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**Investigating Identity Construction in Mohja Kahf’s
“The Girl in the Tangerine Scarf”**

**A Thesis Submitted to the Department of Foreign Languages as Partial
Fulfillment for Master’s Degree in Literature and Civilization**

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Dedication

With great honor I would like to dedicate this dissertation:

To the light of my life, my beloved parents: Ildjia & Brahim.

To my brothers: Khalid & Mohammed & Youcef

To my sisters: Wahiba, Houda, Khadidja & Sara

To my dear best friends: Hachana Meriem Batoul, Didouh Zineb, Boufada Ahlem

To my lovely nieces and nephews

To everyone who have supported me.

For always being there for me.

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Abstract

This dissertation discusses the identity construction process in Mohja Kahf's "The Girl in the Tangerine Scarf". This semi-biographical novel presents a great opportunity to address the process of self-creation identity of Muslim American women, which is a constant issue that Muslim Arab women immigrants generally confront. The study is significant in the sense that it brings to view the unspoken of all discriminations and bias against Arab Muslim women in general and Arab-American Muslim women in particular inside and outside America. The study discusses the issue of Identity and shows its core concept. The dissertation equally analyzes the three forms of Khadra's identity, by applying the concept of Manuel Castells of Identity Construction in which his concept have three schemas of identity, legitimizing identity, resistance identity, and projecting identity.

Keywords: Sociology of Literature, Identity, Islamic Identity, Manuel Castells' Identity Construction

ملخص

تركز هذه الدراسة على تحليل رواية "الفتاة ذات الوشاح اليوسفي" بقلم الكاتبة والشاعرة السورية الأمريكية مهجة كهف اعتمادا على مفهوم "بناء الهوية" لعالم الاجتماع الإسباني مانويل كاستلز ، لتطرح إشكالية " الهوية" في الأدب العربي الأمريكي . تطرح هذه الدراسة تحديدا سؤالا جوهريا هو: كيف تم بناء هوية الشخصية الرئيسية خضرة شامي؟ بمعنى آخر كيف يمكن أن تكون عربيا، أمريكيا، و مسلما في الوقت ذاته؟ و سيحيط بالسؤال الجوهري إشكاليات أخرى على غرار: ما هو علم اجتماع الأدب؟ ماذا نعني بالهوية؟ و ما هو مفهوم كاستلز حول بناء الهوية ؟.

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General Introduction

General Introduction

Literature generally examines the realistic picture of human life. So it has been viewed as the mirror and controller of the society that reflects its visions and beliefs.

Many contemporary Arab American authors, such as Mohja Kahf are heavily affected by their cultural identities and experiences, and their writings concentrate on their experience as Arab immigrants in North America. They are writing a new history of their nations through their literary works as the protagonists resist in order changing their site as a voiceless, passive minority. They seek to be construct an identity without destroying their backgrounds, and culture. Accordingly, some of the works of Arab American writers are the product of a mixture of their Arab-Islamic identity and American identity.

The issue of identity intrigues thinkers, scholars, intellectuals, and leaders in the world as a whole. And it is one of the Most controversial and delicate matters nowadays, every individual has a different conception of it and a different attitude toward it, but all agree in that identity is of great importance and it rules our daily lives.

Identity determines what one's do, how he/she reacts to the world; moreover, it determines how individuals see themselves, as well as how others see them. Identity is not a static concept but rather a dynamic concept that changes with the movement of history and its transformations. The Spanish sociologist Manuel Castells, in his book "*The Power of Identity*", states that it as a fundamental resource for individuals to seek the notion of belonging and to make sense of themselves and their location in the universe. He outlines three types of identity:

First, legitimizing identity which is a set of logic and meaning introduced and propagated by the ruling powers, in order to rationalize, reproduce, and expand the existing rule. Second type is Resistance Identity where social actors build "trenches of resistance" in opposition to the ruling

norm. The last type is Project Identity which it is when the social actors, on the basis of the cultural materials that are available to them, build a new identity that redefines their place in society, in order to seek the transformation of overall social culture.

The novel protagonist “Khadra” starts her journey to construct her own identity when she explores the complication and contradiction about her identity as an Arab, American, and Muslim. Khadra Islamic identity consists from major the base of faith, the base of belief, with descriptions of morals, manners. While her social identity is consists from her understanding of her membership in a society. The growth and the development of Khadra’s identity begin during her personal history, with available basic training to control behavior, and satisfy needs according to language determinations, customs, standards, and roles with a cultural system framework of society. As the novel progresses, Khadra sheds her simplistic understanding of each aspect of herself and gains a more independent identity.

In this regard, many significant works done by researchers and critics that can go hand in hand with our research, the first notable work is “Veiled Experiences: Re-Writing Women's Identities and Experiences in Contemporary Muslim Fiction in English” Written by Firouzeh Ameri, 2012. In her PhD dissertation, Firouzeh analysis five literary works writing about the identity of Muslim women and their veiling experience, and the Girl in the Tangerine Scarf was one of her five sample texts.

Another interesting work, is an article by Neil Macfarquhar in The New York Times (2007) titled “She Carries Weapons; They Are Called Words”. In which he proclaims that the novel turns Mohja Kahf into an inspiring model for Muslim American women who grapple to coordinate their faith with a society infused by animosity. Macfarquhar argues that kahf’s The Girl in the Tangerine Scarf helps to build a bridge between Muslim and non-Muslim in America, which directly helps Muslim women to express themselves and open the door for the American society to learn deeply about them.

Also, Susan Taha and Baizura Bahar article “Negotiating Liminal Identities in Mohja Kahf’s The Girl in the Tangerine Scarf” (2013). In which they challenges that the concept ‘Muslim woman’ related to submissive or ataxy and requires protection by the West through a literary examination of Mohja Kahf's

novel. They stressed that in her novel, *The Girl in the Tangerine Scarf*, Kahf pays attention to the oppressive and racially discriminatory practices that face Muslim women because of their veil and on expressing their Muslim identity by keeping themselves veiled.

The global aim of this research is to investigate how Khadra Shamy as an Arab, Muslim, and American protagonist, is able to construct her own identity and reconcile between its different parts. Moreover, how Khadra can defend and stand for her beliefs until the end.

The present study has two significances. The first is to understanding about Arab American women's identity through the understanding of the novel protagonist Khadra Shamy's identity construction. It will be also beneficial for clarifying different levels of identity construction introduced by Manuel Castells.

This research aims to answer the following questions:

- ✓ What is the sociological approach to literature?
- ✓ What does identity means?
- ✓ What are Manuel Castells three origins of identity construction?
- ✓ How the main character Khadra Shamy's identity is constructed in Mohja Kahf's *The Girl in the Tangerine Scarf*?

The topic of this research is "*Identity Construction in Mohja Kahf's The Girl in the Tangerine Scarf*". Thus, the researcher will focus only on investigating how the main character Khadra Shamy constructs her identity.

The theoretical approach of this study is analytic approach and psychoanalysis since the researcher's task is to identify, analyze, and interpreting the process of constructing identity. Also to analyze Mohja Kahf's novel "*The Girl in the Tangerine Scarf*" and the main events associated

with this study, and also analyze the main character Khadra Shamy's behaviors. The literary framework of this dissertation is Islamic feminism.

Therefore, to make this dissertation well structured and organized, the researcher divided it into three chapters; the first one concerned with the sociology of literature, Identity, Islamic identity, Manuel Castells' identity construction, and Mohja Kahf's biography. The second chapter deals with Synopsis of the novel and Khadra's self-discovery journey. It will provide an overview of background information on the topics that are related to our research. The third chapter deals with Khadra's identity construction. Through this chapter the researcher would like to answer the main question of "How the Main character's identity is constructed in Mohja Kahf's *The Girl in the Tangerine Scarf*."

Chapter One

Theoretical background

Introduction

Arab American women writers who were born and raised in the United States such as Mohja Kahf are strongly attached to life and culture in America, but their Arab part of identity is regarded by others as un-American. This drives them to make an effective contribution in order to obtain a clearer understanding of their identity as Arab women from a relative point of view that is hers and not that of the mainstream.

Identity literally implies who we are on the global stage and who "I" am at the individual stage. The mechanism of building a social identity is one of the essential functions of social development, which is the "gateway" to belonging to the community, and which is regarded to be a central upbringing for all forms upbringing. Manuel Castells states that identity is the most powerful source of meaning. And he proposes a distinction between three forms and origins of identity building: Legitimizing, Resistance, and Project. For Islamic identity, is characterized by the manner in which Muslims obey the customs and practices of Islam. It is an identity, consisting mainly of faith, belief, values, and elements that characterize the mindset of Muslims.

The purpose of this chapter is to provide an overview of background information on the topics that are related to our research. First the researcher provides a brief definition of the terms: Sociology of Literature and Identity. Second, she explains the meaning of Islamic identity, then the researcher discusses about Manuel Castells' identity construction, which provides clear understanding of how identity is constructed based on the three forms of identity building related to this research. Finally, the researcher provides a biography about the novel writer Mohja Kahf.

1.1. Sociology of Literature

1.1.1. Definition

The sociology of literature studies the social production of literature and its social implications. It is a result of the complementary connection between literature and society (Meiliana). Since any literary work was written in a certain period is related to the norms, customs, and traditions of that particular period. Thus, literary work is viewed as a mirror of society.

Literary works brings people or readers around similar concepts and visions by raising awareness about a specific topic or issue, and therefore good literature is important to achieve a social awareness on important issues, as well as poor literature contributes to raising negative awareness, where it becomes just a pacification or analgesic to the minds of the audiences or a source of excitement for their instincts, and that is why literature has an important role in changing habits, traditions, and concepts when achieving human reconstruction.

The Concise Oxford Dictionary of Literary Terms defines sociology of literature as : “A branch of literary study that examines the relationship between literary works and their social contexts, including patterns of literacy, kinds of audience, modes of publication and dramatic presentation, and the social class positions of authors and readers”(238). This definition emphasizes the role of the social context, sociology of the author, and gatekeepers in the creation and success of a literary work.

Moreover, the sociology of literature is a “specialized area” of literary investigation which focuses its attention on the relation between a literature and the social structure in which it created. It shows that the creation of a literary work has shaped by social factors. As there is a

reciprocal relationship between a literary phenomena and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work. (Meiliana 30)

In addition, Swingewood and Laurenson in their book (1972) "*The Sociology of Literature*" state that sociology and literature share a similar conspectus, and explain that Sociology is an objective and scientific field concerning with the study of social institutions and of social processes which examines several notable discussions such as religious, political, economic institutions, social structure, social stability, and social changes and so on. (11)

For Literature, they believe is concern with people's social world, their adaptation to it and desire to change it. Therefore, novel as a major genre in literature is said often to depict, recreate and delineate the social life of people, their relation with others, family, politic, nation, class and other institutions around them (12). While, Rene Wellek and Austin Warren explain in their book "*Theory of Literature*" that: "the term literature seems best if we limit it to the art of literature". Both of them limit their definition of literature to pieces of "imaginative literature", which can gain artistic merit from their coherence and complexity (22).

Etymologically, the term sociology has a hybrid origin of two languages. The word 'socius' is a Latin term meaning friend, companion or associate. 'Logos' or 'ology' is a Greek word meaning study, science, doctrine, discourse, or theory. Thus literally, sociology is the study of companionship, meaning social interaction and its resultant relationship that exists between companions or between groups of human beings (Purushothama). In short, it studies society and gets its subject matter from different sources, literature being one of them.

As a social product, literature reflects human society, the human relation and the world in which we live, interact and move. Literature, like sociology, critically examines the realistic picture of human life. So it has been called as the mirror and controller of the society. Sociology tries to study the literary facts and their impact on social relations. So the sociologists such as M. C. Albrecht, Rene Wellek, and others agree with the argument that literature is an institution, and sociology is the study of this institution. (Meiliana)

In the words of W. H. Hudson,

“literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language. Such expression is fashioned into the various forms of literary art [...]” (11).

In which he means that literature grows out of life, reacts upon life, and is fed by life.

