cultures to migrate to England and interact with the British. In addition, the study will apply Mikhail Bakhtin's concept of dialogism throughout the textual analysis. This concept connects the author's abstract or monologic ideology, with his dialogic voice which is uttered implicitly in the fictional context. Thus, *Watchman* will be explored as a critique of the British culture as being influenced by other foreign cultures.

**Key Words:** *Dialogism, Ideology, Otherness, Polyphony, Rankin*



## 1. Introduction

The issue of otherness has been dominant in contemporary British culture. The contemporary conceptualization of otherness encompasses some ideological, and at the same time, social dimensions. The ideological dimension of otherness involves some political concerns which try to bridge the gap between two or more nations (Swirski, 2007, p.18). That is, Britain has an open appreciation of other continental or world relations on the ground of political issues. These issues might lead to thriving economic, political, social, and cultural prosperity (p.39). Similarly, the issue of otherness makes people more aware of other nations in the world. This results in a cultural access to understand the mentality and ideology of other nations. Thus, the ideological implication of otherness paves the way for a common and mutual relationship between Britain and other world nations (p.75).

On the other hand, the issue of otherness has a social dimension (Rivkin, 2004, p.57). In contemporary sociology, the issue of otherness exemplifies the apparent customs and traditions which distinguish one nation from other nations. Society is, therefore, controlled and shaped by its people's behaviors. However, there is a shift in the contemporary understanding of society (p.92). Society may include other social customs and traditions borrowed from other cultures (p.118). The result of this shift is a multiple culture or mixed social traditions. Another cause of the mixed culture is that of people's migration from one place to other places for the sake of, for example, education, labor, refuge and so forth (p.119). Henceforth, the host culture is influenced by the new culture(s) to some extent (p.119).

Accordingly, this essay focuses on both the ideological and the social dimensions of otherness in Ian Rankin's *Watchman* (1988). The issue of otherness will be discussed by examining the contact between the British and other world people. This contact leads the British to understand and appreciate other cultures, such as Arabic, American, and French cultures. The essay's conceptual framework will depend on Mikhail Bakhtin's concept of dialogism. This concept asserts the relationship between the literary text and its writer.<sup>1</sup> More specifically, it embodies

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<sup>1</sup> In *The Dialogic Imagination*, Bakhtin (1981) argues that the author does not interfere directly in his/her work. Instead, the author's "monologic" voice is carried out by the fictional characters' "dialogic" voices (p.68).



the author's ideology in his/her text. Consequently, this study is going to focus on Rankin's social ideology in *Watchman* in the light of Bakhtin's critical arguments.

## 2. Otherness and the Concept of Dialogism

Rankin's *Watchman* is about a surveillance officer named Miles Flint. He experiences many tragic events when he is sent to Belfast in order to accomplish military missions. He enjoys working in surveillance, but he finally discovers that his job is at risk. Flint decides to escape when the killings of many people take place. He escapes with an Irishman, Will Collins. Both of them are harmed by a conspiracy which seems to be plotted by the British Government.

In Rankin's *Watchman*, one of the conspicuous cultural aspects of otherness is the "smile" of Arabs who interact with British People: "The girl who barred his way was blond, petite and very pretty, with a trained voice and a trained smile. Everything about her looked trained, so that her movements told the prospective customer that she was a professional girl. Miles had no time to waste" (p.17). Smile, here, reflects the Arabs' spontaneous behavior when they meet British people. In addition, the Arabs are benign and good with other people: "Yes, she had approached just as Latchkey was disappearing into the toilet, and Latchkey had turned and, seeming to sum up the situation, smiled toward him. No, not toward him, directly *at* him. There could have been many reasons for that smile. The most obvious now was that Latchkey had known who Miles was (*italics in original*)" (p.21). The novel's allusion to the Arab ethnicity is a key factor of the notion of "otherness" embedded in the plot. In so doing, it begins to approach the nexus of the ideology of social otherness because the plot's fictional society is an amalgamation of diverse ethnic groups. Rankin, therefore, projects his authorial insights within the narrative world of the fictional events that depict the reality of "otherness" in the British society.

The Arabs' smile embodies Rankin's ideological knowledge of the Arabs as "others." In the dialogic novel, the issue of otherness might be aroused. Bakhtin discusses the authorial ideology in his conceptualization of the dialogic novel. Bakhtin's theoretical works are considered representatives in discourse theory. He wrote a number of critical books; among them are: *Problems of Dostoyevsk's Poetics* (1984), *The Dialogic Imagination: Four Essays* (1981), and

*Rabelais and His World* (1986). *The Dialogic Imagination* consists of an explanation of the concept of “polyphony” which is originally proffered in *Problems of Dostoyevskv’s Poetics*. Essentially, these two books together provide the ultimate theoretical outline regarding Bakhtin’s theory of dialogic discourse. Although *Rabelais and His World* does not indicate any acknowledgment of the dialogic concepts coined by Bakhtin, it includes a number of critical insights about polyphony (dialogism) and the theory of fictional discourse. In these books, Bakhtin claims that the fictional text represents the author’s ideology. But it orients this ideology in an implied manner. In this sense, the authorial dialogic voice incarnates the author’s (Rankin’s) concern with multiculturalism which represents the core of the ideology of social otherness in the novel. However, he deals with this issue in an implicit manner in order to provide a meticulous portrayal of the “otherness” and its genuine presence in the British society. As such, the novel offers a precise picture of how the ideology of social otherness encompasses several ethnicities other than the British in one society. Consequently, the author’s dialogic voice is the appropriate tool to carry out this ideology in the context of the novel.

Bakhtin argues that the author’s voice can be inferred from the text’s frames. The technique of transference, for example, is used as “transcription” in dealing with the “interrelation” between the characters’ discourse and the authorial voice; Bakhtin (1984) comments:

The transcription of thinking in the human sciences is always the transcription of a special kind of dialogue: the complex interrelations between the *text* (the object of study and reflection) and the created, framing *context* (questioning, refuting, and so forth) in which the scholar’s cognizing and evaluating thought takes place. This is the meeting of two texts —of the ready-made and reactive text being created—and, consequently, the meeting of two subjects and two authors. The text is not a thing, and therefore the second consciousness, the consciousness of the perceiver, can in no way be eliminated or neutralized (*italics in original*). (pp.106-7)

In *Watchman*, Rankin’s projects his ideology in the text. The Arabs’ smile is, for example, an indication of the cultural encounter between the British and Arabs: “All in all, thought the Israeli, it had been a successful if not an enjoyable evening. He did not enjoy mixing with people. They



could be such treacherous animals, their claws hidden by smiles and bows, handshakes and pats on the back. A pat on the back usually heralded some conspiracy or other, one's opponent touching one for luck" (p.22). Furthermore, there is a contact between the British and the Arabs as being another nation: "The alcohol had been very pleasant, however, and Nira had been there, flaunting her beauty as though she were a display case and it her precious diadem. Ah, but she would not believe that he could know such words as "diadem," or have such cultured thoughts" (p.22). Here, alcohol is an exemplification of a "new" social custom brought to Britain. It also indicates the social traditions (outward appearance) which "bespoke a large, earthy, and vaguely unpleasant appetite, and this had aided him in his life's work, if not in love. He might be all things to all women, if only they would allow him the opportunity of pleasuring them" (p.22).

According to Bakhtin, dialogism incarnates the authorial perspective upon contemporary issues. Dialogism is basically defined as "a new theory of authorial point of view elaborated by Bakhtin" (Holquist, 1990, p.3). Dialogism literally means "multi-voicedness" in fictional writings (Bakhtin, 1986, p.279). Dialogism appears in fiction when the private position of the author grants a distinguishable interaction with the fictional characters. Therefore, the characters in a dialogic novel are given ultimate capacity so that they could interact with each other and even with their real author; but indirectly (Bakhtin, 1981, p.15). That is, in dialogic novels, a number of narrative centers provide fictional consciousness which incarnates the scheme of the dialogic novel (Quinto, 2015, p. 93). In Rankin's *Watchman*, the cultural relationship between the British people and other ethnicities, especially the Arabs, lies at the essence of social "otherness" since there are two discrepant cultural backgrounds that oppose each other. However, they interact with each other in the same social milieus. In other words, they share the same social circumferences, but they have contradictory cultural backgrounds. Through the use of the dialogic voice, Rankin conveys the gradual formation "otherness" in the British society. This is true to the fact that the dialogic voice involves the author's implied voice that controls the characters' explicit voice.