Additionally, literature and sociology have the same object of study, They likewise have a similar object discussion, that is human in society, investigating human’s relations, and the consequence of process happened due to the relations that human build. Yet the difference is that sociology itself is the scientific, logical, and objective study, while literature is close to be abstract, subjective, and dependent on personal assessment or knowledge and experience. (Syofyan)

In approaching literary work through sociology, the British literary theorist, and critic Terry Eagleton in his essay “*Two Approaches in the Sociology of Literature*” (1988) suggests two major forms to justify literary work. First way is in the form of realist which sees literature profoundly molded and conditioned by its social context in reality. The second way is pragmatist

which sees literature is shaped by a wide range of factors and readable in numerous sorts of contexts, particularly by featuring its social determinants.

Concisely, the sociology of literature is the combination of all these perspectives and thoughts. It believes in the totality of society. Sociology of literature cannot highlight any single element in society and regard it as the final determinant of literature. Although sociology of literature is very essential for understanding both literary works and society, it was not an established field or academic discipline till mid twentieth century.

1.2. Identity

The concept of identity known as a set of cultural features that characterizes a group of people in a specific period of time, which generates a feeling among individuals of belonging to specific people, an attachment to a specific homeland, and an expression of the feelings of pride in which these individuals belong. People achieve it through their interaction with their history. In other words, identity is not a static concept but rather a dynamic concept that changes with the movement of history and its transformations. (Abd Al-kafi 12)

Identity determines how individuals see themselves, as well as how others see them. It is nothing about static, it is all about change and being able to improve and progress. The American novelist Chuch Palahniuk in his 1999 novel "*Invisible Monsters*" which is a narrative on the search for identity, states that: "Nothing of me is original; I am the combined efforts of everyone I have ever known".

Etymologically, the word identity rooted from the Latin word "identitās". The term is used to express the concept of "sameness, likeness, and oneness". The term is generated from "idem"

meaning "same". More specifically, Identity implies "the sameness of a person or object at all times across all sort of situations". (Trimble and Dickson)

Identity, particularly as it is elaborated in the associated categories of 'personal' and 'social' identity is a relatively new concept in western thought, politics and culture. The word itself emerged in popular, political and scientific discourse only in the second half of the twentieth century, and it was not discussed at all in these contexts prior to this. Until 1970s, there was no discussion of the different forms of identity such as identity crisis, or 'losing' or 'finding' one's identity – indeed, there was no discussion at any of the ways that are so familiar to us nowadays, and which, in our ordinary and political discussions, we would now find it hard to do without. (Moran)

Identity simply means who we are at the collective level. And who "I" am on the individual level, identity is a word derived from the pronoun "He" "She" to express the individual personality and attitudes, and his/her social, cultural, and political belonging to the group in which he/she lives.

Identity comes to light in today's world as an important issue in all societies that suffer from the lack of communication between generations, or suffer from political, cultural or social problems, as identity is a political concept that has been dominated by a social character and has a severe impact on it. (Abd Al-kafi 7)

The efforts are concerted to identification the national cultural identity in the members of society, in order to prevent divisions, the dispersal of identities, and affiliations among society members. In order to create a coherent community with one particular goal and identity, through different Social and political formation means, that instills a common identity in the society members. (Abd Al-kafi)

Colin Brock and Witold Tulasiewicz in their work “*cultural identity and educational policy*” state that Identity is a concept that sociologists disagreed in its definition, just as they disagreed in the definition of most social concepts. This concept refers to a state of discrimination resulting from the separation of peoples, which occurs as sociologists, psychologists and philosophers state, either as a result of external pressures exerted by a group or individuals against each other in order to isolate it, or as a result of a group or community using their own strength to build their own concept and access Some unique features. (1,3)

C.R Milles defines identity as "the pattern of observable or inferable attributes 'identifying ' a person to himself and others" (Herman 28), and he asserts that identity is the symmetry of principles, foundations, and attributes in different examples and different circumstances, and is a specific approach to increase the symmetry and similarity between the parts of the element. And according to Susan Clayton “identity can be described as a way of organizing information about the self” (3).

According to Steph lawler, the meaning of identity lies in a contradictory combination of symmetry and difference. The important of the term identity rests on the idea that not only those individuals are identical with themselves, but they are identical with others. This means, individuals share common identities as humans. He also states that:

"There is another aspect of identity, which suggests people's uniqueness, their difference from others. Western notions of identity rely on these two modes of understanding, so that people are understood as being simultaneously the same and different. As Michael Jackson puts it, people work with awareness that 'one's humanity is simultaneously shared and singular' (Jackson, 2002: 142)." (2)

In addition, Leonard Binder, in “*Crises and Sequences in Political Development*” mentions that identity ““refers to the subjective, but not emotional, basis of membership in political

community" (53; ch.1). Also, Sidney Verba in "*Crises and Sequences in Political Development*" identifies the identity as indicating a specific group of individuals "the definition of the set of individuals whom it was believed appropriately fall within the decision-making scope of the government." (229; ch.8)

Identity plays a pivotal role in the differentiation process; The role of identity lies not only in discrimination, but also in the promotion the sense of belonging to a specific group, provided that the individual shares with the rest of the members of the group that he/she wants to belong same ideas, beliefs and values (Stets and Burke) . Identity is acquired through indoctrination and education of the individual through a set of societal means, and through successive stages; in other words, through its socialization or normalization. (Abu El-Nile 41)

Identity is not a given or a prefabricated system, but rather a result of the dual history and reality of individuals. accordingly, identity as a result of successive upbringing and hence it is a dynamic concept, the individual is subject to successive upbringing through several stages that help him to build and rebuild his identity in a continuous process full of a set of events And situations and is Consisting of several elements.

As mentioned previously, identity never existed as prefabricated something and just waiting to be adopted and experienced. Craig Calhoun emphasizes the significance of individuals' identities by stating that:

we know of no people without names, no languages or cultures in which some manner of distinction between self and other, we and they, are not made [...]self knowledge always a construction no matter how much it feels like a discovery - is never altogether separable from claims to be known in specific ways by others (7)

He believes that identity is defined by norms of structured institutions and organizations of society. Thus the historical construction lies as the project defining who we are and how we sense the world collectively.

1.2.1. Islamic Identity

Islamic identity is distinguished by the ways that Muslims follow the customs and practices of the religion. It is an identity consists from major the base of faith, the base of belief, with descriptions of morals, manners, set elements that formulate the mindset of Muslims and form their views to themselves, their Lord, and the universe at large. (Al-Munajjid). These elements allow them to answer the most essential existential questions such as where we came from, what are we doing in this life, and where are we going after death, creates in the Muslim mind dimensions of time and place beyond the confinement of earthly time and the limitedness of the present place. (Dar-al-Iftaah)

The main components of the Islamic identity are the six pillar of Eemaan (Faith) and the five pillars of Islam which are the core beliefs and practices of Islam. And in order to understand Muslim s' identity we have to understand about these pillars which are really important.

Defining Eemaan (Faith), the Prophet (peace be upon him) said in this connection: "That you affirm your faith in Allah, in His angels, in His Books, in His Apostles(messengers), in the Day of Judgment, and you affirm your faith in the Divine Decree about good and evil"

Ibn 'Umar (May God be pleased with them) reported:

The Messenger of God (peace be upon him) said, "(The structure of) Islam is built on five (pillars): Testification of 'La ilaha illallah' (none has the right to be worshipped but Allah), that Muhammad (peace be upon him) is his slave

and Messenger, the establishment of Salat, the payment of Zakat, the pilgrimage to the House of Allah (Ka'bah), and Saum during the month of Ramadan." [Al-Bukhari and Muslim].

The first pillar is the profession of faith or Shahada that the belief that "There is no god but God, and Muhammad is the Messenger of God" is central to Islam. It is the key by which an individual cover to Islam (Jibreel 8). As for the first part of it, "There is no god but God", it means that a Muslim uttering his tongue and recognizing at the same time by his heart that there is no god but God, also requires that a person believes that there is no creator of this universe but God alone without a partner who is worshiped with him. As for the second part that Muhammad is the Messenger of God, it means that Muslim believe that the Prophet Muhammad - peace be upon him- is a mercy envoy to the worlds by God. (Alfarooqcentre)

The second pillar is Prayer or Salat. Prayer is the link between a servant and his Lord, and it has a great position in Islam, and it is the first thing that a person will be held accountable on the Day of Resurrection. It is the pillar of religion, and the Muslim is required to pray five basic daily prayers. The Qur'an instructs followers that prayer should take place five times a day and the time changes with the changing seasons and days.) Alfarooqcentre(

The third pillar is Zakat, charity or alms. Zakat is a financial worship. God specifies who is eligible to receive the Zakat (people in poverty, and orphans). (Alfarooqcentre). And God also specifies those who should pay Zakat. In accordance with Islamic law, Muslims donate a fixed portion of their income. (Museum reopening)

"Charities are for the poor, and the destitute, and those who administer them, and for reconciling hearts, and for freeing slaves, and for those in debt, and in the path of God, and for the traveler in need—an obligation from God. God is All-Knowing, Most Wise." (9:60)

The fourth pillar is Fasting (Saum). During the daylight hours of Ramadan, the ninth month of the Islamic calendar, all healthy adult Muslims are required to refrain from eating, drinking, and sexual activity from sunrise to dusk during the month. During Ramadan, they share the hunger and thirst of the needy as a reminder of the religious duty to help those less fortunate. (Museum reopening)

“Ramadan is the month in which the Quran was revealed. Guidance for humanity, and clear portents of guidance”. (2:186)

The fifth pillar is the pilgrimage or Hajj. That is a duty for every able-bodied and able-financial Muslim to at least to visit the holy city of Mecca once. Since the time of the Prophet Muhammad, believers from all over the world have gathered around the Ka’bah in Mecca on the eighth and twelfth days of the final month of the Islamic calendar. (Museum reopening)

“Pilgrimage to the House is a duty to God for all who can make the journey. But as for those who refuse—God is Independent of the worlds.” (3:97)

1.3. Manuel Castells’ identity construction:

The process of constructing an identity is one of the basic functions of social upbringing. Which it is the "gateway" to belonging to the culture of society, and considers as fundamental upbringing for all types of upbringing. Throughout this process, individual acquire cultural elements and skills which is required to interact with their surroundings. Through various types of activities that correspond with identity, relationships within groups, the development of roles, and patterns of behavior related to them.

The Spanish sociologist Manuel Castells states that “Identity is people’s source of meaning and experience” (6). From his definition of identity, readers can understand it as a fundamental

resource for individuals to seek the notion of belonging and to make sense of themselves and their location in the universe. Throughout their life individuals work actively to reach the meaning of their own social experiences, and to discover ways to relate this to their quest to understand their presence in the world. He emphasizes that Identity is the process of construction of meaning. For him, it originated through the process of individuation, which means it is constructed by individuals and for individuals. He argues that Identity may also emerge from dominant systems, but only after they are internalized by individuals, who constructed meaning around this internalization.

Due to the process of "self-construction" and "individuation", identity is a stronger source of meaning. It organizes meaning in simple terms. By meaning, Castells means the social actor's symbolic identification. He also proposes that, the meaning is structured around a "primary identity" for the majority of individuals, which is the identity that defines others.

The identity-construction process utilizes various material building such as historical, geographical, and cultural materials, in addition to materials from "power apparatuses and religious revelations" as Castells states. However, Individuals, and social groups, therefore, interpret all these materials and reshape their significance and meaning, according to the social determinants and cultural ventures that are embedded in their social context and in their space/time system. Accordingly Manuel Castells in order to reach a response to who constructs identity, for what it is built, what shapes its emblematic substance, and its meaning for people. Since the social construction of identities consistently happens in power relationship setting, he hypothesis three structures and starting points of identity construction:

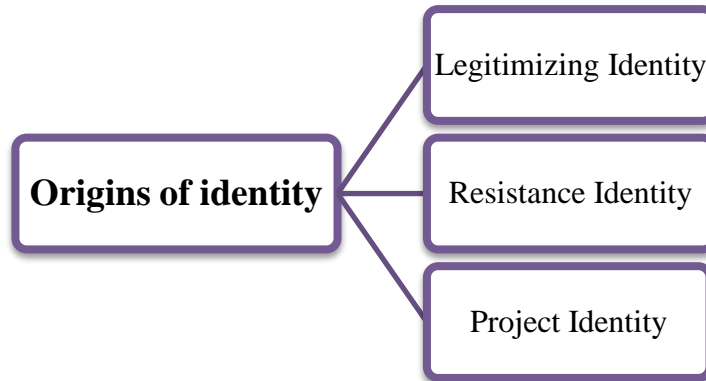


Figure 1: Castells' Identity Origin

1.3.1. Legitimizing Identity

Legitimizing identity is a set of logic and meaning introduced and propagated by the ruling powers, in order to rationalize, reproduce, and expand existing rule (Candid Candidacy). On other words, it is presented by the society's dominant institution to expand and rationalize their dominance through social actors. The legitimization of identity as proposed by Castel (2010) is the generation of a civil society that includes a group of organizations and institutions, in addition to a series of structured and organized social actors, in spite of the fact that sometimes in a conflicting manner, the identity that rationalizes structural domination sources. It is the power of projecting people without violence and direct assault.