The characters' explicit voices represent the social interlocution among them. To put it simply, the speech of the characters is the essence of the dialogic voice because it includes two or more

characters speaking with each other. Similarly, dialogism is evident in *Watchman*. It is incarnated in the meetings of Miles and Will: “Miles had met him many times before, when being assigned to surveillance cases for which he was the senior watchman” (p.29). It is the ideology of the British which is influenced by the Arabs; and Rankin eruditely exposes this notion in the novel. This is another indication of otherness: “The last of these occasions had been only eight days ago, when ‘Latchkey’ had come into being. Partridge, looking across the table and seeing Miles watching him, smiled quickly, the smile, thought Miles, of the tiger beetle. It was Denniston, however, whom he had termed the department’s tiger beetle. He had marked Partridge down, perhaps wrongly, as *Platyrrhopalopsis melyi* (italics in original)” (p.29). Here, the speech act between the characters is the premise of the dialogic voice. That is, the author projects his own conceptualization of “otherness” through the characters’ speech. The dialogic speech of the characters is the authentic representation of the author’s implied notion of social otherness. The author’s abstract voice, or monologic voice, is performed through the characters’ dialogic voice.

According to David Lodge (1990), the dialogic novel is a “novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice” (p.86). Consequently, the “multivoiced” attributes of fiction propound various ideological perspectives to intervene into the novel’s context. In the same manner, Bakhtin’s concept of dialogism is sometimes referred to as “polyphony.” Polyphony or dialogism, according to Bakhtin, implicates the process by which the novel’s meaning is obtained out of interactions among the characters and the author; and between the reader and the novel. These dialogic components are in turn affected by the context in which they are positioned, i.e. by the political or social powers affecting them. This is Bakhtin’s conceptualization of a meaning gained from such literary texts as those of Dostoevsky’s polyphonic novels; Bakhtin (1993) writes:

It is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to

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some ordinary monologic category (thematically, lyrically or cognitively) - and this consequently makes the viewer also a participant (brackets in original). (p.18)

The interaction between the author (Rankin) and his fictional characters is dialogic. It is the Arabs' characterization which affected the British people's traditions: "Of course he did not mention the Arab's smile. Over and over again he played back that moment in his memory, trying to freeze the frame to see if he had missed something. But already the picture was losing its clarity. The edges were fading away, leaving only the smile, like the Cheshire cat in *Alice in Wonderland*" (p.34). Moreover, the Arabs brought new cultural behaviors, such as smiles that are taken by the British: "the Arab's smile led him back to the previous after noon and his extended lunch with Billy Monmouth, his friend's laughter just a shade off normal. Such subtle shades were Miles's preoccupation now, and he gave the lunch more attention. What had been worrying him? He scribbled Billy's name onto a piece of paper, thought better of it, and decided on a coded series of letters instead" (p.34). In essence, this smile represents the Arabs' cultural welcoming of others: "Thoughtfully, he began to assign a letter to every person he could think of who might be the mole, including, after much hesitancy, his wife" (pp.34-35).

Similarly, Bakhtin proposes a determining correlation between a "polyphonic" novel "through and through" (Vrbinc, 2015, p.114). Michael Holquist (1990), furthermore, discusses Bakhtin's concept of the polyphonic novel by stating that "the polyphonic novel is dialogic." Apparently, Holquist contends that dialogism and polyphony are the same in Bakhtin's theory; "the phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism" (p.242). Lodge, moreover, supports Holquist argument about the concomitant synonymy between dialogism and polyphony: "in Bakhtin's theory, 'polyphonic' is virtually synonymous with 'dialogic'" (p.86).

Rankin's *Watchman* incarnates Bakhtin's dialogic insights. Miles's new behavior with the animals is an indication of his changing personality: "Nowadays, he was aware of a beetle which did that too, an expert in camouflage. It was called the tortoise beetle, and its larvae carried lumps of excrement around on their backs, beneath which they could not be seen. Perhaps Miles

was a bit like the tortoise beetle” (p.37). The Arabic culture plays an important role in this ideology. This is because it is the “otherness” culture: “But no, for he had been found out by a smiling Arab and all because he would not go home to his wife. He had first met her at Edinburgh University. They were both undergraduates, invited to a certain party where Miles had become roaring drunk and had wormed his way into a fight from which Sheila had rescued him” (p.37). Miles, for example, is influenced by this “new” culture: “The following Monday, having put the weekend and his bruises behind him as a lost forty-eight hours, Miles had gone into the lecture hall yawning and ready for the fresh week’s work. A girl had slid into the row beside him” (p.37).