1.3.2. Resistance Identity

According to Castells it is generated by those actors who are in positions/conditions devalued and stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institution of society. Castells (2010:9) argues that this is important type of identity building within the society because it constructs forms of collective resistance against unbearable oppression. The

boundaries of this resistance are defined from (by) geography, history, and biology. This is the building of identity that defense itself from dominant institutions and ideologies.

1.3.3. Project Identity

Project identity is when the social actors, on the basis of the cultural materials that are available to them, build a new identity that redefines their place in society, in order to seek the transformation of overall social culture. This is constructing identity, the process where subjects are produced. Castles (2010: 10) defines this as the project of a persecuted identity that seeks for the transformation of society. This is the project of new life and different life as they please when their identity is oppressed. Castells stated that this project identity issues in line with "post-patriarchal society", liberation of woman, man and children through their project of realization. Hence, they search for a new place that redefines them within society. It is in the realm of social change, where it enunciates the transformation of identity.

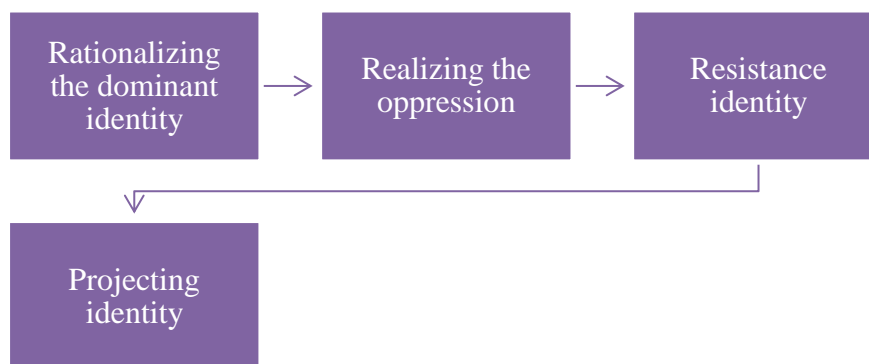


Figure 2: Identity Construction process

In Castells' view, each form of identity-building mechanism contributes to a particular outcome for society. Legitimizing identity creates a civil society, that is, a collection of organizations and structures, as well as a sequence of hierarchical and centralized social actors,

which recreate, although often conflictingly, the ideology that rationalizes the origins of institutional dominance.

The second form of identity-constructing is a resistance identity. This may be the most critical form of identity-constructing in our society. It builds modes of resistance against the oppressive, and injustice, typically on the basis of identities that were evidently explicitly established by tradition, geography, or nature, making it easier to determine the borders of opposition.

The third mode of building identity is project identity, which arises from the desire of being an individual, of creating a personal history, of giving meaning to the whole realm of experiences of individual life. The construction of identity is a project of a change, perhaps on the basis of a marginalized identity, but expanding as an extension of this project of identity towards the transformation of society.

1.4. An Overview of Mohja Kahf

Mohja Kahf, a Syrian-American an Islamic feminist, poet, and novelist, born in Damascus in 1967, came to the U.S. in 1971. She has been writing poetry since the 1990s taking up a variety of topics. Her poems have been numerously republished throughout the Internet, projected on public buildings, pictured, illustrated in photosets, reduced to inspirational and motivational quotes and performed at many charity events.

Her own conception of Islamic feminism influences the themes of her poetry and writing as do other issues facing American Muslims. She explores both important historical female figures in Islam as well as contemporary Muslim women. Historical figures prominent in Mohja's poetry include Hagar, the wife of the prophet Abraham, Khadija and Aisha, wives of the prophet

Muhammad, and Fatima, daughter of the prophet Muhammad. Besides, Kahf's work explores themes of cultural dissonance and overlap between Muslim-American and other communities, both religious and secular. Islam, morality, modesty, gender and gender-relations, sexuality, politics, and especially identity are important aspects of her work.

In addition, she received a Doctor degree in comparative literature from the University of Rutgers, and currently teaches comparative literature and she is also a faculty member at the University of Arkansas, Fayetteville, King Fahd Center for Middle East and Islamic Studies.

Kahf's experiences growing up in the United States shaped her perceptions of the distinctions and likenesses between the way of life of her homeland Syria and the United States of America. Her poetry is an amalgam of both Syrian and American influences; Lisa Suheir Majaj commented in ArteNews that Kahf's work "draws on American colloquialisms and Quoranic suras; it is informed not only by American free verse [...] but also by lush energy that draws on the heart of the Arabic oral tradition and Arabic poetry." Kahf sometimes satirizes stereotypes about Muslim women—she has tackled hairstyles, sex, and clothing. In *Emails from Scheherazad*, she locates Scheherazad in 21st-century Hackensack, New Jersey. Majaj observed that Kahf "unsettles assumptions about Scheherazad while also emphasizing aspects of the traditional tale that often get overlooked in western portrayals." (Poetry Foundation)

Kahf *also has a column* on sexuality for the website Muslim Wake Up. In addition, she has also written about the hardships of immigration; *The Girl in the Tangerine Scarf* depicts a Muslim girl's coming of age in Indiana. *The Girl in the Tangerine Scarf* is a departure from her poems in form, but not in content. The novel's protagonist Khadra Shamy is a Syrian girl growing up in the American Midwest in the 1970s. The story looks at the "cultural clashes of Muslim life in America, including racism between Muslims and bigotry by non-Muslim

Americans” through the lens of Khadra’s life. Mohja borrows from her own life experiences growing up in Indiana to color the story.

The intersection of Islam and art, Mohja says: “One of the primary messages of the Qur’an is that people should recognize the beautiful and do what is beautiful. This is not simply a moral beauty but a visual and auditory beauty as well. Conduct should be beautiful, writing should be beautiful and speaking should be beautiful.” The elegance in Mohja’s poetry extends from the classically reverent in her poems concerning historical characters to the exquisite humor that simultaneously enlightens. Dina Ibrahim, Egyptian American writer argues that on Mohja’s works. “It is just so refreshing for someone to put a lighter spin on being a Muslim in America”

E-mails From Scheherazad her first book of poetry, was a finalist for the 2004 Paterson Poetry Prize. While her novel *The Girl in the Tangerine Scarf* was chosen as Book Sense Reading Group Favorite for June 2007, in addition it was a "One Book" reading at Indiana University East in 2017, One Bloomington Series by the Bloomington Arts Council, Monroe County Public Library, Bloomington, Indiana, 2008, and as required summer reading for incoming first-year students at the College of Notre Dame, 2008. Mohja Kahf won the 2020 Press 53 Award for Poetry for *My Lover Feeds Me Grapefruit*. She has also won the Pushcart Prize and an Arkansas Arts Council Individual Artist Award.

Conclusion

From The current chapter, the researcher concluded that the identity of the individual emerges through his interaction with social organizations and groups, socialization works, also his interaction with his religion has a strong role in shaping one's identity. These interactions give the individual values and criteria that will make him an identifier. Thus identities are not something people are born with, but something they construct their semiotic behavior.

As Tajfel states that social identity has been defined as “that part of an individual's self-concept which derives from his knowledge of his membership in a social group”. So identity relies on a shared psychological or physical category. The growth and the development of identity begin during the personal history of the individuals, with available basic training to control behavior, and satisfy needs according to language determinations, customs, standards, and roles with a cultural system framework of society. These commitments imposed by social institutions on the individual, and they should find solutions to it in a positive manner. According to Dar al Iftaah, Muslim's identity is a group element that shapes this identity and forms his views to himself, his Lord, and the universe at large.

Chapter Two

Khadra's Self-Discovery Journey

Introduction

Kahf's novel reflects the heterogeneity within the Muslim Arab-American community and their negotiation of different identity contexts. She focuses on Khadra's attempt at constructing an identity in order to understand who she is. Through her main character journey, Kahf illustrates the heterogeneity in Muslim women's roles and attitudes. She also presents the various challenges that obstruct the self-discovery of Khadra, because she is faced with cultural patriarchy, western discrimination, religious radicalism, and gender-based oppression.

The novel chronicles the journey of Kahf's protagonist "Khadra Shamy" towards the discovery of her identity. As the novel starts, Khadra is uncertain about which place she belongs to. She thinks that becoming an American means betraying her Arab and Muslim identity. Her view totally changes by the end of the journey where she explores and understands the real meaning behind her true self.

This chapter is divided into two parts the first part deals with Synopsis of the novel. Moreover, the chapter tackles the main characters in "The Girl in the Tangerine Scarf". The second part deals with Khadra's self-discovery journey including the main stages of it such as Khadra's sense of displacement, Khadra's black phase, and Khadra's reconciling phase etc.

2.1. Synopsis of “The Girl in the Tangerine Scarf “

The Girl in the Tangerine Scarf is a charming and moving novel about Khadra Shamy who growing up as a Muslim girl in Indiana during the 1970s. Khadra Shamy emigrated from Syria as a kid with her family; which is close and part of a moderate strict community including her African-American friends Hakim and Hanifa. The story follows Khadra's life from early childhood to adulthood and to marriage and all aftermath events, her journey of identity construction that starts from Indiana to the Middle East and back again as she finds a close understanding of whom she is.

Mohja Kahf writes her novelistic debut in a form of a bildungsroman that focuses on the psychological and moral growth of the protagonist from youth to adulthood. And she divides novel plot is divided into two main parts. The first half of the novel is about Khadra growing up in America. Khadra's family came to Indianapolis in order to escape from political oppression imposed on the Muslim Brotherhood by Baathist's government during Hafid Al-Assad era.

In American, Her parents work on Dawah center to help Muslims who want to learn Islam better, teach it to their children, to build mosques, or to help suffering Muslims in other countries. Through the novel, Khadra's parents Intent on inculcating the Islamic Lifestyle to other Muslims, as well as dictating the religious behavior of their friends.

Khadra's family is a religious family. Therefore, she and her brothers practice the teachings of the Islamic religion, including prayer and fasting Ramadan, reciting Quran, and practice a conservative Islam in a Sunni family, and through the context of novel's events Shamy family have not engaged in any political movement during his stay in America.

During her childhood, Khadra and her Muslim friends suffered from the rudeness of American children who called them by all racial nicknames in addition to racial and religious discrimination in

schools. In other words, they were the minority targeted by the American white community, neglected by the American government institutions, which forced them to isolate themselves.

As a teenager, Khadra faced similar problems especially after her veiling. Where two white boys in the school yard grabbed and ripped the scarf of Khadra. And no one helped her; even the school had ignored this incident. Another dramatic event was revealed through the incident of Zahra, a Kenyan university student active in the Dawah Center when she was raped and murdered by the American Ku Klux Klan criminal group in Indiana, and the Muslim community has considered this horrific incident as a religious intolerance and wave of racism against them in Indianapolis.

Though the novel, *Mohja* depicts the hidden distinction of the Muslim community itself between Sunnis and Shias, the racial prejudices of Arab members against their African and African American cohorts, and differences in economic status. Reflected on Khadra and her brother, Eyed who wanted to marry a Sudanese girl of the community could recognize her parents' contradiction. These paradoxes between what her parents taught her and what was happening have a great impact on the way that Khadra sees the world later. In this part of the novel Kahf portrays the Muslim community in its reality and simplicity, without frills or fanaticism, but it is realistic in most cases.

Another turning point in Khadra's identity is when she and her family traveled to Mecca to perform the Hajj. During her trip, she was subjected to sexual harassment by a young Saudi guy named "Ghazi" who was a friend of her cousin Afaaf. This prompted Khadra to affirm that Islam, which she had learned is in America, is not practiced by all people in some Islamic countries. Khadra doubted her mother's view of Islam, so she restricted it to two concepts: black and white / Halal and Haram.

Khadra chooses entomology as a specialty for her university studies. Khadra at university was Oscillating between the doctrines of belief and its modalities; she became one of the most important activists in the Muslim student association. And one day during one of Dawah conferences, Khadra met Juma her future husband, the Kuwaiti engineer student, and Eyed's friend.

Later, both of them get married, and they went for a visit to his family. There in Kuwait, Khadra discovered a new way of life where fashion and the shopping were their major occupation. After this short visit, and when Khadra and Juma returned to Indiana, an atmosphere of disagreement appeared.

The second half of the novel starts here, where the events of the novel begin to take strange twists, and a rebellion aspect starts to appear in Khadra's identity by questioning who she is, is she understand her current identity aspects. Their marriage continued no later than one year, then she wanted to separate with Juma, so she suggested to him "Khulu" or wife-initiated divorce. As a consequence, Juma didn't even pay any dowry-rest for Khadra.

From this point, Khadra starts wondering about her identity, thus she decided to visit her grandmother Téta in Damascus. She learns more multiculturalism on the same trip and becomes more indulgent through her interactions with Syrian Jews and her recognition of their claims to an authentic Syrian identity. Khadra enjoyed Téta's stories about the past of the Shamy family including courage, love, challenge, and how Syrian people sacrificed to take independence from Turks and west. Khadra saw how the different communities can live in peace between them Arab Muslims, Arab Christian and Arab Jewish.

In Damascus, Khadra met the unknown poet, who later on became her real friend. His delirious poetic helped Khadra to reconcile with herself. She grasped a new belief that in America the degree of freedom is more important to practice the religion as you like without any

restriction, unlike the Arab countries where the freedom is limited. This trip had a great impact on Khadra, and brought a radical change to her life later. She bought a tangerine scarf and decided to return to America in new outlook outside the walls of a Dawah center.

Khadra decided to move to another city far from her family. She stops studying entomology and went to Pennsylvania to study photography where she could meet other communities different from her narrow community.

Khadra also commitment to the hijab has changed, thus she does not wear it all the time like she did before. In Pennsylvania, she starts Meeting new friends from different religions and multiple thoughts such as Seemi, Bitsy, Chrif. Seemi was an emigrant girl from Pakistan, who hates the Islamic fundamentalism in Pakistan and does not follow Islamic teachings. Bitsy was an Iranian girl and Khadra's roommate, who hates Arabs. Chrif Benzid, was a secular Muslim and immigrant from Tunisia. Later on Khadra falls in love with him. But their relationship did not last because he asked Khadra for sex without marriage restrictions, but she rejects his demands.

Khadra returns back to Indiana for a magazine assignment that she worked for, to depict Muslims various living styles and sheds light on the peaceful society. While her mission, she felt that something inside her tends to the past to the Dawah center and her old friends. Thus, Meeting Hakim again, creates inside her a new desire towards a future with him.

Khadra after a long journey of self-discovery, she reconcile with her identity different components. Something else, Khadra Shamy represents the process of identity construction between two different cultures. Khadra symbolizes the struggle of women Arab American women in the world. Identity construction has always been and will remain the focus of doubts, questioning, and rebellion.

2.1.2. Main Characters

2.1.2.a Wajdy Shamy and Ebtehaj Qadry Agha

Khadra's parents, work on Dawah center. They are Intent on inculcating the Islamic Lifestyle on Khadra and her brothers Eyed the elder and Jihad the younger, and also to other Muslims, as well as dictating the religious behavior of their friends.

2.1.2.b Téta

Khadra's grandmother and Wajdy aunt, who raise him, after his mother died. She was the warm bosom and a safe shelter for Khadra and her family.

2.1.2.c Khadra Shamy

Arab American girl, the protagonist of the novel, which revolves around her most of the events of the novel from the beginning, starting with her migration to Indianapolis, and all the experiences she went through during her journey of self-discovery.

2.1.2.d Zuhura

Greatly influences Khadra, her close friend Tayiba's older sister. Zuhura is the first example of a strong, Muslim woman who is not afraid to interact with American culture, and she is somewhat of a role model for Khadra, whom she calls one of her "Little Sisters. While most of the other members of the Dawah Center.

2.1.2.e Hakim Al-deen

African American Muslim, Eyed friend, and Hanifa (Khadra's childhood friend) brother and he become the Imam of Dawah center later on. At the end of the novel Khadra and Hakim started to know each other again; as adults

2.1.2.f Juma Al-Tashkenti

a mechanical engineering grad; Eyed's friend, and Khadra's husband from Kuwait, Who she divorced him later on. He played an essential role in her journey of constructing her own identity

2.1. Major Stages in Khadra's Self-Discovering Journey

Kahf's allows her character to travel to different places for discovering who she is; hence, her journey involves more than just a movement. Kahf's records Khadra's experience of traveling to various places within American or to other countries. Khadra Shamy's transforms her identity by the end. Khadra's perspective to America and to Saudi Arabia and Syria is greatly informed by the experiences she goes through, and eventually, she discovers new facts about her own identity.

In this context, in contemporary Arab American literature, it can be noticed that women writers also tend to use "travel writing genre" to present women's issues. Therefore, Mohja Kahf who is interested in exploring women's issues, rely on the idea of travel to represent the obstacles women face and the ways to deal with these obstacles. She tries to show how the idea of the journey plays an important role in shaping women's personalities. In fact, one may argue that Khadra's personality is greatly shaped by the journey she undertakes as she encounters new people and comes across new realities about her own identity. As the researcher mention previously, kahf's work belongs to the bildungsroman genre. Her novel mainly focuses on the protagonist's search of identity from youth to adulthood and this usually leads to her moral and psychological transformation during the course of the story. The journey in Mohja Kahf novel

can be seen as a metaphor of discovery: it is not only the discovery of new locations and thoughts but additionally the discoveries of the protagonist own self.

The novel narrates the journey of Khadra Shamy a Syrian immigrant, who grew up in a tight-knit religious Muslim family and community, where she and her brothers Eyed and Jihad are raised believing in one interpretation of Islam and denying any differences. The reader sees Khadra going through various encounters as the novel progresses, bringing her closer to discover her true identity which differs from the identity that she inherits from her Syrian parents Wajdy Shamy and Ebtehaj Qadry Agha. They try to simplify everything for her and her brothers by putting things in two categories: Halal and Harem. It seems that this causes Khadra great confusion and prolongs the process of finding her religious identity. Khadra is raised to view the Americans as “the Other” and is afraid of having anything in common with them because, to her parents, “the Other” are kuffar. (Barakat et al)

Part of being Arab American then, according to a historically specific definition, is to think in a more sustained and in a different way about American foreign policy in the Middle East. For better or worse, this is a major source of Arab American identity for many, and it is this historically unique aspect of Arab American identity [...].(Aboul-Ela 21)

Hence, identity is what you are, and how people see you. An individual must be a member of his community and be able to suit into its different categories. Khadra is not totally Arab either totally American, she is a mixture of both. In order to know her identity, she should accept that mixture. Khadra’s in order to find her true identity; she was needs to accept herself. Once Khadra accepts that she will be able to take control of her own life and to free herself.

2.1.2. Khadra's Sense of Displacement

The novel's plot begins from Indianapolis where most Muslim immigrants reside and build their families. "Liar," she says to the highway sign that claims "The People of Indiana Welcome You.". Through the novel she questioned what is to be an Arab American Muslim girl.

There are silver silos and pole barns, tufts of goldthread on the meridian, and the blue day beginning to pour into the dark sky. But it is not mine, she thinks, this blue and gold Indiana morning. None of it is for me. Between the flat land and the broad sky, she feels ground down to the grain, erased. She feels as if, were she to scream in this place, some Indiana mute button would be on, and no one would hear. (2)

Throughout the novel, Khadra Shamy and other Muslim characters as a Muslims are always carefully deal with things around them in non-Islamic country, they are forbidden to eat pork or any productions contain it because it is Haram. God ordering Muslims to hunt or slaughter animals which its meat is a Halal food and most important condition that these animals should be hunted or slaughtered in Islamic way such as Sheep, chicken...

“Danger abounded. Pork was everywhere. At first the young couple thought it was merely a matter of avoiding the meat of the pig. Soon their eyes were opened to the fact that pig meat came under other names and guises in this strange country. Sometimes it was called bacon, other times it was called sausage, or bologna, or ham. Its fat was called lard and even in a loaf of Wonder Bread it could be lurking. Bits of pig might appear in salad—imagine, in salad! Jell-O had pig. Hostess Twinkies had pig. Even candy could have pig.”(Kahf 12)

Moreover, Khadra's identity is greatly influenced by her friend Tayiba's elder sister Zuhura. Zuhura is a role model for Khadra; she is the example of a strong Muslim woman, which interacts with the American culture without hesitation. "...Khadra said. "Be the Muslim Superwoman?" Like Zuhura [...] Zuhura's shadow loomed over both of them. Zuhura the martyr." (245)

Unlike the members of the Dawah Center who avoid interacting with Americans, Zuhura is not afraid to do so. She differs from the other residents of Indiana, but that does not deny her from being an active member in the community and expressing herself, such as when she helps lobby the university administration to recognize Muslim holidays, and organizes speaking events about Islam and call for social justice for black people. "Zuhura didn't fit into this landscape. She didn't fit what the locals thought they knew about someone who looked like her as they saw her approaching" (44).

The rape and the murder of Zuhura in Martinsville is a turning point in Khadra's journey. She admires her and regards her as an ideal Muslim girl. Khadra witnesses how the people in the Dawah community judges Zuhura's parents for allowing her to study in college in a different state. Her murder also promotes the sense of isolation within the Muslim community from the rest of America, as neither police; the media and the American communities give proper attention to Zuhura's case. Instead of investigating her death and searching for her killers, they regard her case as an honor crime because she is from a Muslim family. "...Zuhura curled naked in a ditch with her henna's hands, Zuhura's rapists and killers still out there, never caught: the police didn't care, it could be anyone."(Kahf 416). To Khadra, this is a frustrating situation, which results in her sticking ever closer to her religious values. Zahra's only guilt is that she is different from them, she is a black Muslim, If Zuhura is murdered for her non-compliance with

their community standards which allows her to be treated as a human, then Khadra decides to keep her religion closer than ever before.

2.1.3. Khadra's Real Muslim Notion

Khadra's general understanding of what the "real Muslim" looks like, implies a narrowly defined Muslim identity. By comparing the dynamic interpretation of Aunt Khadija about real Muslims with the rigid answer of Khadra, Kahf shows that the imams of the Dawah Center have narrow the scope of the variety of Muslim identity. Khadra was questioning her definition of Islamic identity.

“Was that when you finally became a real Muslim?” Khadra asked, [...]

“What is a real Muslim, Khadra?” Aunt Khadija said finally. “When you do the Five Pillars,” Khadra shrugged, “you know, and follow the Quran and the Prophet and wear hijab and follow the Islamic way of life and—” Aunt Khadija said gently, “Shahada. That's all. Belief that God is One. When that enters your heart and you surrender to it, you are a Muslim.”(Kahf 23,24)

2.1.4. Khadra's Parent Influence

Khadra's mother, Ebtehaj herself is incredibly influenced by the occasions of her own upbringing, her mother's early death and her father's remarriage. Ebtehaj's mother was a strict Muslim lady who attempted to persuade her daughter to resemble her, however, Ebtehaj was not an ideal daughter, and she was a stubborn and rebellious. After she went to France she was raped by her teacher. This incident was a turning point in Ebtehaj's life; she became a religious woman, who keen to raise her children according to the correct structures. This causes Ebtehaj to be overprotective when it comes to her children and careful who they befriend. For instance, when Khadra requested her mother to sleepover party at her friend's home, her mother allowed her to

attend the party but not to spend the night. This means that as girl Muslim, Khadra should be careful especially when she stays in other places with men.

“Does she have a brother? How old? What is her father like?” her mother said.