Bakhtin (1984) explicates novelistic traditions of polyphony in somewhat complicated manner. He profoundly highlights the significance of Dostoevsky as a polyphonic author. He also considers polyphony to be a distinctive characteristic of Dostoevsky’s works: “we consider Dostoevsky one of the greatest innovators in the realm of artistic form. He created, in our opinion, a completely new type of artistic thinking, which we have provisionally called *polyphony* (italics in original)” (p.3).

Rankin represents the Arabs as being influential upon the British culture. They contribute a great deal to the British social life: “Arab, the whole game. He had swallowed a great draft of fear, and it had destroyed a tiny, important part of him. There remained a maddening need to know the truth, even if the reward for knowing that truth was received point-blank and without mercy” (p.184). This influence is exemplified in the behaviors of Collins: “But he [Collins] would never discover the truth unless he could escape from the farm. He needed Collins’s help, needed to persuade him to arrange passage to London, and that, finally, meant telling him everything (parentheses added)” (p.184).

As argued earlier, the characteristic of the dialogic novel is that the characters are completely detached from authorial discipline (Nordin, 2015, p.139). Yet, they interact with each other in the light of the author’s ideology (Masrom et al., 2015, p.35). According to Bakhtin (1984), The author’s voice is never prevalent in the dialogic novel, and the characters “answer back” with



great flexibility. Thus, the protagonist occupies a special position in the polyphonic novel. His position is as significant as that of the authorial position (p.56). In this way, the fictional character “stands along the author fictional position but independently,” and as another fictional element he “attends to the author implicit discourse. Consequently, he responds to the author in terms of agreement or disagreement” (Bakhtin,1981, p.109).

In Rankin’s *Watchman*, the Arabic character is prevalent: “Miles slipped out of the car and followed Latchkey into the Doric, one of the capital’s grandest hotels, feeling uncomfortably shabby” (p.17). The Arabs are the new comers to Britain: “His shoes were scuffed and unpolished, his trousers just a little too creased. Well, he could always pretend to be American. In Philly, we always dress down for dinner, he thought to himself as he pushed through the revolving door. The Arab was gliding into the cocktail bar, smoothing down his tie as he went” (p.17). The Arabs also represent the new “otherness” culture: “‘So,’ the old boy continued, not looking so old now, his eyes as hard as diamonds, ‘I would be . . . perturbed if anything were to come to light, especially without my knowing about it. You’ve read the newspapers lately, you know that Fleet Street has more than a few daggers drawn against us. We need to be . . . what’s the phrase again? Ah, yes, we need to be a ‘clean machine.’ An American friend of mine is very keen on that phrase” (p.62). Thus, the Arabs are the dialogic subject of the implicit dialogic meaning intended by Rankin. They are the subject of Rankin’s ideology of “otherness.”

The phenomenon of the implicit interaction between the author and the characters is another characteristic of the polyphonic novel (Madahiian, 2015, p.226). Bakhtin argues that the fictional protagonist is a “thoroughly self-conscious” being capable of commenting on himself and on his surroundings (50). Being so, the self-conscious protagonist requires a great ability to take information from the author about his position in the novel (Joodaki, 2015, p.167). In this way, discourse plays a significant role in carding out the authorial discourse which is “defined in relation to its referential object ... or in relation to other discourses within the same context or the same speech (stylistics in the narrow sense)” (Bakhtin, 1984, pp.185-86).