“Does he drink alcohol? Will he walk around drunk in his undershirt and try to touch you? No? How do we know he won't? We don't know, do we? We don't know anything about these people.” Khadra was allowed to go to the party, but not to sleep over. (Kahf 85)

Moreover, Khadra grow up with a strong belief that racism has no place within Muslims especially the Dawah center. Later on, she becomes aware of racial treatments toward black Muslims, especially when her brother Eyed asked his parents' help in asking for the hand of well educated Sudanese girl from a wealthy family, Maha Abdul-Kadir but they refused to do so because she was black. Khadra's parents' reaction to Eyed's proposal was unexpected to her especially they were the once who teach her that all Muslims are equal no matter what color their skin is. She began to reveal hypocrisy of the Dawah center in general and of her parents in particular. "But for heaven's sake, she's black as coal!" So there it was. Out in the open.[...] Ebtehaj was silent, but it was clear that black grandchildren were not what she had in mind, either."(Kahf 138)

Muslims see others whether they are Muslims or non-Muslims as their own brothers and sisters in humankind. They are all God's creation who shares the distinctive component of having the mind to think and the heart to love. They are the only creation which enjoys the privilege of the intellectual capacity to think and make educated decisions freely. The faculty of mind which guides human's thinking is a status that is not shared with any of God's creation.(Dar-al-Iftaah)

God creates human beings with huge diversity in color, language, ethnicity, and culture in order to enrich the human experience and to cooperate in the development of the world. Islam was adamant on eliminating any type of racism, discrimination or superiority which any ethnicity might feel over the other through establishing the universal rule summarized in the Prophetic tradition which says, " All humans were created from Adam and Adam was created from dust no Arab has any superiority over a non-Arab and a non-Arab has a superiority over an Arab no white man has a superiority over a black man and no black man has a superiority over a white man except by the virtue of piety". This means that God wanted to teach humanity not to judge others by their mere appearances as what makes people superior Before God's sight is their piety and good manners. (ibid)

2.1.5. Khadra's Black Scarf Phase

One of the essential stages of Khadra journey to construct her identity is when Khadra was a teen. She begins to eliminate some of her friends from her life because they don't suit her beliefs and views, in other words, because they are not religious as she does. For example, Livvy, Christian teen, and Hanifa, Hakim sister who gets pregnant in an extramarital affair, since both of them do not act according to her idealistic concept of Muslim life. She considers her friends to be an expansion of herself and needs them to share her same qualities. She believes that, by cutting her relation with these friends, she is being a perfect Muslim, however, others, like Hakim, had a different opinion about her behavior during this.

"You don't even remember what a bigmouth you were?" says Hakim. "How nosy you were? How you interfered with me, Hanifa, everybody? Tried to root out every nonconformist blip on your little halal-and-haram radar? Felt entitled to mess with everybody's life?" (p. 395)

During her sixteen or the “black scarf phase”, Khadra begins revolting and attempting to find her actual identity, she influenced by the works of the Islamist revolutionary Sayid Qutb and starts wearing black scarves and jilbabs. At this stage, her parents did not totally agree with her ideas and thoughts, but they were not able to express anything since they were the ones who introduced his works to her. During her radicalism phase, she goes to the Hajj with her family, though her trip to Hajj, she questions herself how a true Muslim feels at a Muslim country whenever the call to pray is sung, how it looks like to be belonging to a Muslim nation and she questioned the Arab women who had boarded in western clothing without a veil, but suddenly covered up and turned into Saudi women " As if God sees them only in one country and not in the other" (158). She hopes to find a true Muslim culture that satisfies her strict beliefs that her parents taught her. However, she becomes even more confused when she meets Saudi Arabians who consider her an American and engage in behavior that she never would have attributed to Muslims. At the point when they judge her dependent on where she lives, they are doing to her what Khadra and her family have been doing to "the Americans" for quite a long time. This experience helps her to realize that not all Muslims share similar thoughts on their religion. And to be a true Muslim it does not mean to belong to a Muslim country.

2.1.6. Khadra's Neoclassical Phase

After the black scarf phase was fading into the neoclassical phase, Khadra meets Juma. He does not care about her identity and her perspectives about life; he likes her pure Arabic accent, her conservative hijab, and her passion for Arabic cases such as Palestine. In other words, Khadra meets the qualities that Juma puts for her ideal wife. For Khadra, she was charmed by his Islamic character and Arabic look.

They get married; but their relationship is only based on how they identify one another. They're not really interested in getting to know each other. Juma's biggest interest is to meet a perfect Arab Muslim girl, focusing more on her cultural identity and how other people would regard her. On the other hand, Khadra is focusing on marrying a proper Muslim man, focusing mainly on his religious identity. They go further into the relationship; it turns out to be clear to Khadra that she and Juma's identities are very different from each other. Juma cares more about reputation and how other Arabs perceive him and his wife. "Juma shouted. "What the hell do you mean, none of my business? You're my wife." (242). She realizes that she does not belong to Juma world nor suits his ideal image of traditional wife. Thus, she feels the need to exist as an individual with her own unique identity, "I feel like I can't go on in this marriage without killing off the 'me' that I am,[...] I don't think I can stay with Juma without changing who I am. Who I essentially deep-down am." (242).

Later on, Khadra gets an abortion and offers Juma a khulu' (Wife-initiated divorce). Then Khadra feels lost and starts to quest about her identity. The divorce severely destroyed Khadra, leaving her lost and confusing. Thus, she understands that she has never truly addressed her identity or who she truly is, and to discover her identity, she should start to investigate the aspects of her previous life. It was she who lived it or it lived by others. She quests what she did really need, and what she is in want to know. "And then what? Where do you go when the first part of your life is coming to an end, and you don't know what is yet unborn inside you? Where do you go when you're in a free fall, unmoored, safety net gone, and nothing to anchor you?" 265.

2.1.7. Khadra's Homeland Yearning

Khadra travels to her homeland Syria, in order to discover her own identity, who she is, and what she want. During her trip to Syria, she becomes more aware of her identity. A very influential figure is her grandmother, and as Khadra defines her, "Syria was Téta". With her grandmother's weekly shower routine, Khadra hears many stories about her family, including the story of her mother's rape. This helps her understand why her mother was so protective and often lied to her and her siblings. However, Téta advises her to forget about the past and start again. In Syria, Khadra turns into a fresh new girl, like a butterfly freed from its cocoon and flies away to find her new journey.

Moreover, Khadra continues to understand the notion that she should not view life as black and white; on the opposite, she should seek to view the grey. She realizes the importance of respecting the differences even though she does not accept it. This experience makes Khadra see life from a clearer perspective, a clearer view. She finally starts to discover her real identity. Khadra encourages herself to be a photographer because it "was her thing." (p.297), as a photographer, and for the first time she is able to see life in its pure form as created by God without people's judgments. Her camera is the light that will help her to discover her own identity as well as other people's identities in Indianapolis such as Hanifa.

2.1.8. The Poet Influence on Khadra

Another important character who influences Khadra's identity was the poet, who she meets in Syria. The reader cannot decide whether if 'the author' is a true character that exists in the real world, or if he is a just a figment of her imagination. There are two ways to analyze the influence of this character on Khadra. The first way, if the poet is a real person, then since his meeting

with her he begins to help her. He generally questions her actions and also instructs her to see religion through her eyes and not from other's perspective. "Why do you spend so much time worrying about what God thinks of you?" (300). Through his poems, he pushes her to see her inner self and he wants her to accept who she is, and figure out her true identity.

"The sweetness within, you do not know
 Instead, you traipse here and there like a beggar,
 Gnawed to pieces by your own hunger
 But baby, I am here to tell you:
 The baklava is you". (299)

The second way if the poet is just a figment of her imagination, this may be due to the effect of abortion, divorce, and all the successive events in her life on her psyche, which made her slightly unbalanced. The poet is a representation of the wonder that she never was able to express it loudly. The poems here are Khadra's key to expressing what she observes through photographing. What about the poet?" Khadra asked Aunt Hayat..."What poet?" Hayat said. (p330)

Generally, He reflects her inner voice in both ways, which is expressed in the form of poetry. If the poet really exists, he encourages her to be more able to embrace herself and others. And if he is a production of her imaginary, Khadra is healing herself by herself.

2.1.9. Khadra's Reconciliation Phase

After reconciling with herself and not being afraid of questioning who she is and what her goal is, Khadra discovers her true identity that she produced by herself. Khadra begins to perceive things in a different manner. She starts to identify herself and appreciate life. She sees

life through fresh shiny eyes. Such as, when she believes that her prayers are now the real thing. “She felt as though she were praying now for the first time, as if all that long-ago praying, rakat after rakat, had been only the illusion of prayer, and this—what she began to do now—was the real thing” (307). Another example is when she decides to remove her scarf. She goes outside and basks under the sun and lets the rays penetrate her body making her feel warm, loved, strong, and comfortable.

“Her scarf, a kelly-green chiffon, was slipping off the crown of her head. She reached to pull it back up. Then she stopped, noticing the wine-red juices running between her fingers, and not wishing to stain the lovely scarf [...] her palms spread, her hands spiraled upward to the sky like question marks. She was in a position like the first stand of prayer.” (308)

After her return to America, Khadra learns how to deal with different aspects of her life. She decided to move to Philadelphia to pursue her passion and study photography away from her family and Dawah center. She also begins dating Chrif Benzid, the Tunisian guy, an "Islamic dating", who grumbles because Khadra refuses to have a sexual relationship with him. Yet instead of surrendering and accepting this kind of relationship, she confronts him and breaks the relationship. No matter how uncertain she might be regarding her own beliefs, she knows the limits and sticks to them. “Just because she no longer believed the black-and-white certainties of her earlier days, didn’t mean that now it was open house for Khadra Shamy. She wanted to keep some inner sanctum to herself. That much she knew.”(354)

Unlike her Iranian roommate who changed her name from Fatima Zahra to Bitsy when she came to America. Khadra is more flexible to accept different sides of her identity. Instead of emphasizing her nationalistic identity as Bitsy does as an Iranian, Khadra starts to recognize her identity as a person, rather than being an Arab, an American, or a Muslim.

She is now can teach Seemi the Pakistani girl; who became agnostic when she came to America; a lesson on friendship. Especially, when she asks Khadra if she looks immoral because she has sex with her Indian-American boyfriend, but Khadra tells her that she respects her personal choice. Khadra has maintained most of her basic ideas about her beliefs; what has changed is how she applies these beliefs in her own life and how she accepts people's choices.

"... No," Khadra protested. "I would never say that about you."

"But you'd think it."

"No. Honest. There was a time when I would have. But I don't now."

"Well, why not then, if you don't believe in sex outside marriage?"

"I—I don't know. Because I know you. I know it's not a casual decision for you either. Because people are human and have different weaknesses, and having a weakness for ego maybe just as much a problem as having a weakness for sex, but people only see the sex one and forget that everyone has something?"

Seemi said nothing. "Look, I don't know," Khadra went on. "I've never thought it through, okay? I just don't believe in it for me. I don't presume to know you and the path you're on and where this act falls in your relationship with God and the universe. Maybe it just needs to happen in your path, for you to learn from it and get somewhere—how do I know?"

(361)

Khadra has not yet completed her journey of self-discovery. In her own eyes, she has not yet reached a fulfill understanding of who she is and does not see herself as a full-grown woman. Her tangerine scarf symbolizes her connection to Téta, Syria, and her quest to find her identity. When Khadra removes her scarf in Syria, she is eliminating the old, harsh, rigid Khadra. By

wearing the tangerine scarf, she is introducing her new flexible, tolerant side. She is no longer ashamed to be identified as a Muslim Arab-American. She is now accepting of all of the aspects of her hyphenated identity. (Barakat, et al)

Conclusion

To conclude, through her protagonist, Kahf explores the complications and contradictions of identity at a number of different levels, asking what it means to be Muslim, a Muslim feminist, an Arab, a Hoosier, and an American. As the story develops, Khadra sheds light on each of these identities and develops a more complex one. Kahf has also successfully described the dominant American narratives of geopolitics by describing Arab perceptions and reactions to an all-too-muscular and imperial foreign policy.

Khadra has not yet reached the end of her journey of self-discovery and has not yet fully understood her identity. She does not see herself as a fully mature woman, but she is no longer ashamed of being classified as an Arab American Muslim. She accepts now all aspects of her hybrid identity. Every stage through which Khadra has gone through helped her reach this result, starting from her sense of displacement where Khadra started to quest: who she is? Where does she belong? What does it mean to be a Muslim and an American at the same time? To be a real Muslim, must you live in a Muslim country?, down to the stage of Reconciliation Phase, where she finally reached answers of her previous quest.

Khadra knows that her journey has helped her reach a suitable position where she understands herself. By the end of the novel Khadra and after a long way finally, she recognize America as her home. Khadra, whose name means the green in Arabic, metaphorically means the young, innocent, and pure, is more mature and confident after her journey.

Chapter Three

Investigating Khadra's Identity Construction

Introduction

In this present chapter, the researcher would like to answer the main question of how the main character's identity is constructed in Mohja Kahf's *The Girl in the Tangerine Scarf*. The investigation of identity construction process will rely on Manuel Castells' concept of social identity construction.

khadra's have a unique identity which is a mixture of two cultures which are the Islamic Arabic culture and the American culture, and as the researcher mentioned before in the second chapter khadra started her journey in order to understand how this mixture can be melt on one identity. as a result to the researcher's reading to the novel and to manual castells concept of identity construction chapter will deal with three subtitles which are: Khadra's legitimizing Islamic identity, Khadra's Resistance Islamic identity, and Khadra's Projecting Islamic identity.

Manuel Castells states that, since the social construction of identity often takes place in a context marked by relationship of power, he outlines three origins of identity: Legitimizing Identity, Resistance Identity, and Project Identity. While, The Islamic identity is generally characterized by the manner in which Muslims obey the customs and practices of Islam. It is an identity, consisting mainly of faith, belief, values, and elements that characterize the mindset of Muslims. The basic elements of the Islamic identity are the five pillars.

3.1. Investigating Khadra's identity construction:

Embarking on an identity construction process might sound like a huge undertaking, but if you break it up into tiny pieces, it is totally doable. Khadra feels lost after her divorce. Thus she embarks on a mission to find her true self, involves her willingness to reach a full understanding of her identity with its different aspects. By reading the novel and understanding the purpose of her mission or journey, the researcher outline three main stages in Khadra's identity construction process.

In the following subtitles, the researcher continues to investigate each one of these stages which help her constructs her own identity as a Muslim in America by applying Manual Castells' three schema of identity origin.

3.1.1. Khadra's Islamic Legitimizing Identity

The dominant institutions in society provide Legitimizing identity in order to expand and rationalize their hegemony through social actors. Castel (2010) says in this regard that legitimizing identity producing a civil society that includes a group of organizations and institutions, in addition to a series of organized and structured social actors who will rationalize the identity, which is the source of structural domination. It is the power of guiding people without violence.

The novel begins with adult Khadra's trip to Indiana, whereas the white community is predominant, minorities like her are not welcome. The reason why Khadra returns to Indianapolis is a task for the magazine she works with, in order to take photos of the Muslim minority lifestyle in Indianapolis.

In Indianapolis, Khadra is brought up in a small community that encourages its residents to

maintain their Muslim identity, which further promotes Khadra's sense of displacement. The Dawah Center proposes that Muslims should maintain their original identities, by avoiding interactions with the American culture, because if Muslims assimilate within the white community, they will lose their Islamic identities and culture. Consequently, the Dawah Center inadvertently creates a dichotomy (Muslims and non-Muslims), which reinforcing the gap between Muslim immigrants and the American community. Furthermore, it is difficult for Khadra and her family who leave Syria because of the dictatorial regime with the expectation of returning at the earliest opportunity, to regard the United States of America as a homeland "The plan was to return to the House of Islam, ramshackle as it was".(131)

According to Firouzeh Ameri (2012), Shamy family becomes American, but they refuse to admit it and continue to define themselves as Arab Muslims. due to the fact that Khadra's father, Wajdy works in the Dawah Center, and one of the center's most important goals is to preserve the identity of the Islamic community in the Midwest. ". This leads Khadra to refuse to become an American citizen at the beginning, and she grew up to believe that being an American contradicts being a Muslim.

Ameri notes in her thesis "Veiled Experiences" that the influence of the Dawah Center and Khadra's parents on her made her Muslimness as a dominant facet of her identity, more important than her national, ethnic or gender identity. Hence, Khadra's religious perspective shapes and influences her own identity (161). "There were some of the questions of adjustment that the Dawah Center was created to address. In America you couldn't be passive about enacting your faith, you had to do "Do for yourself" (Kahf, 2006:51).

The Dawah Center is important for Khadra to actualize herself that she is a good Muslim and to make Khadra feels safe for having a legal identity. An identity that she cannot be afraid with, she cannot be passive but she has to do something for herself as enacting her faith.

In addition to the Dawah place, Khadra recalls her parents' response particularly her mom when she and Eyed were kids and returned home late, her mom asked them “Do you think we have no limits? Do you think we leave our children wandering in the streets? Is that what you think we are? Is it?” Then she burst into sobs” (Kahf, 2006: 66). Despite the fact that Ebtehaj's reason behind rejecting to recognize herself as American isn't plainly expressed in the novel, it is suggested that she believes Arabs are better in raising their kids than Americans.

Recalls this childhood incident indicates the deep impact on Khadra that hearing her mother's objections to becoming Americans has on her. It also implies that Khadra is raised to believe that Muslims and Arabs are better than Americans and that there is a distinct gap between Arab and American cultures. Growing up inside this cultural structure makes her less accepting of others that are ethnically and religiously different from her, and thus her perceptions interfere with her process of assimilation, “We are not Americans!” she sobbed, her face twisted in grief. “We are not Americans! [...] Who were the Americans? The Americans were the white people who surrounded them, a crashing sea of unbelief in which the Dawah Center bobbed, a brave boat” (66).

Individuals' language is actually their identity. The mother language plays a crucial role in shaping individuals' identities as well as their psychological development (Zalmay), as a Syrian Muslim, at the beginning Khadra has a different language, as an Arab, she speaks Arabic while American speaks English, “Khadra and Eyed spoke only Arabic at first” (Kahf, 2006:6). This proves that the language decides who they are. She starts using English in communicating with her American friend. It proves that she doing actualize herself as the minority in the US by speaking English with American' friend for rationalizing her identity, she has to use another language that is different from the Arabic language, "Khadra couldn't remember how she learned

a new language, only that she opened her mouth one day and English came out... "(Kahf, 2006:6).

Salam mosque is the place that Khadra and the other Dawah members go in the weekend to attend Islamic school and Jumaa. Salam mosque and Dawah center are two institutions for Khadra to identify herself. Haddad, Smith, and Moore argue that:

"Mosques and Islamic centers in America [...] American mosques in earlier generations were often the locus of social occasions such as wedding celebrations[...]Today in America mosques serve as community centers, welfare organizations, and sites for voter registration drives and political campaigns, as well as offering classroom instruction and facilities for social gatherings. In most cases women are active in all of these new mosque functions." (63,64)

Americans do not accept Khadra because she differs from them, especially her clothes, which are considered unusual for them. Wearing a hijab makes Americans aggressive towards her. She is only welcomed by Muslims in Indianapolis. "Fifty two white American men, used to having the final authority over any situation, had to sit helplessly at the other end of the guns of young bearded men and one scarf wearing woman. This made America hopping mad. America was mad at Khadra personally" (Kahf, 2006:63).

Khadra inside American society experience a type of identity split. This identity split results from her trying to assimilate into mainstream American culture. When persons accept themselves definitely, they are able to take control of their own lives and are free to be themselves but, if they are unable to do that then the opposite will happen. Khadra Shamy was uncertain about which culture she really belonged further, she was not able to accept that she was both an Arab and American at the same time.

As a result, she found it difficult to identify herself and she experienced an identity fragmentation. Mais Yusuf Alqutami argues that: “this combination of being Muslim and American simultaneously is incomprehensible to many. The public’s perception of its contradictoriness is one of the major problems Muslim American women struggle with sometimes on a daily basis.” (119). Khadra’s big problem was how to be an American and a Muslim Arab simultaneously, because on one hand Khadra was informed that she was not an American, her parents were insisting on that to make her aware of keeping her beliefs, traditions, and culture. On the other hand, the American society rejected her and considered her as an enemy because of her Islamic and Arabic background as it has been mentioned earlier.

Khadra maintains her personal identity as a Muslim, despite the rejection of the Americans, especially her friends such as Seemi and Bitsy. The dominant social institutions in legitimizing Khadra's Islamic identity control the construction of her identity through the creation of traditions, language, religion, and culture. As a minority, she actualizes her Islamic identity by changing her language from Arabic to English. Because the hegemony here is in the hands of her American friend who has the power in the legitimate identity through language and other means. However, in order to express her loyalty as a Muslim, Khadra keeps practicing her religion, rejecting the impact of American culture, and tries to dress, speak and live in as close adherence as possible to what the Qur’an and the Hadiths dictates.

In general, Muslims who live in America are immigrants and native-born Americans representing most of the races and cultural groupings of the world. They speak a wide variety of languages and represent a range of cultural, economic, educational positions. In America, Muslim females may or may not choose to publicly identify with Islam as a religion and a way of life. Yet all of them face the pressing problems of how to identify themselves as Americans, and how to describe themselves to be accepted by their fellow citizens, in one manner or another. (4)

3.1.2. Khadra's Resistance Islamic Identity

Mohja Kahf through the novel narrates important events that happened after the 9/11 attacks in America towers because this event has been demonstrated to have influenced the lives of Arab-Americans deeply. In her novel, she resists the subversive depiction of Muslim women common in America where it is essentially about Muslims and women's identity in particular.

The novel's cover photo, of a woman wearing a tangerine scarf, reinforces kahf veil-related theme; the veil is a symbol of oppression among Westerners. It is broadly recognized that Muslim women are usually forbidden from wearing clothing with vivid colors in certain conservative societies. However, simultaneously, the Muslim woman on Kahf's cover still wears a dark T-shirt and blue jeans, which implies that Kahf transmits several coded signals regarding Muslim women regarding Islam and the West. These messages speak of multiple social identities, not a singular and stereotyped identity, for Muslim Arab-American women in the U.S.A.

During her trip to Syria, Khadra questions the necessity and the similarity between veiling and unveiling, she states: "How veiling and unveiling are part of the same process, the same cycle, how both are necessary; how both light and dark are connected moments in the development of the soul in its darkroom" "(Kahf 2007, 309). For her, if veiling is an obstacle between her and other people, then this is not the object of the veil. If veiling is intended for modesty, then maintaining one's modesty becomes more necessary, and the veil becomes an additional piece of fabric that marks her as a Muslim who stands by modesty.

Moreover, if a veil becomes a device for communicating one's identity, then unveiling is a method of surrendering to the Western hegemonic mindset, which often describes the Muslim veil as a symbol of oppression. Throughout this sense, veiling becomes a tool of resistance and Khadra prefers to keep herself veiled. "It makes me feel connected to the people in my family,

my mosque, where I come from. My heritage. [...] No matter how much of a feminist you talk me into becoming, Seemi, I won't let go of my hijab," (424,425). As Jennifer Heath (2008) emphasized, it is evident in today's world that the headscarf has become a symbol of resistance against racial and religious discrimination. (3)

The stages of Khadra's veiling (veiling, unveiling, and re-veiling) portrayed her changing viewpoint on the veil during her spiritual quest, suggesting that even the same individual can interpret the sense of the veil differently, at various points throughout her existence. Hence Khadra's veiling processes question the view of the veil by Western feminists as a symbol of oppression.