In *Watchman*, Billy is an exemplification of another social otherness. It is the American otherness. He is also involved in the war and participates in bringing some social traditions to



Britain: “Billy hadn’t mentioned that he was American, though. What was it Richard Mowbray suspected? That there might be CIA moles within the firm. Billy Monmouth and his American friend. The “company” being slang for the CIA itself” (p.195). Billy’s mission is influential: “Oh, good reasons. For one thing, and even you must see this, Miles, it is in nobody’s interest for someone like Partridge to step into the old boy’s shoes. The Americans have been nervous of our setup here since the 1970s. They’ve kept tabs on us. And for another . . .” (p.231). This is because the Americans, like Arabs, can affect the British’s society: “The Americans would like to know what’s being said, and would simply love to have someone in there putting forward their own views. Sizewell was the obvious candidate because of the Hayton killing. They’d had him tucked away in their files since then in the hope that they could use him in just such a way at a later date, and that date is now” (p.232). The Americans frightens some British people because they come from a military background: “So your friend Gray was attempting to frighten a member of the British Parliament, to blackmail him, and the only way to stop blackmail like that, as we both know, is to root out the evidence” (p.232).

In the same manner, the self-conscious protagonist receives the authorial comments and informs the reader about his/her position in the dialogic novel from all sides (Abu Jweid and Termizi, 2015, p.132). However, the protagonist gives referential meanings about his/her position which is stylistically enunciated in the fictional discourse because “the author’s voice, on the contrary, is treated stylistically as discourse directed towards its own straightforward referential meaning” (Bakhtin, 1984, p.187). Since the author’s voice is objectified in the polyphonic novel, the textual meaning of the novel is obtained by the protagonist discourse. Here the stylistic presentation of the protagonist speech is of paramount importance because it substantiates the author’s discourse; “the stylistic treatment of objectified discourse, that is, of a character’s discourse, is subject- as if to a higher and ultimate authority- to the stylistic task of the author’s context” (p.187).

The Americans, in Rankin’s *Watchman*, represent the political dimension of otherness. They compromise new relations with the British during war times: “So Harry Sizewell was born French and educated outside Windsor, and though he had never, so to speak, had a French

thought in his life, it was hard—devilish hard—to throw off the tag” (p.49). They are also components of the British society: “Look at them all, besuited and betied, the suits French, the ties silky soft but unobtrusive. Obtrusively unobtrusive” (p.241). Furthermore, they participate in shaping the ideological conceptualization of otherness: “City shoes of polished leather clacking the length of the expensive streets, the streets of gold. There was nothing splendid in this show. Latin, *splendere*, to shine. But the splendor beetles buffed up to the nines, *Buprestidae*, their larvae fed on decomposing matter. There was always this furtive decay beneath the casual and splendent display (*italics in original*)” (p.241).

By the same token, the protagonist’s fictional position represents the author’s position in the dialogic novel (Holquist, 1990, p.43). The unique position of the protagonist in the polyphonic novel demands an absolutely experimental methodology of fictional representation (p.69). On the other hand, the author’s duty in the polyphonic novel is diminished simply to explore the “direct authorial voice” (Bakhtin, 19984, p.190). Thus, the author’s direct voice expresses his/her ideology by the means of stylistic fabrication of the characters’ discourse; Bakhtin adds: “for style presupposes the presence of authoritative points of view and authoritative, stabilized ideological value judgments” (p.192).

Bakhtin (1984) also considers the “double-voiced” discourse in which the “chief hero” is among different authorial “novelistic utterances” (p.185). Hence, this is a specific peculiarity of the polyphonic novel which ensues from the dialogic interaction of language spoken by the main characters (p.102). Polyphonic discourses are relations like agreement-disagreement “that might arise between any two utterances”; and henceforth “every utterance in this sense has its author whom we hear in the very utterance as its creator” (p.184).

The author can comment or reveal the text’s technical potential throughout the text by the characters’ discourse (Coste, 1989, p.15). The significant aspect of the fictional discourse is the “voice” through a “novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice” (Lodge, 1990, p.86). Here, the expression of the



“conflicting of ideological concepts” alludes to the author’s ideological hints in the text. These hints manifests in the characters’ voices (p.97).

Rankin is deliberately exposing the issue of otherness in *Watchman*. There is another nation involved in the issue. It is the French otherness. But the French inclusion in the novel is an indication of critiquing of social and economic problems in the contemporary society: “A few of the men along the coast were fishermen, but not many, not now that the economy was dragging itself, along with the country’s social problems, into the twentieth century. The north was a ferment of naive idealism and brutish anger, the whole concoction spiked by foreign meddling of the most malign nature” (p.3). The interaction between the British and the French has a social dimension:

When the occasional customer, all social conscience and guilt reflex, asked Felicity why she did what she did, when she had in their tired old phrasing—“so much going for her,” she usually just shrugged, and they would let it rest. Of late, however, she had given the question some thought. The money was good, of course, and often she would be involved in little more than escort work. Her clients were businessmen, desperate for success, and a pretty, intelligent companion for the evening was, to them, a sign of that success. (p.64)

As such, the farthest narrative point in the dialogic discourse relationships engrosses the author’s latent voice and its manifestation in the characters’ discourse (Culler, 1981, p.46). The author creates a fictional discourse by articulating it through the protagonist’s voice. Polyphonic utterances are augmented since the “dialogic relationships are absolutely impossible without logical relationships or relationships oriented toward a referential object, but they are not reducible to them, and they have their own specific character” (p.84).

Here, the concept of “referential object” is designated as the author’s ideology (Donovan, 2005, p.14). Such ideology, thereupon, embroils in the author’s intention, whereby “objectified discourse is likewise directed exclusively towards its object, but is at the same time the object of someone else’s intention, the author’s” (Bakhtin, 1984, p.189). Furthermore, the author uses the characters’ utterance as a means of his/her indirect discourse in the polyphonic novel or, more

appropriately, Bakhtin puts it as follows: “but the author may also make use of someone else’s discourse for his own purposes, by inserting a new semantic intention into a discourse which already has, and which retains, an intention of its own” (p.189). Thus, the characters’ fictional discourse is the direct expression of the author’s intention.

The intrusion of the author’s comments into his/her literary text is appraised by the concept of “dialogism” which means “multi-voicedness” in fictional writings (Bakhtin, 1993, p.279). In addition, different speech positions and posits formulate the general conceptualization of the author’s external ideology (p.279). Such ideology is not confined to social or cultural peripheries; it is sometimes confined to the textual semiotics which reflects the socio-cultural interaction (Abu Jweid, 2016, p.530). This is the intersubjectivity of dialogism to recognize “what happens in literary semiotics” as “one version of a general situation which is gradually coming to be recognized as an inescapable feature of our ways of thinking about texts and signification” (Baldick, 1990, p.39). Similarly, Rankin projects his ideological concerns in *Watchman*. His ideology involves the portrayal of the Arabs, Americans, and French as cultures of otherness which influenced the British culture.

### 3. Conclusion

This essay has studied the ideological and social dimensions of the issue of otherness in Rankin’s *Watchman*. The main focus has been on the conceptual perspective of otherness and its socio-cultural influences. In the main, the study has focused on the circumstances that represent the issue of otherness in the novel. One of these causes is the foreign characters presented in the novel. These foreigners are the Arabs, the Americans, and the French, respectively. The characters embody the cultural contact between the British and their world counterparts. They are the primal ethnic peculiarity of social otherness since they come from discrepant cultural backgrounds. Rankin conveys the notion of social otherness through these ethnicities’ interactions in the British society.



In essence, these characters exemplify the notion of dialogic encounter which is tackled and exposed in fictional works. Consequently, Bakhtin's concept of dialogism has been applied to argue the issue of otherness in Rankin's *Watchman*. The justification of selecting this concept for analysis is that the concept connects the author's ideology and his/her fictional text. Thus, Rankin's ideology of otherness is reflected in the context of *Watchman* which critiques the contemporary British society.

The study has revealed how Rankin's projects his own authorial insights into the narrative fabric of the novel in order to unravel the issue of multiculturalism in the contemporary British society. In doing so, he provides a comprehensive conceptualization of the British society at radical changes of the time. The discussion of multiculturalism, therefore, has introduced the most vital socio-cultural issues that took place in Britain. The application of the concept of the dialogic voice, in this regard, served as a narrative means of interpolating the author's implied voice in the novel. The dialogic voice conveys the inherent authorial monologic ideology expressed in the novel's plot. Consequently, the interpretation of the monologic and dialogic modes conforms to the polyphonic voices in the plot. Both the authors' implied voice and the characters' explicit voices are corresponded together with the narrative polyphonic mode; whereby the novel is analyzed as a vehicle for exploring the ideology of social otherness depicted in the whole fictional events.



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