In the novel, one of the childhood experiences in America that Khadra continues to recall in her adult life is when Khadra was attacked in her school by a group of boys. And one of them took off her veil in a scene that reminds her of Zuhura's shredded veil. On one hand, Khadra immediately thought of her parents' condemnation for uncovering her hair. On the other hand, she thought of the racist and ideological meaning behind the action. She wondered what will happen "if Mindy Oberholtzer's little pleated cheerleader skirt had been ripped off, so that she's been rendered half-naked right in the middle of school" (124). Khadra insisted on holding on to her veil although it was torn into pieces. Covering her hair with a dirty torn scarf here becomes a symbol of resistance and rebellion: "She didn't want to give anyone in this building [of the school] the satisfaction of seeing her bareheaded" (125). Then, Khadra goes home and she does not want to give anyone in America satisfied by looking at her bareheaded. She does not want to have relation with non Muslim because she thought that American (non Muslim) offends her. As a reaction to all racial behaviors and attacks that Khadra goes through as a teen, Khadra veil becomes a symbol of revolution (black scarf phase) (Khalifeh 157)

Khadra's experience in Saudi Arabia with Afaaf, she was shocked to see Afaaf throw off her veil and engages in unIslamic behaviors with her friends in the land where Islam started. When one of the guys asks Khadra: "So ... you're American, huh?"(175), Khadra confidently answers him that she is an Arab, Syrian, and Muslim not American. In the car, Ghazi, the Saudis guy starts to remove her scarf just like the American kid and touches her breast and kisses her neck. Khadra starts screaming and resisting him, she rejecting the preconceived image that the Saudis guys drew about her, refusing the way they identify her just because she lives in America. She questions how her sanctity is violated in the land of Islam during the period of hajj, one of five pillars of Islam, and by people, she thought that they are Muslims like her. After this incident, Khadra has convinced that not everyone who lives in a Muslim country is a true Muslim, and vice versa.

She protests against Saudi law that banning women from practicing salat the second pillar of Islam in the mosque. The Saudis police prevented her from praying Fajr in the mosque. For a country that claims to be following Islamic laws, Khadra is shocked that women are not permitted to pray in the mosque

"[...] you always said it was part of Islam. What about Aisha? What about how Omar wished his wife would not go to the mosque for Fajr but he couldn't stop her because he knew it was her right? What about the Prophet saying 'You must never prevent the female servants of God from attending the houses of God?' I told the matawwa that hadith and he laughed—he laughed at me [...] Like she was a joke, like what she said didn't even matter. It was all she could do to get them to bring her to the house" (168).

In her opinion she believes that these men do not follow Islamic teaching in their work Islamic law enforcers. Instead, they enforce the patriarchy. Mocking Khadra's argument which

was supported by the Prophet's saying indicates that they do not follow Islam laws. Instead, the policemen follow their cultural traditions.

To grasp the alienation of Khadra in American society, it is necessary to explore how Americans are represented in her mind. As an individual, she grew up in a white-dominated society; she considers that all Americans are white, except Dark-skinned and colored people "There were black people who were Americans, but that was different" (Kahf, 66).

According to Khadra, black citizens are not classified as Americans because they are a minority community, much as Arab Americans. She classifies white Americans into three categories: First category includes nice Americans (the ones who treat Muslims well), the second category are nasty Americans (the ones who hate Arabs and Muslims) while she classifies the rest majority as ignorant Americans, based on her limited experiences.

Therefore, Khadra does not regard herself as American when her parents decide to apply for citizenship; she felt that acquiring citizenship was tantamount to submission and surrender. After all the racism that she had gone through in school while she was defending her own identity against disaffected children who boasted of the supremacy of America. For her, America is set contrary to her identity.

During high school, whenever she writes an article criticizing pseudo-democracy in America while it supported tyrants like Shah and the Israeli occupation's hegemony over Lebanon, and at the same time, America wonders why people hate it in Arab countries, Khadra gets D. Through her article, she is expressing her voice and resisting the American hegemony despite her having D in the English composition class. "And what's wrong with your grades?" [...] "She's prejudiced," Khadra retorted. It sounded like an excuse, but the comp teacher was prejudiced for real. Whenever Khadra wrote an essay about how hypocritical America was..."(123)

Moreover, Khadra's marriage to Juma depends to a large extent on her desire to find a Muslim country to which she belongs. For her, Juma was the right person for her identity, as he possessed the qualities of the Arab and Muslim man that she had always wanted, while Juma depicts Khadra as an educated and traditional Arab housewife at the same time. One of the most important features that make him attracted to her is her adherence to her Arab identity. But both of them were actually shocked after marriage, as they could no longer understand each other.

That led to the divorce because of the lack of match between reality and the picture they drew for each other. Juma does not respect his wife's independence as an active woman in society. He refuses her participation in demonstrations on campus, riding her bike and asking her to be the traditional wife who gives up her dreams for preparing a hot meal for her husband, which is for him more important than her success. While Khadra rejects his traditional ideas and reminds him about how the prophet peace upon him treats his wives "The Prophet never asked his wives to do anything in the house for him," (240).

Juma in order to convince Khadra to change her behaviors that he does not agree with, Juma cites verses from the Quran out of context to relate them to his argument and use them as a weapon against her. But since Khadra is a well-educated woman, she knows that Juma is used to the traditional women's roles in Kuwait, and he misinterpret the Quoranic verses to what fits his traditional patriarchal thinking.

Khadra recognizes her privileges as a woman and a wife in Islam, thanks to Dawah Centre lectures. She depends on both the Quran and the Prophet hadith to support her claims with Juma and refute his arguments that are based on traditional patriarchy Arabic practices rather than Islam. He uses the patriarchal system that has authority over the reading and interpretation of the Holy Book to define gender roles and rules of behaviors which are usually suited to their own desires. (Sorgun, 139-140). Through stressing the disparities and challenges in identifying the

concept of Muslim Arab wife and their proper position by Khadra and Juma, Kahf reveals the plurality of views toward the gender's roles inside Muslim and Arab communities. She also reveals that Eurocentric speeches appear to interpret Islam as an anti-feminist, patriarch system, neglecting the different points of view on Muslim women's rights in Muslim societies.

The arguments Khadra placed forward to Juma in order to defend her right as a Muslim wife by using the Quran as the basis of her arguments, marks the first step for Khadra as an Islamic feminist in the novel. " the author represents a Muslim female character in a more positive light and authorizes her character to re-think about the traditional interpretations of the Quoranic texts, also to negotiate her rights, her identity, and her life's decisions through the use of Islam as a source to support her arguments. Thus, through the Khadra's knowledge of Islam's teachings and by using the methodologies of interpretation such as Ijtihad (independent reasoning), and Tafsir (the science of explanation of the Quran),

The term "Islamic feminism" began to appear in the 1990s in different global stages. The term Islamic feminism is not an easy term to define, because the term holds various meanings. So it can be defined as an anthological position from Islam and feminism, an indicative and intellectual trend, or an international, religious and academic movement. Islamic feminism as a movement has a dual goal. The first aspect of its goal aims to improve the conditions of women, especially in Muslim majority societies in terms of equality and justice. And the second aspect aims to reform and rationalize the Islamic thought, and its methodologies of understanding. In other words, Islamic feminists use Islamic feminism theory as an analytical approach to re-read Islamic sources and criticize Islamic heritage in a constructive manner.

Thus, with Islamic feminism's new interpretations, the political and social rights of women, especially Muslim women, transform to be more legitimate. However, the term has been rejected

by the secular feminists and Islamic scholars who considered it as two fundamentally incompatible ideas.

Khadra recognizes that some Muslim women may be deprived of some of their rights to practice Islam freely in countries that claim to be Islamic countries, such as Syria and Saudi Arabia. In Syria, aunt Razanne tells her about the horrific and tyrannical repression practiced by the Syrian government over the Syrian people especially women, by telling her about the horrible incident that caused a heart attack to her husband "uncle Mazen" because their daughter "Reem" was one of the Syrian women who were forced to take off their veil by force, that sent by the president Asad's brother Rifat,

"[...] The paratrooper grabs her by the arm, with a soldier right beside her. She slips off the scarf right away. Why endanger your life for it? But then, the paratrooper barks at her to take off her manteau, too. [...] the paratrooper can't even wait for Reem to take off her clothes. So she rips off the manteau herself, and holds it up in the air and sets it on fire with a blowtorch." "A blowtorch?" "Kind of an extra touch. I don't think they used it on everyone." (282)

This incident reveals that the compulsory unveiling of Muslim women is oppression as the imposed veiling, which is contrary to the popular Western perception that veiling is viewed as "a sign of the oppression of Muslim women. In this regard, Deepa Kumar in her article "Framing Islam: The Resurgence of Orientalism during the Bush II Era" argues that:

"The Islamic veil has been the subject of much controversy over the last few years. Seen ubiquitously as a symbol of Muslim women's oppression, the veil has been banned, scorned, or otherwise used to advance a taken-for-granted argument about the need for the West to rescue Muslim women. Absent from

this discourse are the voices of Muslim women who could construct an alternative narrative, such as one which speaks to a choice made by a self-conscious individual. As I have argued elsewhere, such a move would entail shifting terrains from a location where Muslim women are seen as victims, to one where they are seen as agents (Kumar, 2008). The latter is carefully eschewed by the political elite and the corporate media to construct a convincing imperial rescue narrative.”(9)

To sum up, Khadra’s resistance Islamic identity aims to resist, protest, and survive from the oppression, domination, and misrepresentation as an American Arab Muslim woman. She tries to find her and other Muslim women position by resisting the patriarchy system and American society.

3.1.3. Khadra’s Project Islamic Identity

Project identity is when social participants, on the basis of whatever cultural resources are accessible to them, create a new identity that redefines their place in society and thus attempts to change the existing community as a whole. This is the building of identification, the mechanism through which subjects are created. Castells (2010:10) describes this as a project of marginalized identity that aims to change society.

As we mentioned before, Khadra has a confused personality, she struggles to create a harmony between her different identities. She also seeks to balance her role as an American woman with Islam and Arabness. Through the novel, Khadra struggles during the story to seek and grasp what it entails to be a Muslim, an American, an Arab, and a female at the same time. An aspect of Khadra’s quest is to figure a way to relate the various characters she experiences and their reaction to the veil.

In the early stages of her journey, Khadra believes that becoming American citizen conflicts with her Arab-Islamic identity and will ultimately harm her identity. In other words, being American makes her betraying her Arab and Islamic identity. Finally, when she and her family obtain citizenship, she finds herself obliged to deal with this new identity as part of her. And she begins a more complex and contradictory phase than before. Khadra is fascinated by Islamic warrior women such as Nusayba, Sumaya, and Um Salamah. Her fascination leads her to believe that she cannot emulate them if she becomes an American citizen. Moreover, Khadra is unable to understand the mixture that makes Muslim Americanism. For her, the differences and contradictions between Islamic and American identity prevent the production of a valid identity. “Wasn’t she supposed to be an Islamic warrior woman, a Nusayba, a Sumaya, an Um Salamah in exile, by the waters dark, of Babylon? [...] What was all that, a big fat lie?” (141).

which shows her attachment to her Muslim identity rather than her American side, and she emphasizes this by associating herself with female Muslim figures in Islamic history such as Nusayba or 'Umm ‘Ammara Nusayba bint Ka’b al-Ansariyya the early mujahidat ' who is repeatedly praised for her defense of the Prophet at the Battle of Uhud, Sumaya bint Khayyat was the first Martyr in Islam, she refused to reject Islam until they killed her, and Um Salamah Asma bint Yazid al-Sakan who took part in the battle of al-Yarmuk and reportedly killed nine soldiers with a pole that was holding up her tent. We can also feel Khadra’s alienation because she regards herself as an exiled Muslim brave woman who suffers from the American racial treatments. Thus, despite the fact that she becomes an American citizen, Khadra identifies herself as an Arab Muslim.

In her search for an independent identity, Khadra travels to some Islamic countries in the Middle East (Syria and Saudi Arabia) in an attempt to get familiar with herself as a Muslim American. On her trip to Syria, She finds herself trapped between religion and culture. Khadra

does not want to lose either of them; she chooses a path that allows her to adjust her identity as well as the components that will form her ultimate 'identity'. In fact, Khadra's journey with the hijab ends in Syria where she chooses to unveil and practice Islam through different indications. Through the means of Ijtihad and Tafsir, she seeks to understand her own religion by herself. "The covered and the uncovered, each mode of being had its moment. She embraced them both.' (312)

She regards her trip as an important stage in her journey to discover her identity in Islam's birthplace. The significance of the trip for her stems from her strong desire to belong to the majority group. Yet, her cousin Afaaf's friends doubt Khadra's identity, during her trip to Saudi Arabia. Unexpectedly, Khadra is being rejected in Saudi Arabia as well and immediately excluded from the majority.

In other words, Khadra innocently believes that being part of the majority will make Saudi Arabia her motherland. In a small Muslim community, where religious affiliations are more important than race, national origin, and class, Khadra was raised. But her experience in Saudi Arabia generates a different perception of Muslim countries by discovering that racism exists among Muslims in a country where Muslims are the majority.

This affects her sense of belonging, as she does not feel Saudi Arabia as a home. This has helped her change her idealist ideas of a 'true' Islamic home and a 'true' Muslim. After all these events that she had gone through, Khadra eventually acknowledged Indiana as her home, Despite the common ethnic and religious similarities between her and the Saudis. "Khadra was glad to be going home. "Home"—she said, without thinking. She pressed her nose against the airplane window. The lights of Indianapolis spread out on the dark earth beneath the jet. The sweet relief of her own clean bed awaited her there—and only there, of all the earth." (179)

Moreover, the incident that undermines Khadra's idealist view of the Muslim world that she regards as home to herself is that she as a female cannot worship in the mosque. It was shocking to Khadra that 'women are not permitted to pray in the Mosque' for a nation which claims to obey Islamic rule. This occurrence is the first hint for Khadra about how Islam can be manipulated. It's disgusting and provocative that an Islamic nation will approve of the opposite of what Islam teaches, and uses religious police to prohibit women from praying at the Mosque. This case is also the first time that Khadra experiences a hostile atmosphere in a Muslim and Arab nation, which leads to increasing her consciousness of who she is and where she belongs.

Khadra as well educated Muslim woman believes that Mosques are the heart of the Islamic life. They serve for prayers, for events during Islam's holiest month Ramadan, as centers for educating, informing, and constructing Muslim consciousness. Since Mosques in Islam are a place for social welfare, and for dispute settlement (Juliao). It's known that in shaping and protecting the identity of the Muslim community throughout history, the mosque is the most influential factor. Historically, in the first generation of Muslims, the mosque is a key institution to represent Islamic society and state in Medina.

Khadra's recognizing that the patriarchal system prevails over the correct implementation of Islam by some Arab and Islamic governments and societies. It allows her to advocate and raise awareness of her identity and to realize that America is her home.

In fact, she travels to Syria in order to discover who she is, hoping that a spiritual exploration about her ethnicity and religious heritage would allow her to deal with her own identity without external interference. But in Syria, she how her mother Ebtehaj uses to be abused. When Ebtehaj secular stepmother, tries to prohibit her from wearing a hijab. Because it was a shame to be seen with veiled women back then in Syria.

“Mocked her for wearing hijab. Most of the fashionable people had stopped wearing hijab by then, you see. The city was against it, the tide was against it. Oh, how Sibelle loathed the sight of that hijab. She made fun of it—she tried everything—she’d yank it right off her head. I heard she put it in the pot and shat on it—no, I’m not kidding. She was embarrassed to be seen in public with her stepdaughter in it through these stories about her mother’s past, Khadra bonds with her and comes to a better appreciation of her mother. She realizes that her mother is strong enough to hold on to the veil that has caused her so much agony and is determined to follow her Islamic beliefs no matter what the trend was at the time.” (275)

Throughout the novel, Kahf provides a historical background of the oppression the veiled woman had experienced in this supposedly Muslim nation. Kahf uses Syria as an example to illustrate the persecution of veiled Muslim women. Khadra’s aunt tells her about what had happened in Syria in 1982. William Cleveland states that:

"In 1980 the Islamic Front destroyed government installations in Damascus, and the protest movement began to take on the features of a full-scale rebellion [...] in February 1982 when they seized control of parts of the city of Hama and called on all Syrians to join in a jihad against the government. Al-Asad responded to the Hama rebellion with ferocious brutality. The Syrian military, under the overall direction of his younger brother, Rifat al-Asad, launched a deadly campaign against the city and its civilian population. [...] Churches, mosques, and houses were destroyed and entire districts razed. [...] the Asad regime had preserved itself and crushed the rebellion [...] Large portions of the city of Hama lay in ruins, and at least 10,000 of its inhabitants [...] killed by the

armed forces of their own government. [...] Hafiz al-Asad had issued a warning to other potential dissidents that his regime would use all the force at its disposal to remain in power.” (407)

As a result of the Islamic revolution, Asad's government had become anti-religious. Khadra's aunt adds that the governments have locked down Damascus and that 1,000 paratroopers mistreated any woman who wore the hijab “You could strip off your hijab, or get a gun to your head”. (281)

“Khadra comes to appreciate the freedom she enjoys in America where she is able to practice her religion without persecution” (Alakarawi 2013, 104). She may need to deal with stereotypes and racial treatments on some occasions, but she prefers to be Muslim American in America rather than to be in Muslim countries such as Syria or Saudi Arabia.

However, in America, Khadra and her mother are faced with other form of challenges: narratives and scenes of immigration and identity imposed by the hegemonic culture that requires them to hold on to a single allegiance and to let go of any other. Their dilemma lies in the fact that they are to make a decision with regards to their identity, and they are limited by the two options make available by the dominant culture: either to express their Muslim identity through the veil or assimilate with the American culture.

“And here she is. Eighteen years distant from that ten-year-old girl terrorized by neighborhood boys shouting ‘Foreigners go home!’ and the girl bewildered by her mother's sobs of ‘We are not American!’ as she scrubbed her clean of American dirt, eleven years away from the girl who cried into her pillow in defeat the day the U.S. citizenship papers came, caught between homesick parents and a land that didn't want her. Not just didn't want her, but actively

hated her, spit her out, made her defiant in her difference, yet at the same time made her unfit to live anywhere else” (Kahf, 2006:313).

Khadra and throughout her journey since she was a little girl until she became a strong and independent woman, she meets several strong and independent Muslim women such as her mother, Téta, and her friend Maryam. Through these characters, kahf tries to refute the stereotype imposed by the Western mainstream media about the Arab woman and Especially Muslim women and highlights the true image of Muslim women by painting a diverse picture of Arab American and Muslim women. Ebtehaj Khadra’s mother, presented with the image of an educated and ambitious woman who wanted to go to medical school. Her mother tells her that she was able to enroll in medical school after her graduation, but she willingly sacrificed her dream in order to stay at home and take care of her children. (Alqutami)

In addition, Téta represents the image of an empowered woman, who was among the "first wave of working women" (Kahf, 2006: 271), she had been a telephone operator that was one of the new jobs that have been opened to women in the past. But the society decided that “a girl’s phone job is a bad thing, but Téta decided to challenge the community” (We wanted to be the new woman) (Kahf, 2006: 271). (Alqutami)

Khadra's friend, Maryam is an independent and successful assistant public defender. Maryam does not go to a mosque regularly or belongs to a particular mosque but practices her religion on her own. Kahf gives us a glimpse of how Khadra sees this new photo of a Muslim woman in America. Here, Maryam represents a positive image of a practicing Muslim American woman who is able to reconcile her Islamic values with her American life. (Alqutami)

“This friend mapped Muslim space in a way new to Khadra. Maryam’s thing was service. Service to the poor is service to God. I don’t have to be working only with Muslims or on Muslim issues or Muslim this or Muslim that. By

representing impoverished defendants; I'm manifesting Muslim values in my life. We don't need a ghetto mentality" (Kahf, 2006:367).

We can, therefore, see how Kahf creates heterogeneous identities and thus decompiles the homogeneous picture of Muslim and Arab American women through different female characters. The storyline of Khadra ends with an apparent interpretation of her different identity pieces with which she can reconcile herself as an Arab, a Muslim, and an American. Khadra's journey with the veil ends with her redefining her relationship with the veil in which she decides not to wear the veil at all times. She still practices Islam and shows modesty through her behavior instead of wearing the veil. Yet, she refuses to give up on it entirely and makes it a point to wear it whenever she wants to assert her Muslim and Middle Eastern identity. Khadra's veil journey concludes by redefining her relationship with it in which she chooses not to wear the veil regularly. She still follows Islam and displays modesty in her actions rather than wear her hijab. Yet, she refuses to unveil completely and makes it a matter of wearing whenever she feels the need emphasizes her Arabic and Islamic identity.

Kahf's empowers Khadra to project a new identity for her, which allows her to be accepted by mainstream America without compromising her Islamic identity. Kahf also sheds light on the conflict between the secular and the practicing Muslims and how they view each other. To Americans, Muslims are frequently relegated to a picture of Muslims as jihadists, brainwashed followers of Islam or terrorists. Finally, Khadra does not confine herself to one single concept of Islam. She has many examples to choose from and simulations because she lives the life she wants according to her jurisprudence to understand the Qur'an and the Sunnah.

Finally, through our research, the researcher comes to the assumption that Khadra's projecting Islamic identity is established when she constructs a new identity. She realizes after her trip to Saudi Arabia and Syria that she belongs to America. Through people's rejection of her

identity in Arabic countries, she is back to America with reconnecting herself with it as her real homeland. Khadra reconciles with her newly attained American identity. She also understands that part of her is American, which in her previous days she had persistently negated. Khadra does quit wearing the veil by the end of the novel; however, she adopts a new identity emerging from the deep conflict she endured throughout her adolescence and early adulthood.

As a result of all this questioning, Khadra is no longer her parents' or anyone else's product, but rather her own. Then, Khadra learns how to accept and be proud of the different aspects of her hybridized identity. In fact, Khadra's realization emphasizes the truth that identity is not prefabricated production. Stuart Hall states "Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation" (Williams and Chrisman 392).

Conclusion

Through the third chapter, the identity construction process of Khadra Shamy has been discussed. Generally, the process of constructing an identity for Arab Muslim women in America is somewhat difficult and complicated, first because of their adherence to their religious background and origins, and secondly because of the stereotype that the West has formed of them, and thirdly because they are considered American in the eyes of the Arabs. Khadra Shamy faced similar obstacles and experiences in her journey to construct her own identity.

The contradiction between her Arabic Islamic culture and the American culture in terms of religion, family values generates a new different identity for her. Thus, as mentioned previously, Khadra's constructs three different forms of identity in order to achieve a harmonious identity that suits her different aspects as Muslim, Arab, and American which are:

Khadra's legitimizing Islamic identity where the dominant social institutions in legitimizing Khadra's Islamic identity control the construction of her identity through the creation of traditions, language, religion, and culture. She as a minority actualized her Islamic identity by changing her language from Arabic to English (salat/prayer), (sawm/fast). Khadra's Resistance Islamic identity Khadra's resistance Islamic identity aimed to resist, protest, and survive from the oppression, domination, and misrepresentation. She tried to find her and other Muslim women a position by resisting the patriarchy system and American society. And Khadra's Projecting Islamic identity. Khadra's project Islamic identity Manifested in that her identity is no longer her parents' or anyone else's product, but her own. She emphasizes the idea that identity is not prefabricated production.

General Conclusion

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The first research began with an attempt to provide an overview about Sociology of literature. Then we explained the meaning of identity, Islamic identity, and Castells' concept of identity construction, in addition to a brief biography about Mohja Kahf. In the second chapter, we provided a brief summary about the novel and its main characters. Then, we highlighted the main stages in Khadra's self-discovery journey. Through the last chapter, we provided a deep analysis of Khadra's journey in constructing her own identity through analyzing the main events in the novel, in order to answer the research main question, we conclude the following results:

Through a detailed analysis of the main character Khadra Shamy identity construction in Mohja Kahf's *The Girl in the Tangerine Scarf*, which based on Castells concept of identity origin in addition to the Islamic identity; the researcher reveals that the process of constructing her identity as a Muslim Arab and American it was a result of many factors that she express in his/her life.

Her identity was constructing through three main phases: the first phase or the first identity for Khadra, which is the legitimatizing Islamic identity imposed by the dominant institutions in society in order to expand and rationalize her dominance through social actors. The dominant social institutions in legitimizing Khadra's Islamic identity control the construction of her identity through the creation of traditions, language, religion, and culture. However, in order to express her loyalty as a Muslim, Khadra keeps practicing her religion, rejecting the impact of American culture, and tries to dress, speak and live in as close adherence as possible.

The second phase or identity is Resistance Islamic Identity; Khadra constructed it in response to unbearable oppression; where she builds trenches of resistance in opposition to the ruling norm. In other words she defends herself from dominant institutions and ideologies. The final phase or identity, Khadra's Project Islamic Identity in which she creates a new identity that redefines her place in society and thus attempts to change the existing community as a whole. This is the construction of identification, the mechanism through which Khadra's identity is created. And as what Castells describes this as a project of marginalized identity that aims to change society. As a result, Khadra is no longer her parents' or her society's production, but rather her own.

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